

[Bodies at sea, Mammals Swims]

INDIA FOUNDATION FOR THE ARTS

Annual Report 2021-2022



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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 makes grants and implements projects across practice, research and education in the arts and culture in India. Set up as a Public Charitable Trust in 1993, IFA started making grants and implementing projects in 1995. Since then, we have supported and implemented over 734 projects disbursing over Rs 34.30 crore (USD 4.48 million) across the country. The outcomes of these projects—as books, films, performances, exhibitions, games, websites, and archival materials—have been circulating in the public domain through showcases, presentations, seminars, screenings, lecture demonstrations, and festivals, helping widen access and encouraging broader participation in the arts.

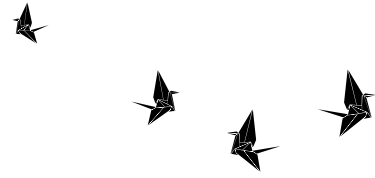
We believe that the arts and culture are essential to our individual and community lives, and for a more equitable and just world. It gives meaning to our existence and enables us to enquire into our past, critique our present and imagine collective futures. It connects us through shared experiences—to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

We support and implement projects under five key programmes—Arts Research, Arts Practice, Arts Education, Archives and Museums, and Project 560, especially encouraging work in Indian languages other than English. Our work is made possible with the support we receive from national and international foundations, trusts, corporate houses, and individuals. All donations to IFA are tax-exempt under Section 80G of the Income Tax Act in India, and under IRC501(c)(3), in the USA. We also organise fundraising activities and offer arts services to various stakeholders to mobilise resources.

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

Beneath the reservoir flows a river, the lining to our lands, the teller of our history
(Translated from Marathi to English); Kurdi, 2022 | From the Foundation Project with Sahil Ravindra Naik



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INTRODUCTION

Just when we thought we had the virus under control and the world could now start healing, early 2021-2022, the second year of the pandemic, arrived with the devastating ‘second wave’. We realised that this would be a much longer struggle than we had imagined earlier and our lives would remain tentative for a while as if leaning from the edge of the world. But then came the ‘third wave’—this time giving us a sense that perhaps we were learning to co-exist with the virus. The arts sector continued to feel anxious and insecure, given its fragile economies, through this upheaval. After the tumultuous and life-altering experiences of the first and second waves, artists and cultural practitioners could not bring themselves to hope too much too soon. They waited with a sense of foreboding, while at the same time slowly shifting and recalibrating their lives. Through all of this, India Foundation for the Arts (IFA) strove ceaselessly to support the sector.

While loss, grief and struggles during the pandemic have taken their toll on everyone, this difficult time has also shown us the strength, resilience, and care that we are capable of. At IFA, just as in the previous year, this year too we received an overwhelming response from the field across our programmes. From the 1000+ proposals that came to us and were evaluated at various levels, we implemented 52 projects that explored a wide range of themes and concerns in the arts and culture across numerous disciplines. Besides the investigations into and experiments with uncharted territories and ignored narratives that IFA expects to receive every year, these concerns also included questions of ecological degradation, discriminations based on identity, and building safe environments for practising the arts.

A key highlight this year was the review of the Arts Education programme after nine years. The panel of external evaluators comprised educationists KN Ganeshaiah, Nandini Manjrekar and Prema Rangachary, whose recommendations helped us bolster the programme and create a roadmap for the next five years, from 2022-23 to 2026-27. In addition to project implementation and capacity building through training of teachers in Karnataka, the plan includes inter-state teacher training and conferences for sharing knowledge and best practices.

Another highlight this year was the launch of the freshly reviewed Arts Practice programme. While retaining its focus on the spirit of experimentation, the programme announced four categories for project implementation, namely Explorations, Productions, Workshops/ Residencies/ Seminars, and Arts Platforms. It was heartening to receive 576 proposals across these categories. We were especially excited with the novel form of the Explorations category. We sought proposals that probed, tested and played around with nascent, risky or unprecedented ideas without rigid expectations of outcomes. The diversity and audacity of these proposals enabled us to not only enrich our own knowledge of the field but also applaud the courage of the artistic community in these uncertain times.

Throughout the year we also worked together with artists, scholars, researchers and teachers across our 100+ active projects to understand how the pandemic had impacted their processes. While many of them needed more time to complete their work, they sometimes had to rethink strategies for their methodologies and alter their proposed outcomes. With schools remaining closed for almost two whole years, some of the Arts Education projects that did not have the potential to adapt to the new circumstances had to be abandoned after discussion with the grantees. While working in a hybrid environment of home and office, and online and offline mechanisms, staff engaged deeply with these various questions as they cropped up, to support the community we serve.

We also continued dissemination and outreach through our various platforms online including four editions of the *Staying Connected Series* which shared works of our projects, 12 sessions of *Project Showcases* where artists and scholars discussed their work, and three sessions of *SMART In The Round* which enabled the theatre community to share their pandemic experiences under the themes of community, spaces and new work. IFA staff participated in several events organised by cultural bodies to share our thoughts and work.

Besides the continuing impact of the pandemic on the budgets and motivations of funders, the amendment to the Foreign Contribution Regulation Act (FCRA) in the previous year continued to create pressures on our resource mobilisation. But with generous support from many who believe in the power of the arts and culture to transform lives and our dedication to the field, we managed to fulfil our goals this year. 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 continued to help us through this difficult second year of the pandemic.

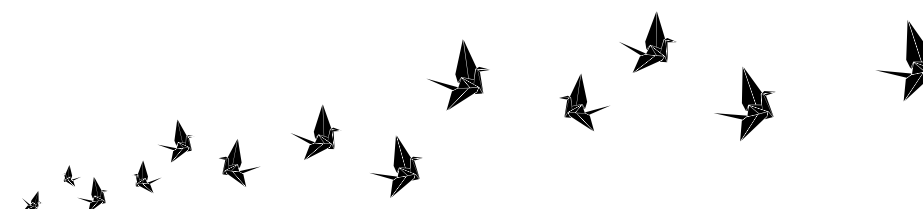
This year has shown us that even when the world is at the edge of devastation, life always holds hope. Together, in solidarity, with care, through our collective endeavours of courage, we have been able to go forth and are now slowly coming out of the darkness that engulfed us these past two years. Poets speak like oracles sometimes, and perhaps Majrooh Sultanpuri was close to our reality when he said,

dekh zindāñ se pare rañg-e-chaman josh-e-bahār
raqs karnā hai to phir paañv kī zanjīr na dekh

see beyond the prison, the colours of the garden, the joy of spring
if you want to dance, pay no attention to the shackles on your feet

We are sharing with you many such stories of courage, resilience and hope in this report. This sharing too is our bond of solidarity with you. Please do let us know what you think. As always, your words enrich our quest.

Arundhati Ghosh
Executive Director





ARTS RESEARCH

As the pandemic continued to cause damage for the second consecutive year, we deferred our Request for Proposals (RFP) from April to June 2021. In the meanwhile, we worked towards translating it into five more languages—Gujarati, Odiya, Punjabi, Santali and Telugu—making the programme accessible in 14 Indian languages, including English.

After the RFP circulation, it took some time for the response from the field to pick up pace. The second wave of the pandemic made it difficult for researchers and practitioners to chart out plans and devise viable methodological frameworks given the unpredictable nature of the virus and changing safety protocols. However, once people got accustomed to the situation, drafts and proposals started coming in.

This year we received over 380 enquiries, 350 draft proposals and 276 final proposals from across India, covering a broad disciplinary spectrum in Bangla, English, Gujarati, Hindi, Kannada, Malayalam and Marathi languages. Of these, 10 projects were recommended for implementation by an external evaluation panel comprising Kaushik Bhaumik, film studies scholar; Padma Venkataraman aka A Mangai, theatre scholar and practitioner; Shukla Sawant, visual arts scholar; Samik Bandyopadhyay, theatre and performing arts scholar; and HS Shivaprakash, poet, playwright and performing arts scholar.

These projects deal with a wide range of disciplines including music, literature, archive and museum studies, theatre and performing arts, photography, film history and medical histories.

These projects are rooted in culturally and historically marginalised domains which the programme has not ventured into so far. They span a variety of themes such as disability access and the arts; imagining counter-cultural aesthetics in theatre; safety practices in performing arts in India; the study of the female body in medicine; and archiving alternate subcultures of the cinema in Bombay.

The projects will variously culminate in symposiums, podcasts, virtual maps, workshops, productions, pedagogical videos, haptic exhibitions, musical performances, a series of mixed media and multi-sensorial artworks, and a manuscript, among other outcomes. The outcomes make these projects unique because they involve both scholars and practitioners exploring creative interventions to understand the world through the arts.

Of the projects from previous years, Nirmala, Manish Gaekwad, Tushar Madhav, Goutam Ghosh, Gowhar Yaqoob and Parshati Dutta have completed their work.

This programme is made possible with support from BNP Paribas India.

*Study 3.1 Cervical Spine. Serigraph 42" x 30", 2018
From the Foundation Project with Devika Sundar*



ARTS RESEARCH: PROJECTS

VAROON P ANAND

New Delhi, Delhi

Rs 3,52,000 over one year and six months

For the implementation of a Foundation Project by IFA, which will investigate the existing practices, patterns and problems in the performing arts in the context of safety and through the lens of individual practitioners working with formal or quasi-formal theatre groups, collectives and institutions in India. It will focus on the aspects of physical, mental and legal safety and well-being of actors, directors, facilitators and designers and their audiences. The outcomes of this project will be a publicly accessible resource library containing safety kits, checklists, video tutorials, sample contracts and a digitally accessible forum for anonymous grievance redressal.

“ আইএফএ সেই অর্থে একটি ‘অ্যাকাডেমিক প্রতিষ্ঠান’ নয়, যারা সামাজিক ও রাজনৈতিক ঘটনাপ্রবাহের তত্ত্বায়নের দিকে বেশি জোর দেয়। বরং বলা যেতে পারে, আইএফএ সমাজকে চিনতে ও জানতে বেশি আগ্রহী - যে সমাজের নানা দিক, নানা স্তর আমাদের চোখের সামনেই রয়েছে, কিন্তু আমরা তার হৃদিস জানি না। আইএফএ সমাজের, জগতের এই বর্ণময় দিকটি খুঁজে দেখার চেষ্টা করে। তাই আইএফএ-র সঙ্গে কাজ করার ক্ষেত্রে একজন গবেষকের সেই তৃতীয় নয়নটি থাকা জরুরি, যে সমাজের ‘নগণ্য’, ‘সাধারণ’র মধ্যেও অনন্য কিছু আবিষ্কার করতে পারে, যা সকলের চোখের সামনে থেকেও নজরে ছিল না কারোর।

In a sense IFA is not an academic institution which attempts to theorise the happenings of the social and political systems in society. Rather, IFA is more interested in understanding society. It is curious about the unknown meanings of the world, which are already there before our very eyes, but which we often fail to witness. So, one has to have a third eye to pursue an IFA project, so that one can explore the world in a newer way.

(translated from Bangla)

Rupsa Ray

Writer, Editor and Project Coordinator | Arts Research

HEMACHANDRAN KARAH

Chennai, Tamil Nadu

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

For the implementation of a Foundation Project by IFA, which will study the non-dominant Tamil narrative traditions that are replete with instances of disfigurements, associated with two deities, Sudalai Madan and Madurai Veeran. It will examine aesthetic features of embodiment and shape contained in these narratives, while documenting the visual, oral, ritual and performative accounts in accessible formats. The core objective of this project is to study disability access cultures in relation to the performance and reception of these narrative traditions. The outcomes of this project will be manuscript for a book, pedagogical videos, and a haptic exhibition.



The consciousness of film is writ large on the walls of the city | From the Foundation Project with Anuj Malhotra
Image Credits: Gaurav Puri

DEVIKA SUNDAR

Bangalore, Karnataka

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

For the implementation of a Foundation Project by IFA, which will examine the complex and elusive quality of women-specific pain and subjective patient experience vis-à-vis standardised diagnostic testing and normative clinical procedures. It will inquire how the female body is studied, written, mapped and visualised in allopathy, Ayurveda and homoeopathy. The outcomes of this project will be an artist book, a series of mixed media and multi-sensorial artworks, and a virtual journal documenting the project journey.

ANUJ MALHOTRA

Noida, Uttar Pradesh

Rs 4,00,000 one year and six months

For the implementation of a Foundation Project by IFA, which will create an interactive map of the alternative history of film as told by a location scout in Bombay in the 1970s. By situating itself along historical and present labour routes in the city, it will attempt to organise and record the myriad subcultures of the cinema as they exist in the city. The outcome of this project will be a virtual interactive map.





A still from Lakshmana KP's directorial project, *We the People* | From the Foundation Project with Savitha Suresh Babu

SAVITHA SURESH BABU

Bangalore, Karnataka

Rs 3,94,000 over one year and six months

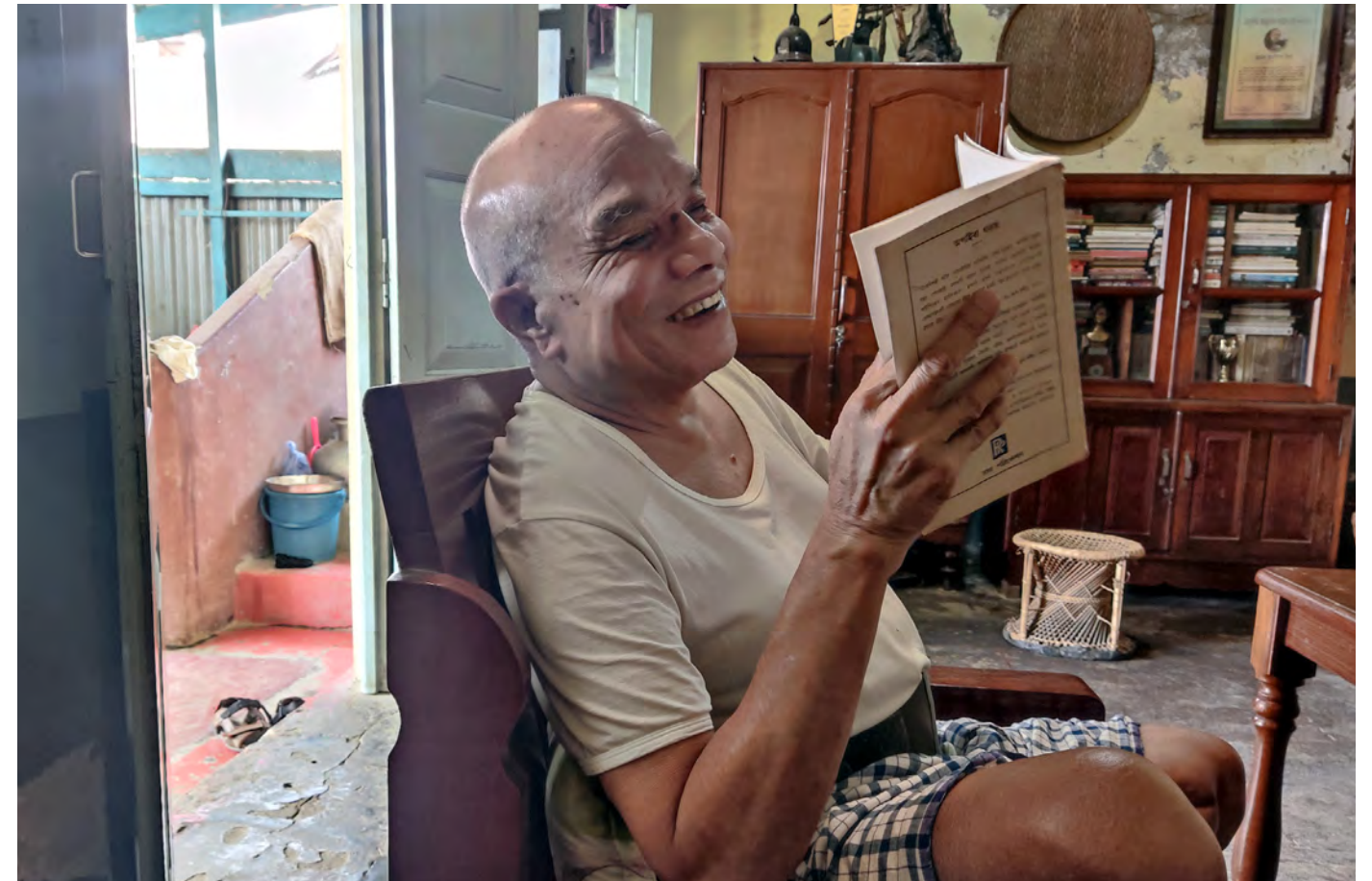
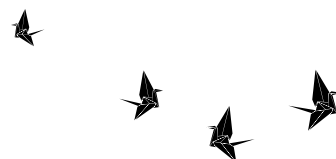
For the implementation of a Foundation Project by IFA, which will investigate the ways in which youth from marginalised caste groups navigate the contemporary Kannada theatre space, by examining the conflicts they grapple with to claim their cultural legacies. The project will explore the layered cultural hegemonies of Kannada theatre, the possibilities of imagining counter-cultural aesthetics, and how gender affects these negotiations. The outcomes of this project will be a theatre production, a workshop, an essay in Kannada and English, and an online oral archive of interviews from the field.

NAWAL ALI WATALI

Srinagar, Jammu and Kashmir

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

For the implementation of a Foundation Project by IFA, which will explore the political and cultural history of the Shina and Dard communities in Gurez, situating them within the larger socio-political history of Jammu and Kashmir via collective memories and identities. The outcomes of this project will be a photo book and an exhibition.



Thangjam Ibopishak, an 'Angry Poet' of the 1960s, reads from his book, *Apaiba Thawai (The Wandering Spirit)* | From the Foundation Project with Ronidkumar Chingangbam

“ The experience of working on this project with IFA has brought together Shalini R, Lakshmana KP, and me, and enabled us to collectively and critically think about art and art forms, in ways that question standardised understandings of aesthetics. We have found the IFA team to always be encouraging and supportive, and understanding of our socio-political commitments. Coming from a funding body, this commitment and solidarity is much appreciated.

Savitha Suresh Babu
Youth Organiser and Project Coordinator
Arts Research

RONIDKUMAR CHINGANGBAM

Imphal, Manipur

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

For the implementation of a Foundation Project by IFA, which will study the socio-political and cultural history of Manipur between the 1960s and 1970s through the work of a group of poets known as the 'Angry Poets of Manipur'. The project will attempt to understand poverty, unemployment and corruption during this period through their writing and through detailed interviews with them. The outcome of this project will be a set of audiovisual songs based on the poetry and interviews.



“ The various critical discussions about the potential trajectories of this project, for which the team at IFA provided a forum, helped us contemplate and refine our own engagement with the project and its engagement with the world in general. Throughout this process of collective reflection, the team at IFA has offered a voice which is incisive and yet kind; vigilant and yet generous. Most of all—and this is rare—they have remained present and available to the project’s cultivation of an investigative ground upon which it seeks to ferment its own ingenuity. In this, IFA has provided us a space for conscious experimentation, which is essential.

Anuj Malhotra
Film Critic, Programmer and Project Coordinator
Arts Research

RUPSA RAY
Kolkata, West Bengal
Rs 4,00,000 over one year
and six months

For the implementation of a Foundation Project by IFA, which will explore various methods of worship across different Sufi traditions in West Bengal. It will inquire into the religious and political conditions in which Sufi Dargahs and Mazars in the region have flourished over time. The outcome of this project will be a manuscript for a book.



The main shrine of a Mazar, with women outside, as is the custom in the Qadiriya silsila in Bengal | From the Foundation Project with Rupsa Ray



Musicians by the Sand. Participating musicians sit by Tribeni, the confluence of Teesta and Rangeet rivers, after a workshop session | From the Foundation Project with Veecheet Dhakal

VEECHEET VIGYA DHAKAL
Bangalore, Karnataka
Rs 4,00,000 over one year and six months

For the implementation of a Foundation Project by IFA, which will trace the interplay between imagination and realities surrounding the river Teesta and the Teesta highway, as expressed through music. The songs and stories of the river represent the alternative histories of the people who work along this highway, and capture a landscape battered by development. This project will explore how people cope with their transformed lives and how musical and storytelling practices have evolved to reflect these shifts. The outcomes of this project will be songs produced in collaboration with local musicians, performances in community spaces and video diaries capturing the rhythm of life along the highway.

SITA REDDY
Hyderabad, Telangana
Rs 4,00,000 over one year and six months

For the implementation of a Foundation Project by IFA, which will re-examine Hyderabad’s public museums and archives as social institutions at a time when the erstwhile Andhra Pradesh was bifurcated into two states, with Hyderabad as the capital of both from 2014-2024. Investigating this particular decade (in which the collections too are being bifurcated), the project will attempt a new collective biography of these institutions that will address their origins, collection records and ownership dilemmas over conflicting histories and contested objects and artefacts. The outcomes of this project will be a symposium and a series of museum podcasts.

ARTS PRACTICE

The newly articulated Arts Practice programme was launched in April 2021 after being reviewed last year. While artistic experimentation remains at the core of the programme, the review made it possible to enhance the accessibility of the programme under four categories: **Explorations, Productions, Workshops/ Residencies/ Seminars** and **Arts Platforms**.

Of these, the first two categories follow an annual calendar and the others are open throughout the year.

The programme notes for the various categories were circulated in English and nine other Indian languages, namely Bangla, Hindi, Kannada, Malayalam, Marathi, Punjabi, Tamil, Telugu and Urdu. In response to our efforts, we received a number of proposals in languages other than English and had to sharply increase our expenditure on translations. From a programme that would receive about 200 enquiries, drafts and final proposals each year, we saw a giant leap this year to 576 final proposals.

The original plan was to implement 16 projects but considering the number of exciting proposals we received across categories, we ended the year with 18 projects. The external panel for Productions comprising Justin McCarthy, dance scholar and practitioner; Padma Venkataraman aka A Mangai, theatre scholar and practitioner; Bishakha Dutta, filmmaker and activist; and Jignesh Khakhar, Dean at the National Institute of Design, chose six projects. The external panel for Explorations comprising Sanjay Kak, filmmaker and activist; Urmimala Sarkar, dancer and dance scholar; and Vidya Shivadas, Curator and Director of Foundation for Indian Contemporary Art (FICA) chose nine projects. Two projects were selected under Workshops/ Residencies/ Seminars and one under Arts Platforms.

The projects variously comprise artistic disciplines such as video games, photography, architectural sculptures, music, physical poetry performance, artist bookmaking, contemporary movement arts, audio-visual motion comics, collaborative contemporary dance, and community-based art practices.

Many earlier projects implemented under the programme achieved national and international recognition this year. Renu Savant was selected for the first BAFTA Breakthrough India Initiative organised by the British Academy of Film and Television Arts (BAFTA); Karthik Kuduva Gopinath was invited to participate in an online art project titled *Metal Drawl Cicada Powerlines* under the section #incident at Rockbund Art Museum, Shanghai; and Amit Dutta's film *Wittgenstein Plays Chess with Duchamp or How Not to Do Philosophy* was voted among the best films in the World Poll 2021 by the Australian film magazine *Senses of Cinema*.

This programme is made possible with support from Sony Pictures Entertainment Fund.



ARTS PRACTICE: PROJECTS

The **Productions** category encourages artists to revisit/reimagine their practices through a spirit of inquiry and experimentation—a quest that leads to new work.



A photo, part of the physical poetry performance by Victor, taken below the enormous walls of the Singda dam in Manipur | From the Foundation Project with Thoudam Victor Singh
Image Credits: Borlin Chanabam

THOUDAM VICTOR SINGH
Mantripukhri, Manipur
Rs 5,00,000 over one year
and six months

For the implementation of a Foundation Project by IFA under Productions, to create a physical poetry performance that critiques the efficacy of six mega hydro projects in Manipur that fell short of their intended purpose. Based on detailed research into the ramifications of the Khuga, Khoupam, Singda and Thoubal dams, the Loktal project and the Dholaihabhi barrage project, this work will be an artistic response to a flawed and degenerate political system. The outcome of this project will be the physical poetry performance.

MASOOM PARMAR
Bangalore, Karnataka
Rs 5,00,000 over ten months

For the implementation of a Foundation Project by IFA under Productions, to create a performance that seeks to reinvent Bharatanatyam by bringing in values of pluralism. Based on the lived experiences of a non-binary, Muslim Zoroastrian dancer practising the Hindu temple dance form, the performance will be centred on the *Alarippu*—the traditional Bharatanatyam dance sequence—reimagining the form through layered movement, sound influences from Islam, and lyrics from Bhakti and Sufi traditions.



Blockmaking for woodcut prints of *Tarakeshwar Hatya Mamla* | From the Foundation Project with Aranya Sengupta | Image Credits: Sarnali Dutta

ARANYA SENGUPTA
Kolkata, West Bengal
Rs 5,00,000 over one year and six months

For the implementation of a Foundation Project by IFA under Productions, to create a series of artist books that investigate the history and evolution of printmaking technologies in Bengal. Focussed on five milestone methods of printmaking namely woodcut, block, offset, serigraph and digital technologies, the project will experiment with media, methods and book design formats to trace the history of printmaking and create new relationships between the reader and the book. The outcomes of this project will be the series of five artist books, detailed process documentation, and a physical and virtual exhibition on the evolution of print-technology in India.

ANISHA BAID
Kolkata, West Bengal
Rs 2,80,000 over one year and six months

For the implementation of a Foundation Project by IFA under Productions, to create a video game that investigates expressions of corporate culture and gendered labour as manifested on the computer interface. Created in the genre of a Fumblecore game, this project will explore the meaning of labour on the computer and create ways of subverting the hegemonic and gendered bodily relationships with the machine. The outcome of this project will be an online as well as a physical iteration of a Fumblecore game.



Open air Sunday service for the annual Synod, where the faithful get together to debate policies and accounts. Kynshi village, Khasi Hills, 2017
From the Foundation Project with Tarun Bhartiya

TARUN BHARTIYA
Shillong, Meghalaya
Rs 4,66,500 over one year and six months

For the implementation of a Foundation Project by IFA under Productions, to create a series of photographs that examine notions of identity and contestations around questions of faith and nation-building among the Niam Khasi people. Through detailed field research, the project will problematise the monochromatic, linear narratives about the history of faith in Meghalaya, offering nuanced understandings of historical and contemporary debates within Meghalaya and in the Indian geopolitical context. The outcomes of this project will be a series of photographs, a set of picture postcards, a book, and an exhibition.

SAHIL RAVINDRA NAIK
Kavlem, Goa
Rs 4,90,000 over one year and two months

For the implementation of a Foundation Project by IFA under Productions, to create a series of architectural sculptures based on memories, oral narratives and legends of people from the Kurdi village in Goa. Following the construction of the Selaulim dam in 1977, the ancient Kurdi village was submerged and over 3000 families were displaced. By sculpturally reconstructing remembrances, this project attempts to resist erasure and re-frame memory and recuperation, offering an alternative artistic methodology for documenting forgotten histories. The outcome of this project will be the series of sculptures.

The **Explorations** category encourages artists to probe, test and play around with ideas that are nascent, risky or unprecedented, and which need not lead to the making of an artwork.

MOHIT PRAKASH SHELARE
Mumbai, Maharashtra
Rs 71,400 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will examine how the trauma of seeing violent imagery online, including on social media, can be sublimated through drawing by hand. As a critique of the desensitisation caused by the incessant consumption of online images, including those of violence, the project will explore how the aspects of materiality and time in drawing these images by hand transform their resonance and politics. The outcomes of this project will be a series of drawings and lecture performances.

BIRENDER KUMAR YADAV
New Delhi, Delhi
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will examine the lives and working conditions of migrant labourers of the brick kilns of Mirzapur through artistic collaboration with them. Through research and documentation, the project will trace ironies in relationships between labour and development, such as women bearing the heavy load of bricks branded *Durga*, the Goddess often associated with women's empowerment. The outcomes of this project will be a series of drawings, terracotta sculptures, photographs, and a video documentary.



From the series *Durga Portraits* | From the Foundation Project with Birender Kumar Yadav





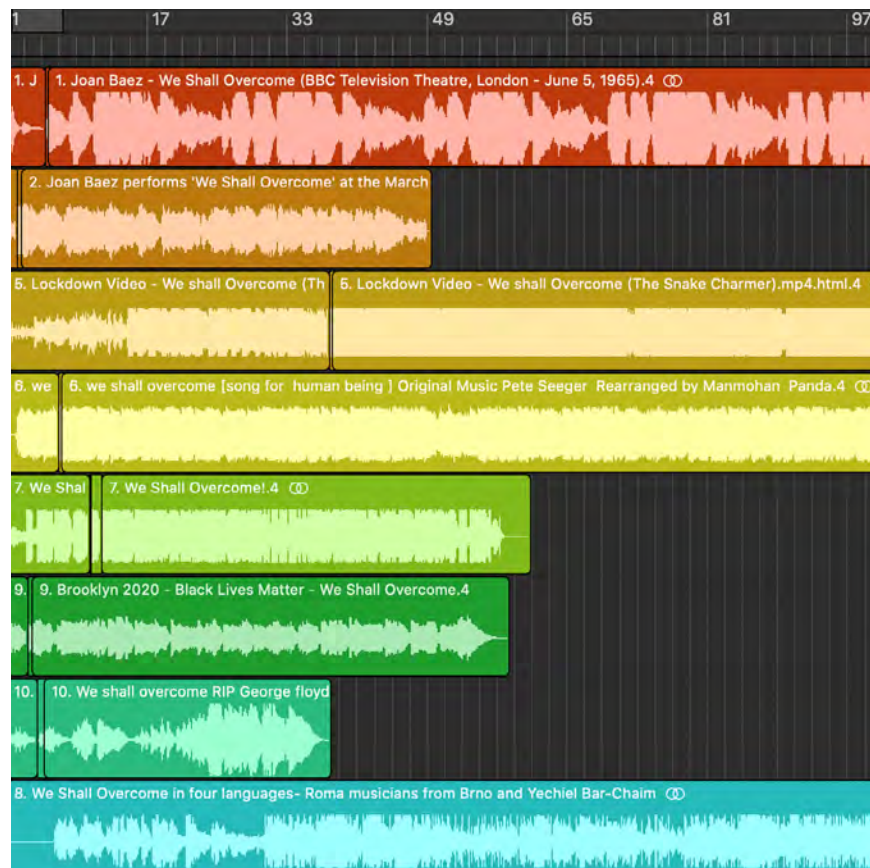
My engagement was not just for a project to be completed and submitted for an exhibition or award. This was something I have always wanted to do. Knowing, understanding and learning from people in such professions has always been part of my practice. Initially, I didn't have a clue on how to go about it, but with regular interactions, I won the trust of the workers, the owners and supervisors in the kiln. This was challenging, but it happened organically and slowly. I had to make repeated visits, spend a lot of time just hearing them and not leaping to make some artwork.

This process has helped me to not bother much about my logistics and concentrate on the work.

Birender Kumar Yadav

Visual Artist and Arts Manager and Project Coordinator
Arts Practice

Audio Snaps. Work-in-progress montage of audio samples of various versions of *We Shall Overcome*, downloaded from YouTube
From the Foundation Project with Suvani Suri | Image Credits: Amarnath Praful



RUKHSANA NAZEEN

Bidar, Karnataka

Rs 71,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will creatively express the experiences of the everyday impact of the COVID-19 pandemic in Bidar through a series of Afsaanche—very short, paragraph-length stories in Urdu—and its digital exploration in the audio format of the podcast. As a literary form that emerged as a response to the short attention span caused by the internet, the Afsaanche in this project will aim to mark both the humanitarian actions as well as the disruptions of daily life during the pandemic. The outcome of this project will be the series of Afsaanche and the podcasts.

SUVANI SURI

New Delhi, Delhi

Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will examine the anatomy of a collective song *We shall Overcome* and its various iterations across time, geography, language and political context. This will be done by aggregating a vast array of data about its musicality, structure, popularity maps, analytics, and audience interactions such as YouTube comments. The envisioned outcome may start to take shape only as the project progresses and may be an intermedia work.

The **Workshops/ Residencies/ Seminars** category encourages projects that create environments and situations which foster exchange, dialogue, debate, learning, and mentorship.

MANGKA MAYANGLAMBAM

Imphal, Manipur

Rs 3,00,000 over eight months

For the implementation of a Foundation Project by IFA under Workshops/ Residencies/ Seminars which will create a music workshop on the folk and traditional music and culture of the Chakpa community in two villages, Phayeng and Leimaram, 30 km from Imphal. The workshop will bring together the few living Gurus and experts of the Chakpa cultural practices, and young artistes of Manipur who practice folk and traditional arts. The outcomes of this project will be the workshop, photographs, a collection of songs, and a new contemporary performance by the participants.

SINGH SIDDHARTH

New Delhi, Delhi

Rs 3,00,000 over eight months

For the implementation of a Foundation Project by IFA under Workshops/ Residencies/ Seminars which will create a design residency for architects and designers to reimagine the architectonics of performance spaces including those for theatre in the context of the Covid-19 pandemic and physical distancing. The residency is inspired by Rustom Bharucha's nine-episode speech act titled *Theater & CoronaVirus*. The outcomes of this project will be orthographic drawings, volumetric and form models, essays, and visual concept maps.

The **Arts Platforms** category seeks to build and stimulate networks and spaces that bring together artists within or across practices on common ground with the aim of building solidarities and enabling the creativity and sustainability of their practices.

MAHALAKSHMI PRABHAKAR

AND ARANYANI BHARGAV

New Delhi, Delhi

Rs 1,50,000 over one year and three months

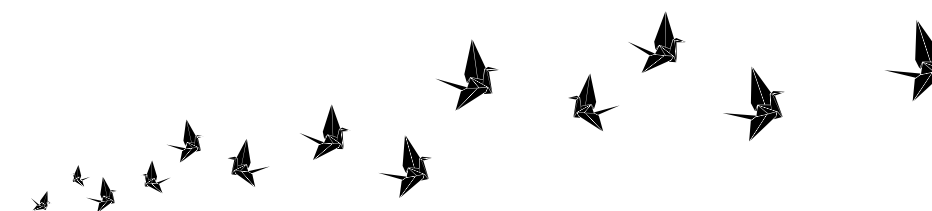
For the implementation of a Foundation Project by IFA under Arts Platforms that will curate a series of 12 to 15 sessions of discussion on the online platform titled *Re-Cognising Dance*. Propelled by a need to create a healthy and safe space for building dance scholarship in India, this series hopes to build robust and stimulating conversations on neglected themes, bridge the classical-folk divide, and provide access to resources, collaborations, scholars and mentors in the field of dance. The outcomes of this project will be the 12 to 15 virtual sessions of discussion and a website that will be a repository of textual and audio-visual materials.

ARTS EDUCATION

The Arts Education programme Kali Kalisu (Learn and Teach, in Kannada) had its share of good and difficult moments this year. The first six months were spent anticipating the reopening of schools, most of which conducted virtual classes for nearly two years. Although some projects closed down when the students involved were promoted to higher classes or graduated, many other projects restarted with fresh vigour once the schools reopened. With the situation remaining uncertain, we also decided not to circulate Request for Proposals (RFP) for the National Schools projects this year.

However, Teacher Training Workshops and Kalayatras—where we shared the work of our grantees—proceeded smoothly. A four-day non-residential Teachers Training Workshop was organised in Yadgir district for 36 teachers, for which we sought the expertise of 13 grantees from across Kalyana Karnataka districts. The workshop sessions included topics such as arts-integrated learning, arts education during the pandemic, how to integrate local stories and games in the classroom, and the role of museums in education. We also organised four Kalayatras online with teachers from Chikkaballapura, Chikkamagaluru, Haveri, and Uttara Kannada districts. In the second half of the year, we circulated the RFP for Teachers and Artists across Karnataka, receiving 104 enquiries and 85 final proposals from almost every district. Projects with six artists and five teachers were selected for implementation. They cover a wide range of disciplines such as literary, folk and performing arts, as well as museum engagements.

The highlight of the year was the review of the Arts Education programme, seven years after it was last reviewed. *Voices from the Field* reports were put together by researchers who spoke to teachers and administrators in the field to understand how the programme had impacted them over the years. These were shared with the expert panel comprising educationists KN Ganeshiah, Nandini Manjrekar and Prema Rangachary. Virtual conversations between the panel and grantees were also organised. Based on the panel recommendations, a roadmap for the next five years from 2022-23 to 2026-27 was drawn up, keeping in focus Capacity Building, Arts Projects in Schools and Outreach.



ARTS EDUCATION: PROJECTS

Projects by Teachers of government schools across Karnataka enable them to look beyond their subject teaching and explore possibilities of integrated approaches to arts education.

KM GURUPRASAD
Chamarajanagara, Karnataka
Rs 1,00,000 over one year
and three months

For the implementation of a Foundation Project by IFA that engages sixth grade students of the Karnataka Public School in Hangala village, Chamarajanagara district with *Mudalapaya Yakshagana*, a local art form that is rapidly disappearing. The students will learn about the history and practice of the form through a series of workshops by community artists and apply it to their mathematics and science texts. The outcome of this project will be a performance in the presence of school staff and community members.

RANGANATHA SR
Chikkamagalur, Karnataka
Rs 1,00,000 over one year
and three months

For the implementation of a Foundation Project by IFA that engages forty students from fifth, sixth and seventh grades of the Government Higher Primary School in Kudregundi village, Chikkamagalur district, to study Kuvempu's *Malegalalli Madumagalu*, a novel written in the landscape that the students inhabit. The students will explore the landscape of the novel through guided field visits, meet elders, and bring the learnings into their creative writing. The outcome of this project will be a publication with the writings of the children.

SOMAPPA KUDARIHAL
Koppala, Karnataka
Rs 1,00,000 over one year
and three months

For the implementation of a Foundation Project by IFA that engages twenty-eight students from the Government Lower Primary School in Lakshmi Camp Kuntoji, Koppala district with the Helava community, which archives family genealogies across north Karnataka in order to understand their traditional knowledge. Through this project, students will record their own family histories and enrich their study of the social science, mathematics and language curricula. The outcomes of this project will be a performance in the presence of school staff and a publication containing the children's writings.

“ Art-integrated projects implemented by IFA have shown that teachers, artists and the community benefit from this combined learning process. This integration has led to the revival of traditional arts and also given them a place in the education system. Community participation is, however, imperative. Educationists have realised that experiential art-integrated learning makes the process both focused and joyful.

Prema Rangachary
Director Vidya Vanam and Evaluator for the Arts Education programme



SIDDAYYA KALLAYYA MATHAPATI
Gadag, Karnataka
Rs 1,00,000 over one year and three months

For the implementation of a Foundation Project by IFA that engages fifth grade students of the Government Higher Primary School in Chikkahandigol village, Gadag district with the local folk art forms of Sobane Pada, Gee Gee Pada, Lavani, Kolatada Pada, Beesuva Kallina Pada, Hanti Hadu and Holi Hadu, which are rapidly disappearing from the cultural life of the region. The students will train in these forms through workshops conducted by community singers, and apply it to the texts of their curriculum. The outcomes of this project will be a performance in the presence of school staff and community members and a digital publication.

PARAMESHWARAI AH SOPPIMATA
Vijayanagara, Karnataka
Rs 1,00,000 over one year and three months

For the implementation of a Foundation Project by IFA that engages sixth and seventh grade students of the Government Model High Primary School in Maalavi village, Vijayanagara district, in *Nammade Bank Nammade Duddu* (Our Bank Our Money)—a study of the banking system in India. Children will learn about the history, structures, systems and malpractices of banks by running their own bank and linking their learning to their mathematics curriculum. The outcomes of this project will be a performance in the presence of school staff and villagers, and a publication.

Folk singers from the Chikkahandigol village
teaching Sobane Pada | From the Foundation Project with Siddayya Kallayya Mathapati



Projects by Artists in government schools across Karnataka aim to enrich curriculum and classroom teaching through artistic interventions.



Students visit the Robert Bruce Foote Sanganakallu Archaeological Museum (RBFSAM) at Bellary, Karnataka | From the Foundation Project with Syed Sadiq S

MANJUNATHA A
Shivamogga, Karnataka
Rs 2,00,000 over one year and three months

For the implementation of a Foundation Project by IFA that engages eighth grade students of the Government High School in Baganakatte, Shivamogga district in an in-depth study of stone inscriptions in Shivamogga. They will develop a short theatre script based on the local stories found on these inscriptions by connecting them to their Kannada language curriculum. The outcome of this project will be a performance in the presence of school staff and villagers.

SYED SADIQ S
Bellary, Karnataka
Rs 2,00,000 over one year and three months

For the implementation of a Foundation Project by IFA that engages sixth and seventh grade students of the Government Model Higher Primary School (Hindi Medium) in Bellary, Bellary district with the Robert Bruce Foote Sanganakallu Archaeological Museum to enhance their learning of history. The students will experience the museum and explore ways of applying their learning to their curriculum. The outcomes of this project will be a performance, an exhibition for school staff and community members, and a publication.

VENKATESH PRASAD HD
Hassan, Karnataka
Rs 2,00,000 over one year and three months

For the implementation of a Foundation Project by IFA that engages sixth grade students of the Morarji Desai Residential School in Nuggehalli village in Hassan district with a project titled *karakushala kale enda patya dhedege* (from handicrafts to school curriculum) to learn about bamboo. Students will explore the history, stories and many uses of bamboo and connect it to the texts in their environmental science curriculum. The outcomes of this project will be a performance in the presence of school staff and villagers and a publication.



BYREGOWDA M
Ramanagara, Karnataka
Rs 2,00,000 over one year and three months

For the implementation of a Foundation Project by IFA that engages students from fifth and sixth grade of the Government Higher Primary School in Avverahalli, Ramanagara district to explore the flora and fauna of the seven hills around Ramanagara. They will do this through a series of hiking expeditions and engagements with visual arts, theatre and storytelling, which connect to their geography, science and language curricula. Curriculum-based outdoor learning pedagogy will provide firsthand experiences in a natural learning environment. The outcomes of this project will be a performance and an exhibition for school staff and community members, and a publication containing the children's writings.

RAJASHEKARA MURTHY KV
Mandya, Karnataka
Rs 2,00,000 over one year and three months

For the implementation of a Foundation Project by IFA that engages eighth grade students of the high school section of the Government Pre-University College, in Krishna Raja Sagara, Mandya district to explore the impact of the Krishna Raja Sagara dam on the lives and livelihoods of local communities. Students will research, create and integrate these stories into their history, social science and language curricula. The outcome of this project will be street performances at two villages where the children and members of the communities will participate.



MAHANTESH MADAR
Bagalkot, Karnataka
Rs 2,00,000 over one year and three months

For the implementation of a Foundation Project by IFA that engages sixth grade students of the Morarji Desai Residential School in Devarabelakere village, Davanagere district, in the study of the production of cotton and history of cotton mills in Davanagere through local stories and folk songs. Students will attempt to develop a theatre script with all their findings to bolster their learning of the Kannada language lessons. The outcome of this project will be a performance in the presence of school staff and villagers.



ARCHIVES AND MUSEUMS

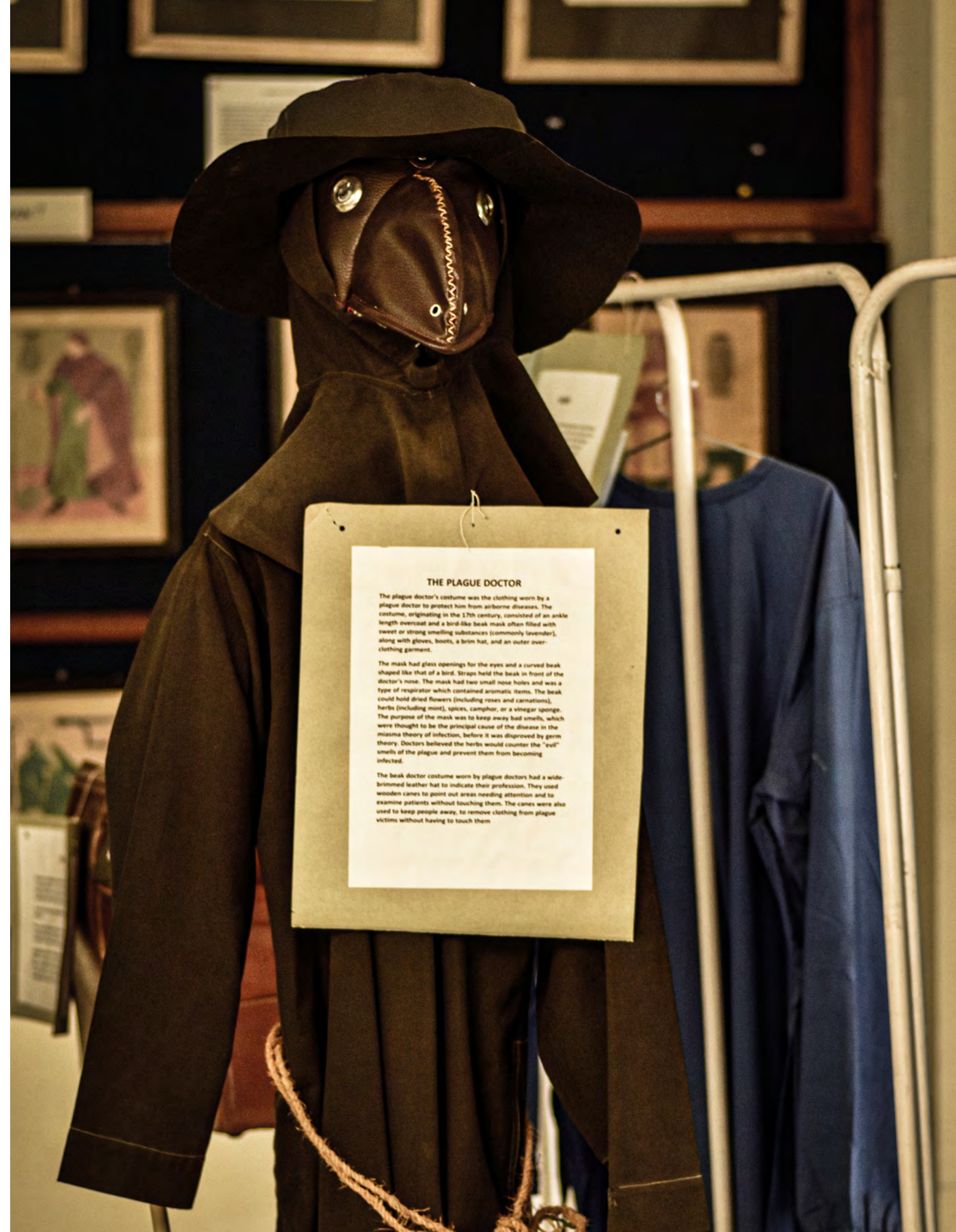
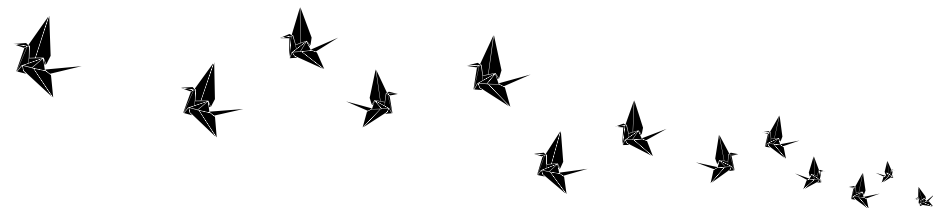
After two years of the pandemic derailing our plans, and with archives and museums remaining closed, this year we tentatively began to implement projects. We started by circulating the Request for Proposals (RFP) for the IFA-MoCA projects in collaboration with the Museum of Christian Art (MoCA) in Goa, which was set up the previous year. Of the seven proposals shortlisted, two were selected to be implemented.

In order to develop institutional collaborations for the current year, programme staff was in touch with the expert panel comprising Tapat Guha-Thakurta, visual arts scholar; Joyoti Roy, museum practitioner; Surajit Sarkar, Associate Professor, Centre for Community Knowledge, Ambedkar University; and Sundar Ganesh, Director, Roja Muthaiah Research Library. They compiled a list of 12 museums and archives, which was shortened to seven after internal discussions with the programme team.

We expected to implement projects with four institutions: the SL Bhatia History of Medicine Museum, Library and Archives, *Star of Mysore* Archives, *Mysuru Mithra* Archives, and the Rail Museum. But the pandemic, the consequent lockdowns, ill-health and other unforeseen delays prevented our collaboration with the Rail Museum. We received 62 enquiries and 34 proposals for the calls for the first three partner institutions under the programme.

We selected two projects with SL Bhatia History of Medicine Museum, Library and Archives in Bangalore and two more with the *Star of Mysore* (SOM) in Mysore. No projects were implemented with *Mysuru Mithra* since we did not receive enough applications.

Coordinators from the previous year continued on their projects with renewed vigour as spaces started opening up. Nobina Gupta along with other collaborators conducted online workshops on story writing and other creative processes with children of East Kolkata Wetlands. One of the translated stories from the children has been featured on PARI's website. Madhuj Mukherjee and Arjun Motwani working with Victoria Memorial Hall (VMH), Kolkata had strong public engagements featuring their respective projects. To inaugurate her project Madhuj organised an informal online conversation titled *Talking Maps: Route No 033* with Urvi Mukhopadhyay, Epsita Halder, Samim Ahmed, Sanjoy Mukhopadhyay, and Sumona Chakravarty. On the occasion of Victoria Memorial Hall's centenary celebration, Arjun created engaging posts on the social media platforms of VMH.



THE PLAGUE DOCTOR

The plague doctor's costume was the clothing worn by a plague doctor to protect him from airborne diseases. The costume, originating in the 17th century, consisted of an ankle length overcoat and a bird-like beak mask often filled with sweet or strong smelling substances (commonly lavender), along with gloves, boots, a brim hat, and an outer over-clothing garment.

The mask had glass openings for the eyes and a curved beak shaped like that of a bird. Straps held the beak in front of the doctor's nose. The mask had two small nose holes and was a type of respirator which contained aromatic items. The beak could hold dried flowers (including roses and carnations), herbs (including mint), spices, camphor, or a vinegar sponge. The purpose of the mask was to keep away bad smells, which were thought to be the principal cause of the disease in the miasma theory of infection, before it was disproved by germ theory. Doctors believed the herbs would counter the "evil" smells of the plague and prevent them from becoming infected.

The plague doctor costume worn by plague doctors had a wide-brimmed leather hat to indicate their profession. They used wooden canes to point out areas needing attention and to examine patients without touching them. The canes were also used to keep people away, to remove clothing from plague victims without having to touch them.

ARCHIVES AND MUSEUMS: PROJECTS

In collaboration with the Museum of Christian Art (MoCA), Goa: Set up in 1994 in partnership with the Calouste Gulbenkian Foundation, Portugal and the Indian National Trust for Art and Cultural Heritage (INTACH), New Delhi, the museum houses an exceptional collection of sculptures, paintings, jewellery, and embroidery that covers a variety of genres and styles dating back to the sixteenth century. This is now widely recognised as Indo-Portuguese art, which is a combination of Christian, Hindu and Islamic art forms.



Anirudh records voiceovers for the podcast | From the Foundation Project with Anirudh Venkata Kanisetti

**ANIRUDH VENKATA
KANISSETTI**
Hyderabad, Telangana
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA, to develop one of the country's first dedicated museum podcasts tentatively titled *Altars of Time: A History of Goa through its Christian Art*. This will narrate the history of Goa through select objects from the Museum of Christian Art (MoCA) in Goa. The podcast will consist of 25 episodes of about 15 minutes each. Each episode will explore one object through its craftsmanship, aesthetics, and the social and religious spaces where it originated, situating it within the broader context of Goa and the Indian Ocean. The outcomes of this project will be the podcast and a story-map exhibit website which will visually highlight the location and timeline of the artifacts discussed in the podcast.

This project is made possible with support from Goethe-Institut / Max Mueller Bhavan New Delhi and Parijat Foundation.

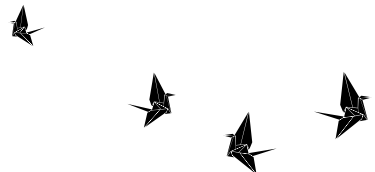


Vasco da Gama Meets the Zamorin. Liebig trade card, 1897, Private collection, San Francisco | From the Foundation Project with Mario George D'Souza | Source: Lotus Leaves Fall 2020 Volume 23 Number 1

MARIO GEORGE D'SOUZA
Assagao, Goa
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA titled *Entry-Points* which is a research project that will use select objects from the Museum of Christian Art (MoCA) in Goa to trace larger global histories of iconographic and material affinities that resulted from cross-cultural transmission of ideas and objects among Europe, Asia and the Indian Ocean littoral. Beginning with the sixteenth century, the project will stage unexpected constellations of objects from the museum and elsewhere, together with contemporary artworks, to offer new frameworks of interpretation for a cultural moment that was unique to

Asia. The outcomes of this project will be an e-catalogue/ book of the staged materials and newly commissioned artworks, a workshop and a three-part seminar. *This project is made possible with support from Goethe-Institut / Max Mueller Bhavan New Delhi and Parijat Foundation.*





The project being implemented by IFA has pushed the envelope further by taking the archive out of the dusty shelves and into the public realm. I believe this project will allow for a renewed interest in documenting and archiving newspapers. So far, the biggest challenge has been on how to make the archive more accessible to members of the public, beyond the existing audience. The project will proceed to tailor programmes to engage people in conversation.

Aishwarya Amar Kirit
Museologist, Communications Professional and Project Coordinator
Archives and Museums

In collaboration with the SL Bhatia History of Medicine Museum, Library and Archives,

Bangalore: The SL Bhatia History of Medicine Museum, Library and Archives is housed in the first floor of the Museum Block in St John's Research Institute, Bangalore. The museum is named after Major General Sohan Lal Bhatia (1891-1982), the first Emeritus Professor of the Department of the History of Medicine in St John's Medical College. The museum brings alive the significant phases of the journey of medicine through its exhibits, which include medical instruments, models, photographs and prints that depict the important episodes and personalities connected with the history of medicine. It also houses the History of Medicine and Humanities Library and Archives which has a large and rare collection of medical books from 1790 to the present.

AKASH SRINIVAS
Bangalore, Karnataka
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA that will develop a podcast series of twelve episodes based on the materials available at the SL Bhatia History of Medicine Museum, Library and Archives. They will focus on themes such as the history of medicine, traditional medical practices and beliefs, evolution of modern-day medical procedures, women and medicine, deities of disease, and mental health and institutions in colonial India. The outcomes of this project will be the podcast series, associated blog-posts and caricatures for each episode, an interactive website to host the podcast, an audio-guide for the museum, and public events including talks and walking tours in the museum.

MEERA KRISHNAMURTHY
Bangalore, Karnataka
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA that will result in five to seven short animated pieces strung together as a film in English and Kannada, bringing to life selected exhibits from the SL Bhatia History of Medicine Museum, Library and Archives. The aim is to make science accessible to children by telling stories of human persistence in medicine. The outcomes of this project will be the animated pieces; the film; a booklet about the animated exhibits in English and Kannada, together with experiments and games based on the collection; and public programmes including tours developed around the animated exhibits and virtual and physical screenings of the film.

In collaboration with the Star of Mysore (SOM), Mysore:

The *Star of Mysore*, launched in 1978, is a popular local English evening newspaper from Mysore and is the only subscription-based evening newspaper in the country. Founded by KB Ganapathy and the late CP Chinnappa, the paper has the distinction of not merely recording the history of the city for over 45 years now, but also giving a voice to its local citizens. The archive has copies of the physical newspapers printed in the late 1970s and digital copies of the online version. The paper is rich in local content and images, and traces the social, political and economic history of the city.

AMMEL SHARON
Bangalore, Karnataka
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA that will research, document and analyse how the University of Mysore has been documented and portrayed in the *Star of Mysore* newspaper since the late 1970s. Unlike 'official' histories, the project will attempt to narrate the quotidian stories of the University gleaned from opinion columns, photographs and articles from the newspaper's archives. The outcomes of this project will be a database of the newspaper's coverage of the University; a visual essay based on this coverage; podcasts and written interviews with alumni who have written for the newspaper; and periodic articles for the newspaper based on research on the scholarly cultures of Mysore.

AISHWARYA AMAR KIRIT
Bangalore, Karnataka
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA to create an accessible, digital archive of the *Star of Mysore's* reports on the built heritage in Mysore and investigate their impact on the government's and citizens' involvement in protecting and revitalising old buildings. The project will also explore conservation efforts, disputes over re-structuring the buildings, and their significance in citizens' lives. The outcomes of this project will be the digital archive, an interactive social media account (Instagram and Twitter) of heritage buildings as seen through the lens of the newspaper, together with views of the lay public; an archive of oral histories about the buildings gathered from the local community; and public programmes including talks and walks.



Front page of the April 07, 1982 edition of
Star of Mysore | From the archives of the evening *Star of Mysore*



PROJECT 560

In Bangalore, as in the rest of India, everyday life was affected by the second wave of the pandemic. Earlier, the lockdown presented an unprecedented challenge for Project 560 as the programme centres on creating cultural experiences around the city. Therefore the Request for Proposals (RFP) for all three categories of Project 560, namely **Neighbourhood Engagements**, **Curated Artistic Engagements** and **Arts Projects (Research/Practice)** which were meant to be circulated in April/May 2021, were publicised only in October/November 2021.

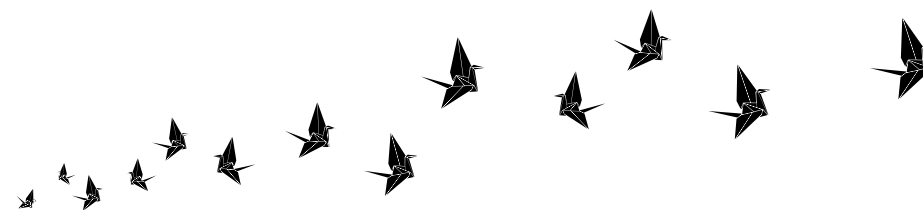
We received a total of 11 enquiries and 22 final proposals in all three categories. After shortlisting proposals the IFA team conducted online interviews as a part of the selection process. Under Neighbourhood Engagements, three projects were implemented—one each from Murphy Town; Rustam Bagh; Cubbonpete and Anchetpete. The artistic outcomes include drawings, videos and zines.

Four proposals shortlisted under Arts Projects (Research/Practice) and two under Curated Artistic Engagements were jointly evaluated through online interviews by an external panel of experts comprising MD Pallavi, musician and actor; Sugata Srinivasaraju, writer and journalist; and Anant Maringanti, Executive Director of the Hyderabad Urban Lab. While no projects were selected for implementation under Curated Artistic Engagements, the panel chose all four under Arts Projects (Research/Practice). These projects involve diverse artistic disciplines such as hip hop music, sound art, performances and visual culture research.

Among the projects from the previous years, Visual Art Collective's project *Bangalore Connect*, led by Suresh Jayaram, activated the city with eight initiatives that involved more than 150 cultural practitioners in Bangalore. These included curated walks in Cubbon Park and Lal Bagh, an exhibition of Bangalore landscapes, comics and zine workshops, an exhibition of artworks inspired by the history of textiles in Bangalore, and a series of postcards on Bangalore's urban history. Such a wide array of artistic activities in Bangalore helped in sustaining artistic energies in the city during a very difficult period.

Grants made in earlier years to Chanakya Vyas, Rukmini Swaminathan and Mahesh S were completed this year.

This programme is made possible with support from Sony Pictures Entertainment Fund.



Bangalore Skyline. KR Puram with yellow water tanks and Whitefield in the distance | From the Foundation Project with Ram Ganesh Kamatham

PROJECT 560: PROJECTS

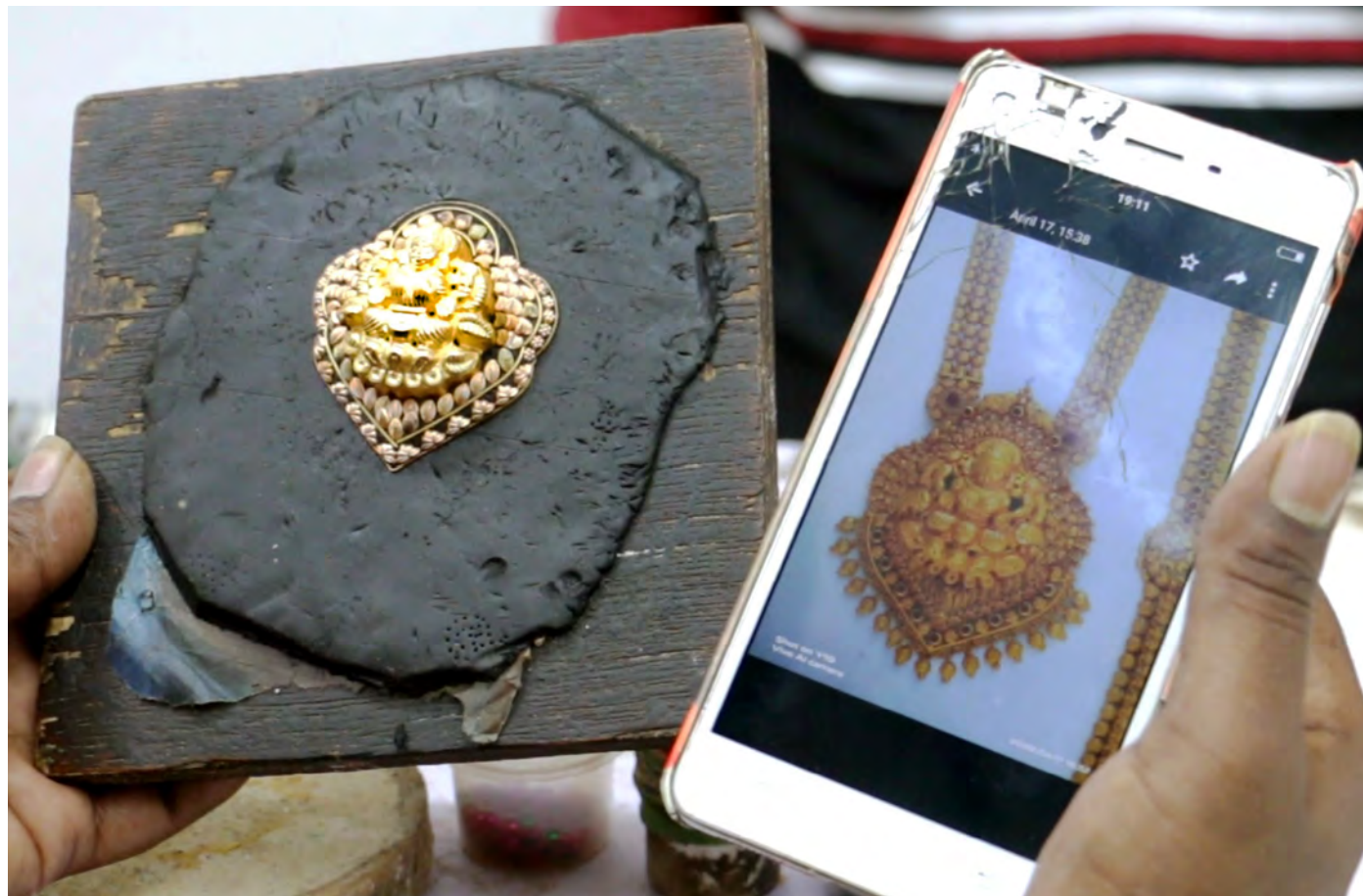


Neighbourhood Engagements supports projects for engagements with the spaces, stories, and people of neighbourhoods in Bangalore.

ISHAN HENDRE
Bangalore, Karnataka
Rs 25,000 over three months

For the implementation of a Foundation Project by IFA under Neighbourhood Engagements, which will create a series of video vignettes capturing stories of the gold and silver crafting community in Cubbonpete and Anchetpete. The project will document the diversity of the industry, its community and the changing dynamics of the pete. The outcome of this project will be the video vignettes, which will be shared with the community through a series of art interventions.

A Bengali achari (goldsmith) holds a work-in-progress gold piece and a reference image for the order | From the Foundation Project with Ishan Hendre



MEHAR ZARIWALA
Bangalore, Karnataka
Rs 25,000 over three months

For the implementation of a Foundation Project by IFA under Neighbourhood Engagements, which will create a series of zines that documents the history and lived experiences of residents of Rustum Bagh. Through detailed research and conversations with residents, as well as members of the Kothavala family, the project will culminate in a zine-making workshop with young residents to bring alive the stories of the neighbourhood. The outcome of this project will be an exhibition of the zine series in the neighbourhood.

MAYA JANINE D'COSTA
Bangalore, Karnataka
Rs 25,000 over three months

For the implementation of a Foundation Project by IFA under Neighbourhood Engagements, which will create a series of drawings that investigates the role of the marketplace in the city through interactions in the meat market in Murphy Town, Ulsoor. The project will examine the nature and possibilities of interactions among sellers, butchers and customers, and reflect on broader issues such as society's relationship with meat and the future of the marketplace. The outcome of this project will be a series of drawings created in conversation with the community that evoke the meat market, and a public sharing in the marketplace.



Ifan holds one of Maya's paintings at a meat shop in Murphy Town meat market
From the Foundation Project with Maya Janine D'Costa

“ *Mamsa Santhe* was the result of my conscious pursuit of understanding everyday practices and struggles of communities under threat from the State, in this case the Muslim, Dalit and Christian communities of Murphy Town in Ulsoor. I was able to engage with the butcher community through my practice of drawing in public space. Questions of arts' value in society that emerged from my presence at the market led to a celebration in the form of a meat festival, along with exhibiting paintings in the butchers' shops. This project has rewarded me with relationships I aspire to nurture. It is the entry to my larger artistic enquiry into drawing and the politics of food.

Maya Janine D'Costa
Interdisciplinary Artist and Project Coordinator | Project 560



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

RAM GANESH KAMATHAM
Bangalore, Karnataka
Rs 4,00,000 over one year

For the implementation of a Foundation Project by IFA under Arts Projects (Research/Practice), which will create a theatrical production on Bangalore's imminent water crisis. The play will focus on the paradoxes of Bangalore's development such as the inequalities created by water scarcity, the changing imagery and management of water as it moves through the city, and a future-focussed approach towards sustainability. The outcomes of this project will be a playscript and the production.

A screenshot from the Dakhni hip hop music video, Pasha Bhai | From the Foundation Project with Mohammed Affan Pasha



MOHAMMED AFFAN PASHA
Bangalore, Karnataka
Rs 4,00,000 over one year and three months

For the implementation of a Foundation Project by IFA under Arts Projects (Research/Practice), that explores and engages with Dakhni expressions in Bangalore's popular culture through rap and hiphop music. Titled *Apnich Bol, Dakhnich Bol*, the project seeks to celebrate and foreground Bangalore's deep-rooted Dakhni culture which has been overshadowed by the city's mainstream discourse. The outcomes of this project will include a nine-track music album, three music videos, six to ten curated performances and a bonus track, with the possibility of a behind-the-scenes film.



A statue of Dr Rajkumar playing Raja Harishchandra in front of Harishchandra Ghat crematorium in Bangalore | From the Foundation Project with Salila Vanka
Image Credits: Ravikumar Kashi

SALILA PRASAD VANKA
Bangalore, Karnataka
Rs 4,00,000 over one year

For the implementation of a Foundation Project by IFA under Arts Projects (Research/Practice), which will investigate the narratives of visual culture and spatial politics in Bangalore through a study of the evolution of public statues and sculptures since the early 1990s. The outcomes of this project will include an archival photo collection of public statuary, six to eight in-depth case studies of public statues, and a public exhibition highlighting the project findings.

ANMOL TIKOO
Bangalore, Karnataka
Rs 3,89,000 over one year and three months

For the implementation of a Foundation Project by IFA under Arts Projects (Research/Practice) that will explore and engage with Bangalore as a centre for mental health and well-being. By documenting conversations, stories and personal histories of caregivers, mental health experts and users of the city's mental health system, the project attempts to investigate a little-known aspect of the city's history and offer a new methodology for engaging with a subject as complex as mental health. The outcomes of this project will comprise two sets of audio series, a group discussion, a public panel discussion and site-specific dispersion of artistically curated audio series via QR codes.



THE IFA ARCHIVE

At the IFA Archive, which was launched in October 2018, we are dedicated to creating a repository for all the physical and digital materials from the various projects IFA has supported and implemented over the past 26 years. Both the physical and the online archive (at www.theifaarchive.org) aim to provide greater access to and understanding of the work of multiple voices from the larger linguistic, geographical, social, cultural and demographic contexts of India.

The team underwent staff changes this year with Biswadeep Chakraborty joining as the Archivist and Anushka Matey as the Junior Project Associate. The team had to work from home for a considerable length of time because of pandemic protocols and related uncertainties. Although the physical archive was closed to visitors throughout the year, we worked on making it accessible, and continued to receive enquiries through email.

We made available online an additional 26 grants from 2005 and 12 grants from 2004. We also processed 24 grants and projects from 2003 and 14 grant and project files from the year 2002 for pre-digitisation. The online space as of March 31, 2022 holds the materials of 372 projects from the years 2005 to 2018.

We believe that the IFA Archive will help not just researchers, scholars, and curators but also artists, writers, and others who have a keen interest in the arts to study, explore, and experiment with this material. We hope this will enable them to traverse new trajectories and discourses and also to reflect on their own practices. To showcase the IFA Archive and encourage conversations around archives in general, we launched two public events this year: *The IFA Archive Open House*, a series that reflects on archival memory of the various projects that IFA has supported throughout the years, in a conversation with IFA grantees; and *Date with The Archive*, a talk series where we invite artists from across disciplines to talk about their experiences of working with archives. The first *IFA Archive Open House* hosted IFA grantees Epsita Halder and Abul Kalam Azad and the *Date with The Archive* was held with dancer and choreographer Navtej Singh Johar.

This initiative is made possible with support from Indorama Charitable Trust.

“ My search for another afterlife for my documented material on Muharram started when IFA took me to present my work at art galleries, literary festivals and cultural centres across India. IFA's emphasis on the interface between the public and the archive led me to critically think about how the public could engage with my material, which is otherwise restricted to a religious community. Just as I co-created my own archive with the community's consent and participation, I believe a different kind of archive can evolve only with the direct engagement of the community. I envision archives as multimedia art forms in both virtual and physical public domains, conceptualised, interpreted and produced in multisensorial ways in empathetic collaboration with the community concerned.

Epsita Halder

Associate Professor at the Department of Comparative Literature
at Jadavpur University, Kolkata and Former IFA Grantee



IFA Archive Open House | March 11, 2022

In the first *IFA Archive Open House*, IFA grantees Epsita Halder and Abul Kalam Azad talked to our Archivist Biswadeep Chakraborty and Executive Director Arundhati Ghosh about their respective projects, the outcomes produced and their archival memory. The conversation focused on the materials from these projects that comprise texts, audio and photographs, and the possibilities of new work emerging from them.



Date with The Archive | March 29, 2022

We conducted our first *Date with The Archive*, titled *Sensorial Body, Body Memory, Narrative, and Archive* around an archive's potential for artistic experimentation. Navtej presented some of his works that have engaged with texts, narratives, memories, lived-histories, as well as the archive to talk about the ways in which the reconstruction of history pertaining to dance and yoga has affected the perception, practice and pedagogy of these two practices.



“ I’m sponging strength off this group! Thank you for sharing your experiences. It is so important to know of these commitments and it proves again that our ecosystem is so very resilient!

Nisha Abdullah
Theatre Practitioner and Educator,
responding to the SMART In the Round
conversation on Spaces



“ This is simply awesome! Kudos to the SMART team for getting these wonderful theatre workers who have dared to keep their spaces going in the tough times to share their journeys. I do believe that all of you at IFA are doing a great job and service to the art-making community at large at every level.

Arundhati Nag
Founder of Ranga Shankara in Bangalore,
responding to the SMART In The Round
conversation on Spaces



SMART: STRATEGIC MANAGEMENT IN THE ART OF THEATRE

IFA continued to manage the SMART programme through this year. The current core team members include Arundhati Ghosh, Ashish Mehta, Menaka Rodriguez, Neel Chaudhuri, Sameera Iyengar and Sunil Shanbag. Rupali Bhawe of the SMART office continued to coordinate all meetings and activities.

The team reviewed the stories from 20 theatre groups that had been commissioned in the previous year. These stories would serve as a springboard for larger conversations around the theatre groups’ activities in the past year and how they have handled these difficult times.

We organised three curated sessions of SMART In the Round (SIR), a series of online conversations on creativity, culture and context from August to October 2021. These were conducted on Zoom and streamed live on Facebook on the SMART India Page. Besides the IFA and SMART databases and social media, the announcements were sent out to the databases of theatre groups and collectives such as QTP, Aasakta and Studio Tamaasha and to those of theatre departments across India.

The first session on Community, moderated by Sameera, held on August 25, 2021 shared the relief efforts undertaken by the theatre communities across India during the pandemic. The panelists comprised Sapan Saran of Studio Tamaasha, Mumbai; Nisha Abdulla of Qabila Collective, Bangalore; Anurupa Roy of Katkatha, New Delhi; and Sanjoy Ganguly of Jana Sanskriti, Madhyamgram, West Bengal.

The second session on Spaces, moderated by Sunil, held on September 27, 2021 discussed the diverse experiences of running independent alternative performance spaces in the country during the pandemic. The panelists comprised Kallol Bhattacharya of Tepantar, West Bengal; Manu Jose of Ala, Mulanthuruthy, Kerala; Michaela Talwar of Harkat Studios, Mumbai; and Rupali Bhawe of The Box, Pune.

The third session on Experiments, moderated by Neel, held on October 26, 2021 discussed how theatremakers have adapted to the digital and reimagined online performances during the time of the pandemic. The panelists comprised Lapdiang Syiem, Shillong; Mallika Taneja, Delhi; Mohit Takalkar, Pune; and Vivek Madan, Bangalore.

All three sessions were well attended and widely viewed on social media, with considerable engagement post-event. The recordings remain on the SMART YouTube channel.

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



PROJECT ORIENTATION

IFA invites all grantees/project coordinators to be part of an intensive orientation session at the beginning of their project terms. Over two days, the invitees present their projects, talk about their challenges, receive critical feedback and build new connections, as well as become familiar with the history, the broader context and the work of the Foundation.

Lively conversations on these days provide not just micro insights into each project but also offer an overall understanding of the diversity of artistic practices and processes across the country.

This year, as a result of the pandemic, we organised five of these orientation sessions online via Zoom. The first two grantee orientations were held on April 08-09, 2021 and June 17-18, 2021. The next three project orientations were held on November 10-11, 2021, January 20-21, 2022 and March 24-25, 2022. A total of 26 grantees and 42 project coordinators along with their collaborators participated in these rich and engaging orientation sessions.

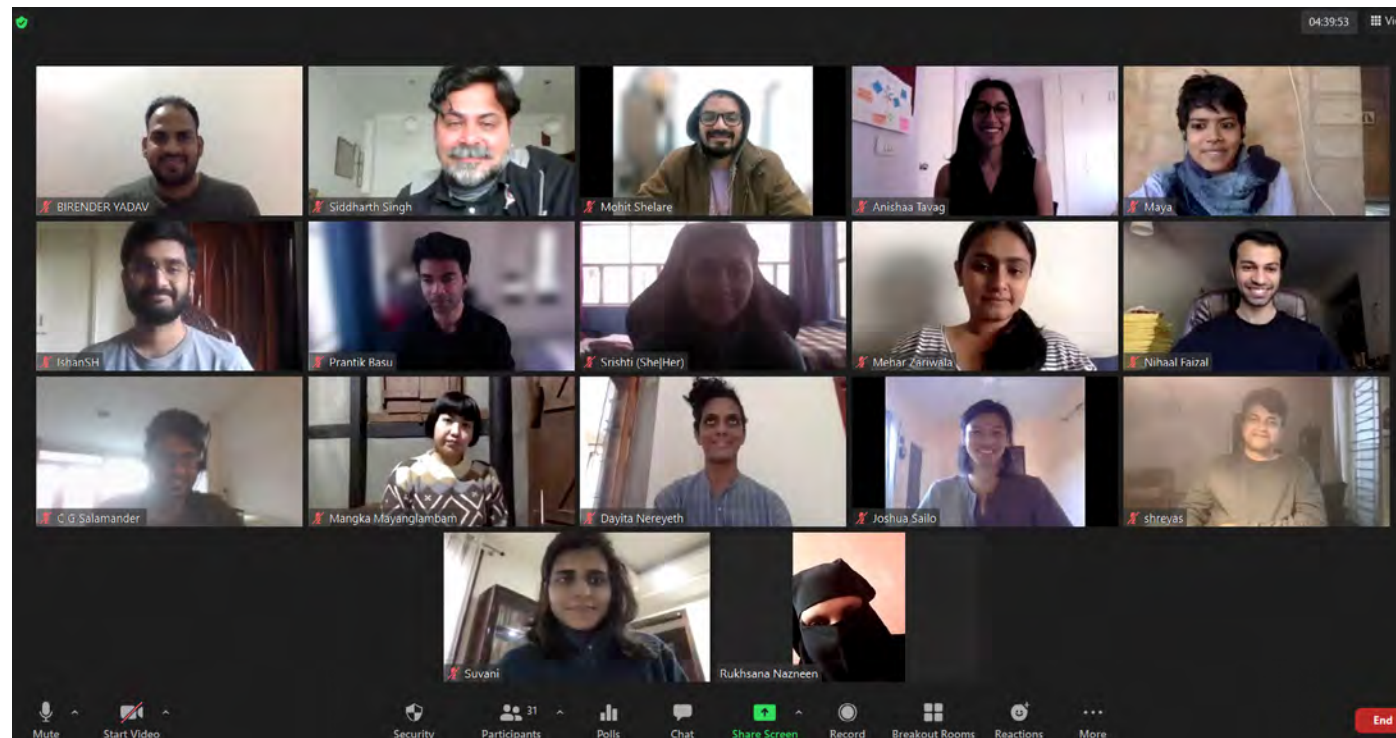
Online Project Orientation:

From L to R (Top Row): Birender Yadav, Singh Siddharth, Mohit Prakash Shelare, Anishaa Tavag, Maya Janine D'Costa;

From L to R (Second Row): Ishan Hendre, Prantik Basu, Srishti Lakhera, Mehar Zariwala, Nihaal Faizel;

From L to R (Third Row): Andrew Prashanth aka CG Salamander, Mangka Mayanglambam, Dayita Nereyeth, Joshua Sailo, Shreyas Srivatsa;

From L to R (Bottom Row): Suvani Suri, Rukhsana Nazreen



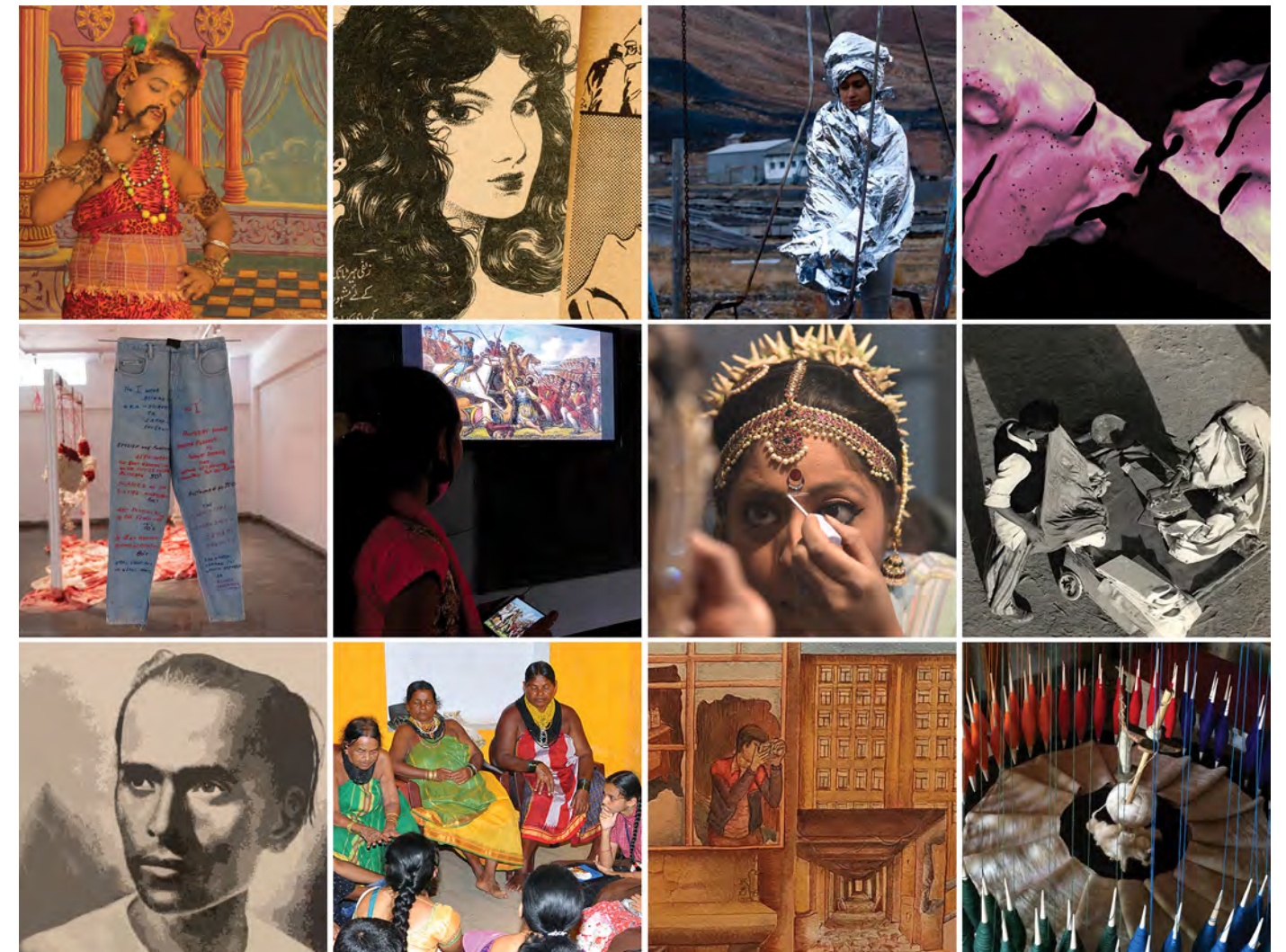
PROJECT SHOWCASE

Even as the pandemic refused to subside, IFA continued its commitment to keeping the public connected through its monthly *Project Showcase@IFA* where our Grantees and Project Coordinators share their work. These events also instilled a sense of normalcy in people and enabled them to find inspiration and creative stimulus in trying times.

The 12 project showcases held this year spanned all our programmes. All staff at IFA participated in planning, curating and executing these online events, which elicited thoughtful responses and deep engagements from our audiences.



Visuals from projects featured in the twelve online *Project Showcases*, conducted by IFA every month





April 29, 2021

Gayathri Iyer presented her work under the title *The Making of Sundara: The Life and Times of Venkatasundara Sani*, a dancer from the courtesan community associated with the Ulsoor Someshwara temple in Bangalore in the early 20th century. This project was supported under the Project 560 programme.



May 27, 2021

In collaboration with the Culture Worker Support Trust (CWT), Yousuf Saeed presented his work on popular Urdu culture from the three projects supported by IFA under its research programmes across eight years, under the title *Urdu-e-Mohalla*. Yousuf also spoke about the proposal development process and his experience of working with IFA. The presentation was in Hindustani.



June 24, 2021

Theatre practitioner Jayachandra Varma Rekandar, children from Surabhi theatre and filmmaker Hansa Thapliyal presented their work under the title *Mayabazar: The Magic of Science in Theatre*. It was held in collaboration with the Visvesvaraya Industrial and Technological Museum (VITM), Bangalore, which was the host institution for this project, supported under our Archival and Museum Fellowships initiative.



July 29, 2021

Visual Art Collective led by Suresh Jayaram made a presentation titled *Bangalore Connect: Series of Artistic Engagements in Namma Bengaluru*, discussing and showcasing the work created as part of Curated Artistic Engagements under Project 560, with the participation of over 150 cultural practitioners. Archana Hande, Amitabh Kumar, Anitha N, Bharatesh GD, Ashok Vish and Sandeep TK also joined the conversation. This was held in collaboration with 1ShanthiRoad Studio/Gallery.



August 26, 2021

In the showcase titled *Halliya Vividha Mukhagalu (Different Facets of a Village)*, Lakshmi Bhat and Pushpa Bhat from the Chandana English Medium School, Uttara Kannada spoke about the project supported under the Arts Education programme that brought together the Halakki community and the school, creating stronger ties between the students, the school and community members. The presentation was in Kannada.



September 30, 2021

Artist Abhishek Hazra was in conversation with curator Akansha Rastogi and social technologist Kiran Jonnalagadda in the showcase titled *Future States*, on his speculative fiction film *The Aesthetics of Nandan Flat-Formalism* supported under the 25x25 special initiative. They explored the question of artistic sovereignty in the context of threats to digital privacy in the age of surveillance statecraft.



October 28, 2021

Himali Singh Sooin presented a poetry performance and artist talk under the title *we are opposite like that*, sharing work from her eponymous book which was supported under the Arts Practice programme. The book contains a series of poems, historical documents, navigational records, calligrams, logograms, topological design elements and fictional mythologies based in the Polar Regions with ice as the protagonist. She was in conversation with photographer and curator Anshika Sharma.



November 18, 2021

Sunil Kumar AM presented his project supported under the Arts Education programme titled *Sthaliya Ithihasadondige Angla Bhasha Kalike (Learning English through Local History)* to showcase the work he is doing with the children at the Government Higher Primary School, Aletti, Dakshina Kannada. The presentation was in Kannada.



December 16, 2021

Mahesh S along with his collaborator Anuj Malhotra made a presentation titled *Tales from Building No. 37* about the photographic exploration of an iconic building in Bangalore that portrayed narratives of nostalgia, hope, dismay and indifference. This project received support under the Project 560 programme.



January 19, 2022

In the presentation titled *Old Routes, New Journeys: Ethnography and Contemporary Art Practice in Ladakh*, Abeer Gupta spoke about his curatorial intervention in Chansa, the Ladakhi Kitchen at the Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal and was also in conversation with curator and historian Latika Gupta. This project was supported under the Archival and Museum Fellowships initiative.



February 25, 2022

Milind Champanerker was joined by photographer Sandesh Bhandare in a presentation titled *Lokshahir Anna Bhau Sathe and his Loknatya*. The presentation drew from Milind's project where he asked whether the traditional art form Tamasha can be creatively transformed into a potent tool for political activism. The project was supported under the Arts Research programme.



March 31, 2022

Delhi Dialogues: Mapping the Everyday was a showcase with architect Bhavin Shukla in conversation with Surajit Sarkar, Coordinator of the Centre for Community Knowledge (CCK), Ambedkar University. They reflected on Bhavin's engagement with the Delhi Visual Archive (DVA) at CCK, the potential of an archive and how it can forge connections among people, their city and lived history. Bhavin's project was supported under the Archival and Museum Fellowships initiative.





RESOURCE MOBILISATION AND OUTREACH

The anxieties around the successive waves of the pandemic continued to affect the ability of the team to engage with donors and partners across many of our initiatives. However, despite what has been a challenging time for the sector, we have had a good year of fundraising. The efforts and patience of the team in building connections and cultivating donors over the past few years paid off with many multi-year commitments this year. We were able to secure funding for three of our programmes—Art Research, Arts Practice and Project 560—as well as for our core costs, by raising a total of Rs 338.81 lakh this year.

The long-term commitments among these are support received from Sony Pictures Entertainment Fund via CAF America for the Arts Practice and Project 560 programmes; and BNP Paribas India towards the Arts Research and Project 560 programmes. A highlight of this year was that we were one of 100 organisations across India to receive the GROW Fund grant from EdelGive Foundation, an Edelweiss initiative towards the support of core operational and institutional costs of the Foundation.

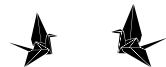
We are grateful to have received support from long-time partners Jamnalal Bajaj Trust, Hemendra Kothari Foundation and Parijat Foundation; and from our circle of individual donors who have continued to be a critical source of support and encouragement in these difficult times. In an effort to expand individual giving for the arts, we now partner with Points for Good, a platform that encourages individuals to convert their loyalty and reward points to donations.

We continued to work with Citi India for the Arts Education programme; Goethe-Institut / Max Mueller Bhavan New Delhi for the Archives and Museums and SMART programmes; Titan Company Limited for the Arts Research programme; and Indorama Charitable Trust for The IFA Archive. We also continued our engagements with donors from earlier years, including Technicolor India Private Limited, Cholamandalam Investment and Finance Company, Infosys Foundation and Voltas Limited.

We kept experimenting with online events in an effort to stay connected with our audiences. We organised two online fundraisers: an evening of music and conversations *Hitting the High Notes* with Rahul Ram on June 26, 2021; and *SuperHappy*, a digitally produced mash-up show featuring Q, Plastic Parvati, National Animal and Roddur Roy on August 07, 2021.

Under consultancies, IFA was commissioned by UNESCO New Delhi to undertake a project to translate their Legal Handbook for Artists Community in India into six regional languages—Bengali, Hindi, Marathi, Tamil, Telugu and Urdu.

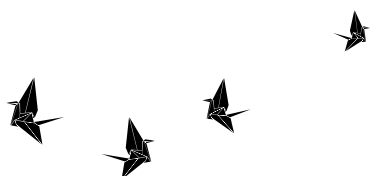
These will be made available on the UNESCO New Delhi website. Work has begun towards creating *Sandooka – The Living Museum of Kodava Culture*, supported by Reaero India Pvt Ltd. The project team was selected through a public call for proposals and evaluated by an external jury of experts comprising Paul Abraham, art collector and founder, Sarmaya; Sara Ahmed, founder, Living Waters Museum; Hemanth Satyanarayana, founder and CEO, Imagine; Venu Vasudevan, Additional Chief Secretary, Government of Kerala; and Nick Merriman, Chief Executive and Director, Horniman Museums & Gardens, UK.



Poster for *Superhappy*, an online fundraiser for IFA, held in August 2021

The selected project team is led by Lina Vincent, art historian and curator of OBJECTSPEAK, and comprises Nitin Kushalappa MP, author and researcher, and Upasana Roy and Saurav Roy, the founders of SWITCH Studio. The team is working closely with an Advisory Group comprising chairperson Rathi Vinay Jha, retired IAS officer and former IFA trustee; C P Belliappa, author and writer; and Hemanth Satyanarayana. Work continued on making a book on Kasuti—a traditional form of folk embroidery native to Karnataka—supported by the Infosys Foundation, and undertaken by our partner Craft Revival Trust. IFA also participated in three convenings with the Bangalore partners of Mindscapes, the international cultural programme on mental health organised by the Wellcome Trust, UK for whom we had prepared a research report in the previous year which mapped work in the area of mental health and the arts in Bangalore.

The communication and outreach team underwent staff changes, with Tulika Bhattacharjee joining as the Communications Officer. We looked at curating communication material that would allow IFA to stay in touch with its diverse audiences and that reflected the challenging times. One of the highlights was an online publication that marked the milestone of 25 years of IFA's engagement with the arts and culture, featuring a selection of 25 conversations with grantees and project coordinators published in our newsletters over the years.



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, Bengaluru which comprise the Balance Sheet as at March 31, 2022, and the Income and Expenditure Statement 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 entity as at March 31, 2022, 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 entity in accordance with the ethical requirements that are relevant to our audit of the financial statements in India, and we have fulfilled our other ethical responsibilities in accordance with these requirements. 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 is responsible for the preparation and fair presentation of the financial statements in accordance with the aforesaid generally accepted accounting principles in India, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, management is responsible for assessing the entity'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 entity or to cease operations, or has no realistic alternative but to do so. Those charged with governance are responsible for overseeing the entity'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.

A further description of the auditor's responsibilities for the audit of the financial statements is located at ICAI website at: <https://www.icai.org>. This description forms part of our auditor's report.

Report on Other Legal and Regulatory Requirements

We report that

- 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.
- 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.
- In our opinion, proper books of account as required by law have been kept by India Foundation for the Arts, Bengaluru so far as appears from our examination of those books.
- The Balance Sheet, the Statement of Income and Expenditure, dealt with by this Report are in agreement with the books of account.

For Raghunathan & Anantharaman
Chartered Accountants
Firm Registration No: 003348S



S Raghunathan
Partner

Membership No: 019485
UDIN: 22019485ASOBFK5983

Place: Bengaluru | Date: August 24, 2022

“ At BNP Paribas, we believe that arts can be a tangible lever for social transformation by creating spaces and opportunities for democratised stories. Through our association with IFA, we are committed to supporting scholars as well as arts practitioners undertaking research in unexplored or underrepresented artistic forms and enabling marginalised voices to claim their space.

Manisha Khosla Sinha
Head of CSR, Brand and Communication, BNP Paribas India



BALANCE SHEET AS AT MARCH 31, 2022

PARTICULARS	AS AT 31.03.2022(₹)	AS AT 31.03.2021(₹)
SOURCES OF FUNDS		
CORPUS FUND	20,46,83,739	20,45,83,739
ACCUMULATED SURPLUS	(2,53,88,271)	(1,96,97,594)
	17,92,95,468	18,48,86,145
PERFORMING ARTS FUND		
Opening balance	2,52,00,622	2,50,94,622
Add: Contribution received during the year	-	-
Add: Interest received during the year	1,36,000	1,36,000
Less: Expenditure during the year	-	(30,000)
Closing Balance	2,53,36,622	2,52,00,622
CITIGROUP GLOBAL MARKETS INDIA PVT LTD		
Opening balance	9,76,000	15,01,482
Add: Contribution received during the year	-	1,88,750
Add: Transfer from Accumulated surplus	-	-
Add: Interest received during the year	-	-
Less: Expenditure during the year	(9,76,000)	(7,14,232)
Closing Balance	-	9,76,000
LOHIA FOUNDATION		
Opening balance	-	7,91,700
Add: Contribution received during the year	-	-
Add: Recovery of Rental Deposit Specific to the Fund	-	-
Add: Interest received during the year	-	-
Less: Expenditure during the year	-	(7,91,700)
Closing Balance	-	-
SIR RATAN TATA TRUST (CORPUS FUND)		
Opening balance	70,37,895	69,57,645
Add: Contribution received during the year	-	-
Add: Interest received during the year	5,28,250	5,28,250
Less: Expenditure during the year	(4,58,400)	(4,48,000)
Closing Balance	71,07,745	70,37,895
BNP PARIBAS INDIA FOUNDATION		
Opening balance	-	-
Add: Contribution received during the year	40,16,000	-
Add: Interest received during the year	-	-
Less: Expenditure during the year	(38,93,552)	-
Closing Balance	1,22,448	-
CAF AMERICA		
Opening balance	-	-
Add: Contribution received during the year	2,15,25,000	-
Add: Interest received during the year	7,62,590	-
Less: Expenditure during the year	(68,76,121)	-
Closing Balance	1,54,11,469	-
GROW FUND		
Opening balance	-	-
Add: Contribution received during the year	20,00,000	-
Add: Interest received during the year	-	-
Less: Expenditure during the year	-	-
Closing Balance	20,00,000	-
INDORAMA CHARITABLE TRUST		
Opening balance	-	-
Add: Contribution received during the year	22,08,083	-
Add: Interest received during the year	-	-
Less: Expenditure during the year	(18,50,473)	-
Closing Balance	3,57,610	-

PARTICULARS	AS AT 31.03.2022(₹)	AS AT 31.03.2021(₹)
SOURCES OF FUNDS		
TITAN COMPANY LIMITED (ARTS RESEARCH)		
Opening balance	17,83,346	31,72,804
Add: Contribution received during the year	-	1,15,528
Add: Interest received during the year	61,281	1,12,960
Less: Expenditure during the year	(9,97,180)	(16,17,943)
Closing Balance	8,47,447	17,83,346
CAPITAL ASSET FUND	20,63,637	17,72,467
CURRENT LIABILITIES	33,87,124	22,33,447
TOTAL	23,59,29,571	22,38,89,922
APPLICATION OF FUNDS		
FIXED ASSETS (Written-down value)	21,53,738	18,69,567
INVESTMENTS (AT COST)		
Corpus Fund Investment	20,29,72,016	18,88,92,299
Performing Arts Fund Investment	17,00,000	17,00,000
SRTT Corpus Fund Investment	68,00,000	68,00,000
Other Surplus Fund Investment	16,35,878	15,00,000
Titan Company Limited Investment	6,21,219	14,38,969
Other Investments	18,11,157	-
	21,55,40,268	20,03,31,268
CASH AND BANK BALANCES		
Cash in Hand	525	700
Cash at Bank	82,18,538	87,27,478
OTHER CURRENT ASSETS	1,00,16,502	1,29,60,909
TOTAL	23,59,29,571	22,38,89,922

Significant Accounting Policies and Notes to the Accounts for the year 2021-22

A. Accounting Policies

- The financial statement is prepared on accrual basis under historical cost convention as per generally accepted accounting principles.
- (a) Grants received from local sources by the Foundation, to the extent utilised for revenue purposes are taken as income.
(b) Grants received from a foreign source by the Foundation, to the extent utilised for Project Implementation, are taken as income.
(c) Grants disbursed out of the local funds by the Foundation, are treated as expenses and unutilised grants, when received back, are treated as income.
(d) Donations in foreign currencies are taken into account at the conversion rates as credited by the bank.
(e) 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.
(f) Since the entire cost of fixed assets, is met out of revenue, depreciation is not charged to income and expenditure separately.
(g) 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 of superannuation and gratuity are funded by means of policies taken with Life Insurance Corporation of India. Leave encashment is accounted for an actual payment when leave is encashed, since leave is not allowed to be accumulated beyond 60 days.

B. Notes

- Differences between fund balances and respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the funds having surplus investments.
- Grant amounts committed out of local funds by the Foundation pending disbursement out of previously sanctioned grants as on March 31, 2022 is Rs 30.13 lakh (Previous Year Rs 88.13 lakh) and Project Cost/ Expenses committed is Rs 62.65 lakh (Previous Year Rs 4.98 lakh).
- Previous year's figures have been regrouped where necessary.

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED MARCH 31, 2022

PARTICULARS	AS AT 31.03.2022(₹)	AS AT 31.03.2021(₹)
INCOME		
TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES	1,50,51,726	36,01,892
DONATIONS, SUBSCRIPTION, EVENTS & ARTS SUPPORT	40,35,373	1,15,94,905
INTEREST ON CORPUS INVESTMENT	1,29,22,563	1,26,41,897
PROFIT ON SALE OF CORPUS INVESTMENTS	41,14,184	89,20,303
MISCELLANEOUS INCOME	6,65,907	1,12,056
TOTAL	3,67,89,753	3,68,71,053
EXPENDITURE		
PROGRAMME COSTS		
GRANTS AND PROJECTS		
Arts Research	51,40,280	38,26,062
Arts Practice	34,72,910	19,44,900
Arts Education	13,98,200	1,06,000
Project 560 Expenses	10,71,547	19,94,500
IFA Archive	29,64,950	24,19,571
Archival and Museum Programme	14,13,000	4,97,500
25x25 Grant Initiative Expense	51,051	6,47,907
VMKHC Expenses	4,20,000	-
UNESCO Expenses	4,91,000	-
PROGRAMME SUPPORT COSTS		
Arts Education - Evaluation, Orientation, Monitoring and Staff Costs	5,02,445	4,57,948
Arts Education - Plan India Expenses	-	4,000
Developing Collaborations (SRTT AMF)	-	40,000
Selection of Fellows (SRTT AMF)	-	1,10,583
Arts Practice - Evaluation, Orientation and Monitoring	2,65,956	-
Arts Research - Evaluation, Orientation, Monitoring and Staff Costs	15,37,552	49,20,544
Dissemination	42,500	46,123
Grant Showcase	-	24,551
The WellCome Trust Expenses	-	91,860
Project 560 Expenses	28,948	-
AMP related Expenses	15,037	-
SMART Programme Expenses	3,29,608	2,01,534
SMART-IRF 2020 Expenses	-	9,91,649
Programme Staff Costs	1,33,45,366	1,09,51,255
Other Programme Costs	13,14,119	1,34,224
SRTT-AMF Grant Expenses	-	39,794
Assets Acquired	3,25,526	-
Operating Expenses	80,46,620	75,78,367
	4,21,76,615	3,70,28,872
Less: Programme expenditure met out of own funds	2,02,47,269	2,58,48,630
Operating expenditure met out of own funds	68,77,620	75,78,367
	1,50,51,726	36,01,875
EXPENDITURE MET OUT OF OWN FUNDS		
PROGRAMMES	2,02,47,269	2,58,48,630
OPERATING EXPENSES	68,77,620	75,78,383
BOARD MEETING EXPENSES	4,945	-
FUNDRAISING EXPENSES	47,471	65,310
TOTAL	4,22,29,031	3,70,94,198
EXCESS / (DEFICIT) OF INCOME OVER EXPENDITURE	(54,39,278)	(2,23,145)



“ A remarkable range of projects has been implemented by IFA under Explorations, the new category of projects under the Arts Practice programme. We have film, dance, writing, music, graphic art, installations, and several that defy easy categorisation. It vindicates the central idea behind this programme: artists across all disciplines sometimes need just a modest amount of space in which to test the waters for a new idea, or a new way of doing things, and to see if it has the necessary ballast to make it float. To discover that it doesn't really work is not a badge of dishonour here, and the absence of pressure to push through “anyway” is conspicuously absent. This is not the same thing as indulgence, for such “failure” might sometimes suggest more appropriate ways of locating the essence of the work being attempted. I look forward with excitement to see what emerges from this modest space of exploration.

Sanjay Kak
Author, Activist, Filmmaker
and Evaluator for the Explorations category under Arts Practice



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

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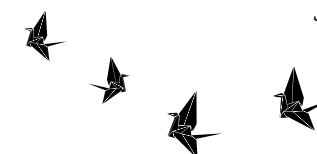
Savitha Sunder

Office Assistant

Shachi Pradeep Vaidya

Programme Head

SMART: Strategic Management for the Art of Theatre



Cover:

Bodies at Sea, Mammary Nets.

Watercolour, Photo Ink
and Pen 11.7" x 8.2", 2020

From the Foundation Project with
Devika Sundar

Centre Spread:

Maya's artwork displayed at the 100-year old
heritage meat market of Murphy Town, as
part of *Mamsa Santhe*

From the Foundation Project with
Maya Janine D'Costa

End Cover:

The Salt will tell you our years, our tears!

(Translated from Konkani to English);

Kurdi, 2022

From the Foundation Project with
Sahil Ravindra Naik

Images Courtesy:

Project Coordinators and IFA Staff

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Sushmita Gulrajani

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