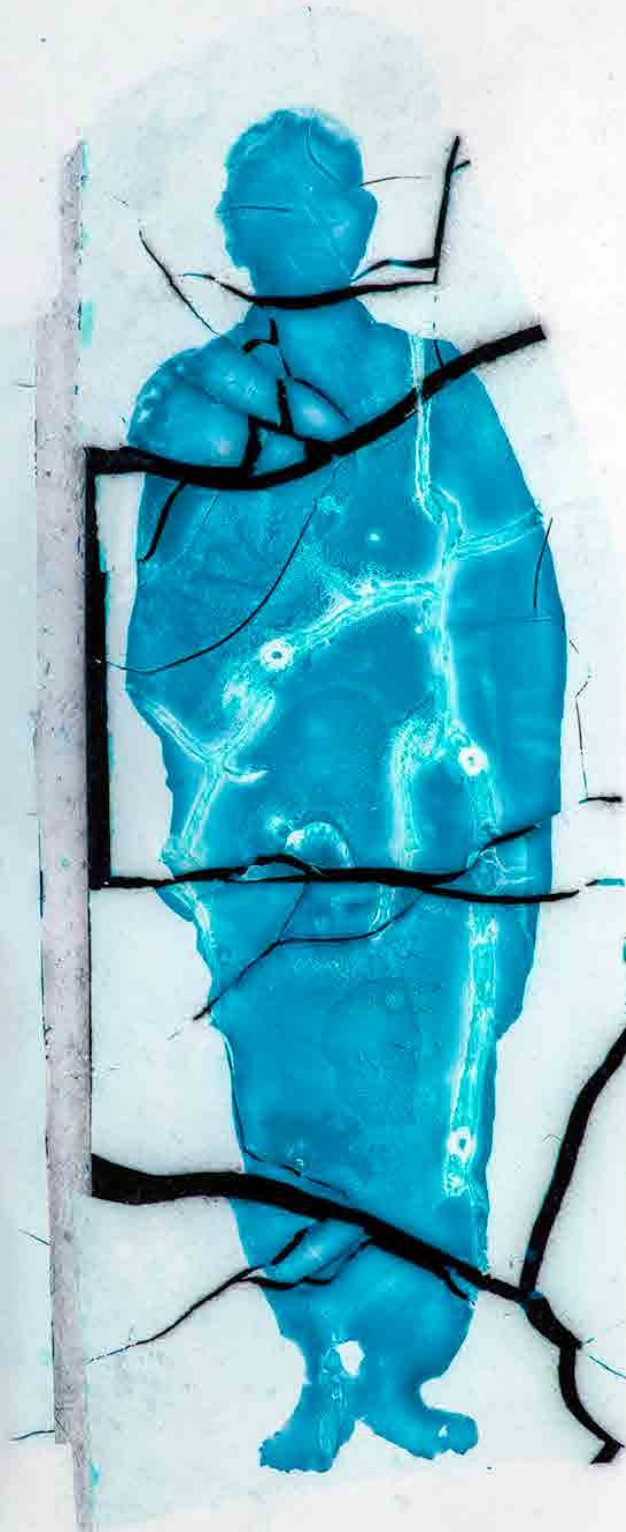


INDIA FOUNDATION FOR THE ARTS

Annual Report 2022-2023





ABOUT US

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

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 793 projects, disbursing over Rs 36.51 crore (USD 4.44 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.



Bharat Bhushan examines the raw material in daylight before cutting;
at Bharat Shoemaker, Old Rajpur Road, Dehradun | From the Foundation Project with Lokesh Ghai



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Collection and restoration of the old types and proofing press, allowing the artist an opportunity to set up a basic space for printing in Mumbai | From the Foundation Project with Poonam Gautam Jain





INTRODUCTION

In 2013 when I wrote my first introduction to the Annual Report of IFA as its Executive Director, I had invoked the twin energies of continuity and change to guide my journey of leadership. For me, that period of transition was filled with deep gratitude for those who had faith enough to entrust me with the job; anxiety so as to not let them down; and a burning aspiration to build an organisation that is immersed in curiosity, imagination, empathy and care. A decade later, as I write my last introduction, I realise that the work we have done collectively: the affection and appreciation that our many worlds have generously showered upon us and my own experiences of leading a passionate and talented team, have left me with immense gratefulness for the years spent here, and with hope for the many future voyages that IFA will undertake.

The last year of my leadership at IFA was the first one finally safe from the dreadful pandemic and full of achievements. I am delighted to say that we received over 1000 enquiries from the field of which we implemented 60 projects – the highest ever in a single year at IFA. We continued outreach through various online and offline platforms with three editions of *Staying Connected Series* e-newsletters, 12 sessions of *Project Showcases*, one session of *SMART In the Round*, one conference for Archives and Museums and another for Arts Education, six events organised by the IFA Archive, 13 events organised by other cultural bodies where the Executive Director and staff were invited to speak, two corporate events, four Kalayatras, and two training programmes for teachers under the Arts Education programme. The physical IFA Archive opened to visitors again, and the online IFA Archive now has materials from the 527 projects from the years 2000-01 to 2018-19. The resource mobilisation team too began working with new multi-year donors and created modules for talks and festivals as arts services. All in all – life at IFA is rejuvenated with new vigour and vibrancy!

A very important task of the past year was the search for the next Executive Director for the organisation. With 87 applications in hand, the Board set up a rigorous multi-layered process for the selection. IFA is delighted that in February 2023, Menaka Rodriguez was announced as the next leader at IFA taking charge from June 01, 2023.

I have always been inspired by the playground, where one can jump in joy and shriek in wonder; cry over a fall and laugh till the stomach hurts; fight over imaginary stories to make up just as quickly. It is a place where friendships are built while making and breaking with earth. It is a place where both *aqal* and *ishq* of the Sufi are in constant play. While the poet may have written it as sarcasm, Ghalib's *bazicha-e-atfal hai duniya mere aage* (the world is like a child's playground in front of me) has been my ideal for spaces I wanted to build. In my years as leader I have tried to garner this spirit and energy of the playground into IFA. The ride has been challenging, fulfilling and ever so incandescent.

It has been a moment...
It has been a lifetime...

Thank you for the adventure!

I wish Menaka and the IFA every sun, moon and star on its new journey from here.

Arundhati Ghosh
Executive Director | Till May 31, 2023



As I write my introduction to this Annual Report alongside Arundhati's, it marks a transition in leadership. I pick up from where Arundhati left off, confident in the resilience of IFA and inspired by the anticipated energies for the roads ahead. I am delighted at the opportunity to lead an organisation that has nurtured me, and been a space for deep engagement with the arts and culture community for over 16 years. I am grateful to the Board of Trustees for placing their faith in me and extending their support as I begin this new adventure at IFA. I also deeply cherish the unique honour of having worked with two former Executive Directors, Anmol Vellani and Arundhati Ghosh, who have nurtured this space for arts and philanthropy in India. The collective vision and values that we have shared over the years will travel with me.

In this moment of transition, I share my appreciation for the passion and zeal with which Arundhati has led IFA over the past 10 years. We are left richer for her dedication to making IFA more accessible and building deep connections to the arts and culture community. I would like to thank her for the profound knowledge she has shared and the generosity and care with which she has executed the handover and transition with my staff and me.

As we recap the work done over the last year in this Annual Report, I reflect on the long journey that IFA has had. And I marvel at the spirit, culture and ethos of an organisation that will now bear witness to a second transition. As I step into this role, IFA steps into the fourth decade of its existence. A juncture like this allows us to build on the solid roots of a foundation that has grown with the community, and an opportunity to reimagine new paths. I embrace this with the familiarity and comfort of continuity, and the tentativeness and excitement of new possibilities.

In the next few years, we will look to consolidate and strengthen the work of teams gone by: extend our programmes, make sense of a rapidly changing world, increase access and participation, and explore new collective aspirations for arts and culture in India. I look forward to working with the team, the Board, and with you – the wider arts community – to create a strong, supportive, vibrant and facilitative space where the arts can thrive. Now more than ever the arts has a deep role to play in our lives, and we are aware of the responsibility that rests with the team at IFA.

New journeys are enriched when done collectively – with those who share our concerns and aspirations – friends, circle of artists, scholars, experts, arts and culture organisations, collectives, other non-profit organisations, and donors – who dream with us. I look forward to hearing from you – to the many conversations, debates and sharings, to your every support and encouragement, and to enduring partnerships and solidarities as I journey with the arts and you.

Menaka Rodriguez
Executive Director | June 01, 2023 onwards



ARTS RESEARCH

The two years of the global pandemic have had a debilitating impact on the arts sector. This is the first year after the contagion that we slowly began to recover and resume normalcy.

The Request for Proposals (RFP) under the programme was circulated in English and 13 other Indian languages – Assamese, Bengali, Gujarati, Hindi, Kannada, Malayalam, Marathi, Odia, Punjabi, Santali, Tamil, Telugu, and Urdu – in line with the programme's ethos to contribute to arts research discourse in various language contexts. Like last year, this year too we received an overwhelming response from the field. There were over 375 inquiries, 351 draft proposals, and 304 final proposals. Of these, 95 proposals were shortlisted for internal evaluation, and 26 for the final evaluation by a panel of experts, comprising Chandan Gowda, scholar of Sociology; Ira Bhaskar, scholar of Cinema Studies; Shuddhabrata Sengupta, artist and curator; and Urmimala Sarkar Munshi, scholar and dance practitioner.

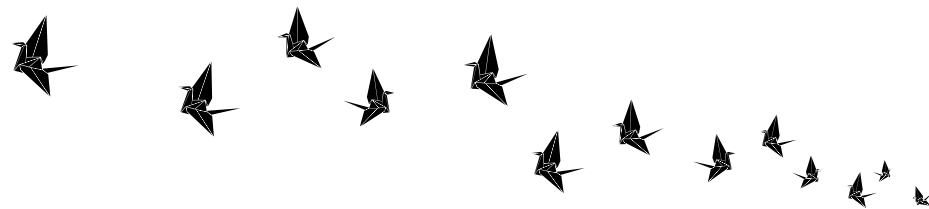
We implemented 13 of these projects under the Arts Research programme. These projects come from multiple states and union territories, covering a vast disciplinary spectrum including folk and traditional arts, popular culture, local cultural histories, oral histories, literary arts, performing arts, visual arts, art and ecology, architecture, photography, film and theatre histories, and community artistic practices.

Many of these projects focus on the cultural and artistic traditions of marginalised communities that have been overlooked in the history of arts and culture. They initiate an engagement with diverse cultural practices such as ritual performances, folklore and literature, subaltern music, community craft traditions, and built forms.

The proposed outcomes of these projects include monographs, photo essays, catalogues, lecture demonstrations, video games, films, music albums, installations, exhibitions, performances, and digital archives.

Of the projects made possible in earlier years, Mala Pradeep Sinha and her collaborator Suchitra Balasubrahmanyam organised an exhibition in Vadodara on Maneklal Gajjar's life and work. Prachee Bajania, Sebanti Chatterjee and Soumik Mukherjee, Sharanya Ramprakash, Rajdeep Konar, Pradip Kumar Kar, Rosalyn Dmello, Ushmita Sahu, and Sugumar Shanmugam have completed their projects.

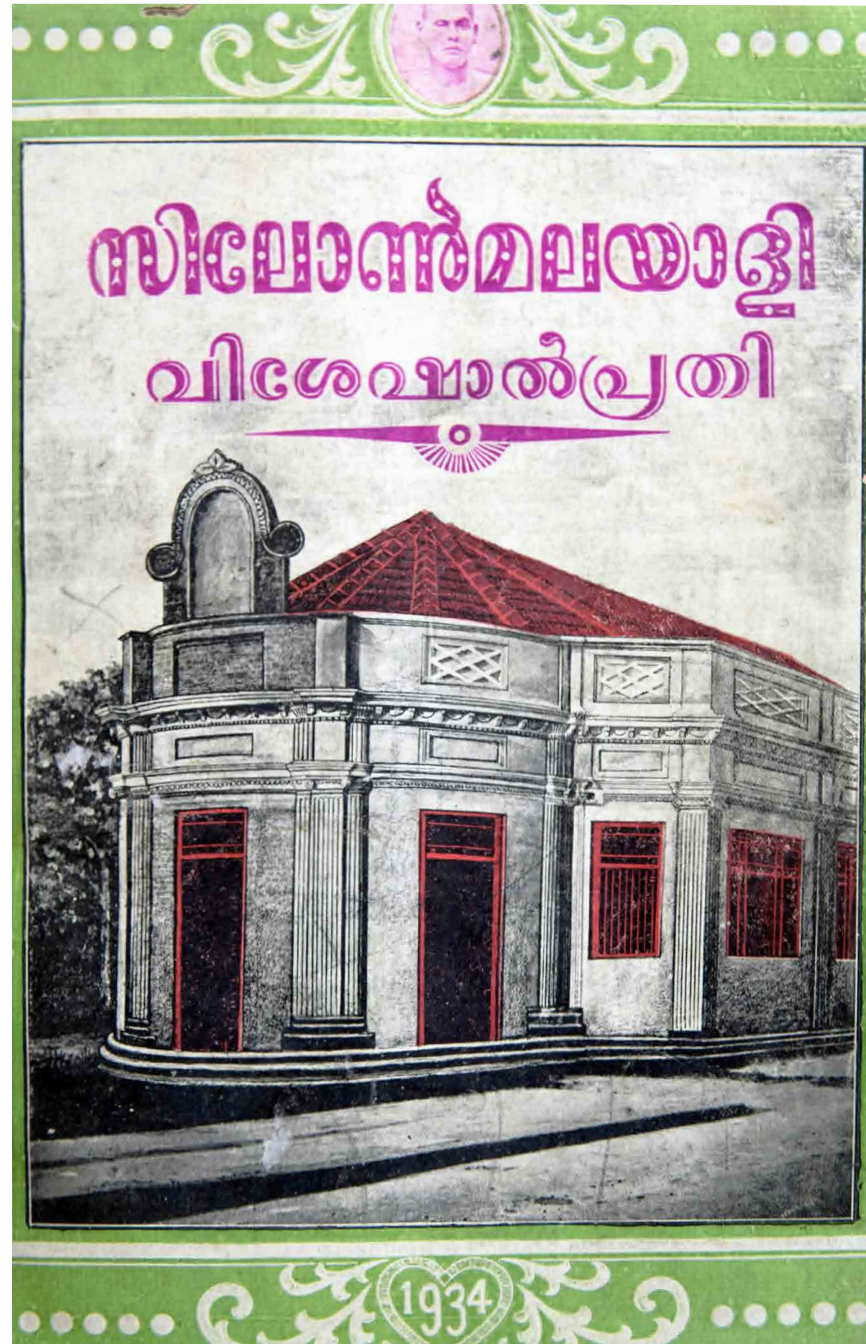
This programme is made possible with support from BNP Paribas India Foundation.



Titles from the Hanuman Books Series, from the book *Francesco Clemente*, Nachiappan, Kalakshetra Press Cooperation | From the Foundation Project with Stuti Bhavsar



ARTS RESEARCH: PROJECTS



Cover of Ceylon Malayali Visheshalprathi | From the Foundation Project with Haneena PA
Image Credits: G Priyadarshan

HANEENA PA
Malappuram, Kerala
Rs 3,87,000 over one year
and six months

For the implementation of a Foundation Project by IFA that will examine the significance and impact of printed Arabi-Malayalam magazines run by women publishers and editors from the Mappila community in Kerala in the early 20th century. Through a study of the readers, writers, content, and topics covered by the magazines, the project will explore the subaltern history of Mappila women and document unrecorded and unrecognised voices of this minority community. The outcomes of this project will be an exhibition and audiovisual documentation of the magazines and interviews from the field.

YAMINI CHINTAMANI KRISHNA
Hyderabad, Telangana
Rs 4,47,500 over one year
and six months

For the implementation of a Foundation Project by IFA that will explore the question of modernity and citizenship in cinema in the erstwhile princely states of Hyderabad, Kolhapur, Jaipur, and Indore. By considering cinema as not a mere industry and profit-making enterprise, this project will examine how rulers of the princely system viewed and engaged with cinema as patrons. The outcomes of this project will be an essay, an exhibition and audiovisual documentation from the field.



ARATRIKA DAS
Indore, Madhya Pradesh
Rs 4,16,000 over one year
and six months

For the implementation of a Foundation Project by IFA that will explore two stories that run in opposing directions – one, of the ascension of Siliguri with its progress as a town; and the other, of loss, cultural disruption and continued deprivation of the river Teesta. The project will attempt a fresh biography of the geological changes of the river and, running in parallel, the narrative of the town and its population. It will explore songs, dances, prayers, recipes and literary narratives of Siliguri and the river Teesta. The outcomes of this project will be an essay in Bangla and English, audiovisual documentation from the field, and a digital archive.

SURYANANDINI NARAIN
New Delhi, Delhi
Rs 3,18,000 over one year
and six months

For the implementation of a Foundation Project by IFA that will examine female agency in the visual production of everyday domestic objects in middle-class, urban India. The key figure of the project is the middle-class, educated ‘housewife’ or ‘homemaker’ who is not in full-time employment outside of the home but invests her skills within the domestic sphere of the DDA flats, a standard form of housing provided by the government for its residents across the city of Delhi. The outcomes of this project will be a monograph and audiovisual documentation from the field.

LALRINAWMI COLVOM LULAM
Shillong, Meghalaya
Rs 3,92,000 over one year
and six months

For the implementation of a Foundation Project by IFA that explore the role that the music programmes of the All India Radio Aizawl played in the lives of ordinary people in Mizoram, amid the depressing reality of insurgency and state repression. It aims to problematise simplistic narratives and offer a more nuanced understanding of peace and progress in contemporary discussions. The project will enquire into the shared sense of community experienced by the listeners and its impact on their faith and identity. The outcome of this project will be a monograph.



“ IFA’s rigorous process of shortlisting that brings the proposals to the panel of experts, the mentoring, and the excellent work of encouraging and helping with the proposals is something that has impressed me immensely. As a result, IFA encourages rigour and growth through the process of writing the proposal, which is essential for the applicants, regardless of the results. I have learnt a lot from the way IFA conducts its application/ shortlisting/ selection process. The association with IFA has therefore been very valuable, as it is perhaps the one of the few places which continues to encourage artistic experiments and creativity.

Urmimala Sarkar Munshi
Scholar, Dance Practitioner and Evaluator for the Arts Research programme

MOHAN KUMAR N

Shira, Karnataka

Rs 4,94,000 over one year and six months

For the implementation of a Foundation Project by IFA that will explore the oral narratives around a local hero, a *Veeragara*, Veera Tamanna of the Kadu Golla community in Karnataka. In an attempt to understand the ways in which marginalised voices are often ignored or silenced by dominant narratives, the project will enquire into discrepancies in documentation and Veera Tamanna's absence from the historical discourse of the region. The project will not only attempt to document the prevalent oral narratives about this hero, but also construct a new song as a conversation between him and King Ranabhaire Gowda, the ruler of the region. The outcomes of this project will be this conversation as a song and a monograph.

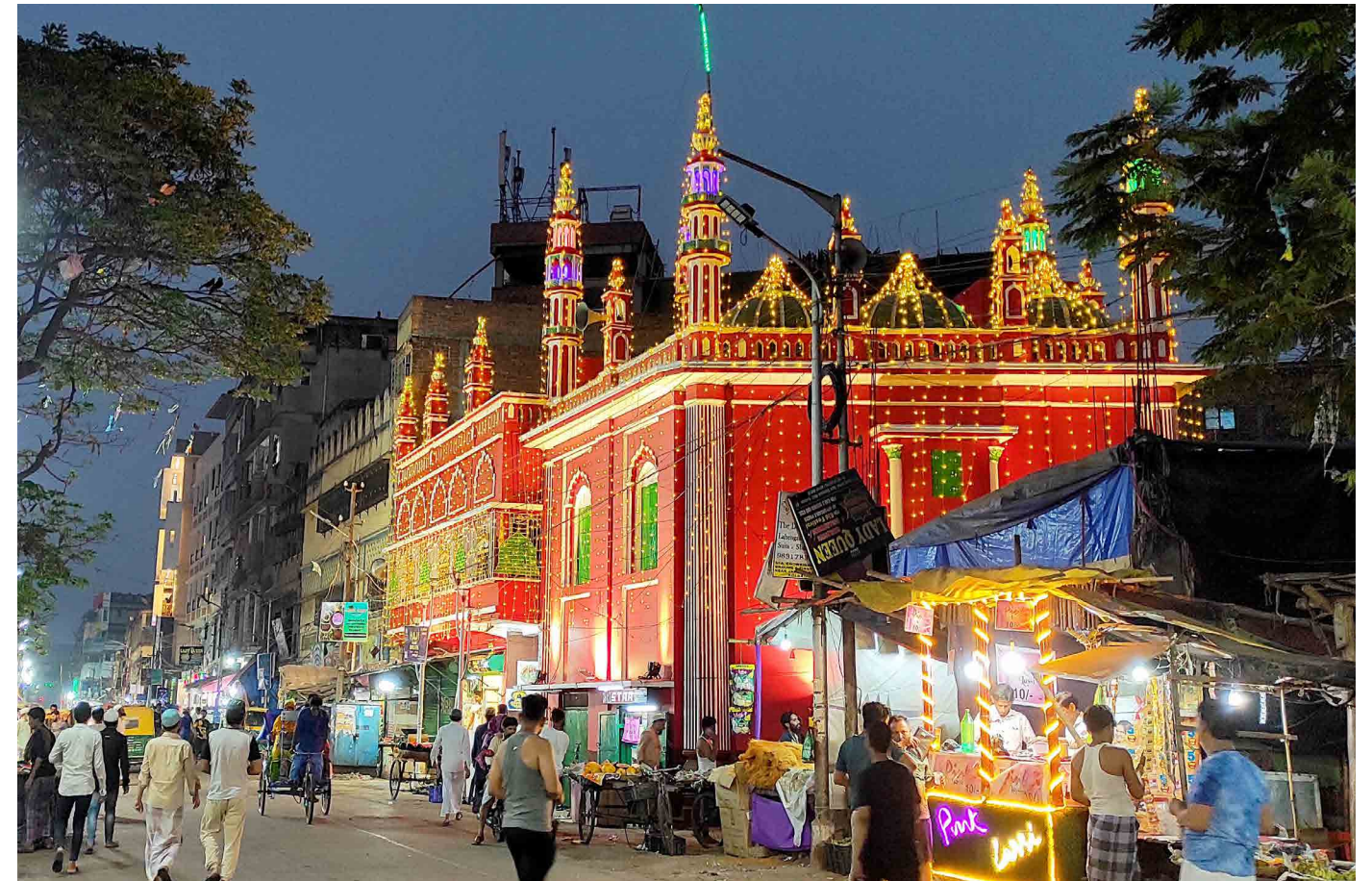
S JAYAKRISHNAN

Cuddalore, Tamil Nadu

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

For the implementation of a Foundation Project by IFA that will create a multimedia installation using the forgotten subaltern literary and music genre *Gujili Paatu* of Madras from the early 20th century, and classical *Sangam* literature. Drawing from the real-life love stories of five women reported in newspapers, government reports, interviews, and journals, the project will examine the underlying connections among *Sangam* literature, *Gujili Paatu* and contemporary literary and artistic expressions to trace the continuum of the theme of love in Tamil cultural traditions. The outcome of this project will be a multimedia installation.

Left: *Mullai Landscape: Forest*, Right: *Palai Landscape: Desert*; artwork by S Jayakrishnan based on Tamil *Sangam* landscapes | From the Foundation Project with S Jayakrishnan



A mosque in the Metiaburuz area during Ramzan (2023) | From the Foundation Project with Shruti Ghosh



Visualising Home: Domestic Visual Culture in India is unusually located between art, anthropology, and urban studies, and I am appreciative of the support by IFA for an understudied and novel domain. It is not only the financial support at IFA that will help facilitate this study, but also its vibrant review and feedback system that will shape the critical frameworks for it.

Suryanandini Narain
Researcher and Project Coordinator
Arts Research

SHRUTI GHOSH

Kolkata, West Bengal

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

For the implementation of a Foundation Project by IFA that will investigate the cultural memory of exile and identity formation in Chhota Lucknow, situated in Metiaburuz, Kolkata. It will attempt to understand the narratives of displacement of a community that was the custodian of the Nawabi culture of Lucknow in Kolkata, and that underwent systematic marginalisation over several decades while clinging on to the fading cultural memory of Lucknow and Wajid Ali Shah. The outcomes of this project will be a multimedia exhibition, audiovisual documentation, a lecture demonstration and an essay.





Image from *Kadhaliyal Podhuma*, a novel by Manian (1963) | From the Foundation Project with V Jayashree

“ To me as a visual artist and filmmaker the importance in implementation of the project lies in exploring new methods of engaging storytelling as well as visual interpretation of Sangam literature in contemporary art form. The forgotten popular literature *Gujili Pattu* and the theatre form of the living newspaper will be incorporated to help me enhance my practice as a visual artist and storyteller. The financial and critical support from IFA allows me the freedom to focus on my artistic exploration.

S Jayakrishnan
Visual Artist, Filmmaker and Project Coordinator
Arts Research



V JAYASHREE
Coimbatore, Tamil Nadu
Rs 4,80,000 over one year
and six months

For the implementation of a Foundation Project by IFA that will examine the role of illustrations in a variety of Tamil magazines in the second half of the 20th century. It will seek to understand how the ascription of supplementary nature of illustrations to fictional narratives was understood and negotiated in the public sphere. The outcomes of this project will be an open-source digital repository and a monograph.

HINA SAIYADA
Assagao, Goa
Rs 5,00,000 over one year and six months

For the implementation of a Foundation Project by IFA that will explore the life and work of feminist thinker, writer, educator and political activist, Rokeya Sakhawat Hossain (1880-1932), who lived across Kolkata and Patna, through the lens of virtual games to prompt conversations and contemporary interpretations. The outcomes of this project will be audiovisual documentation from the field and a digital archive.

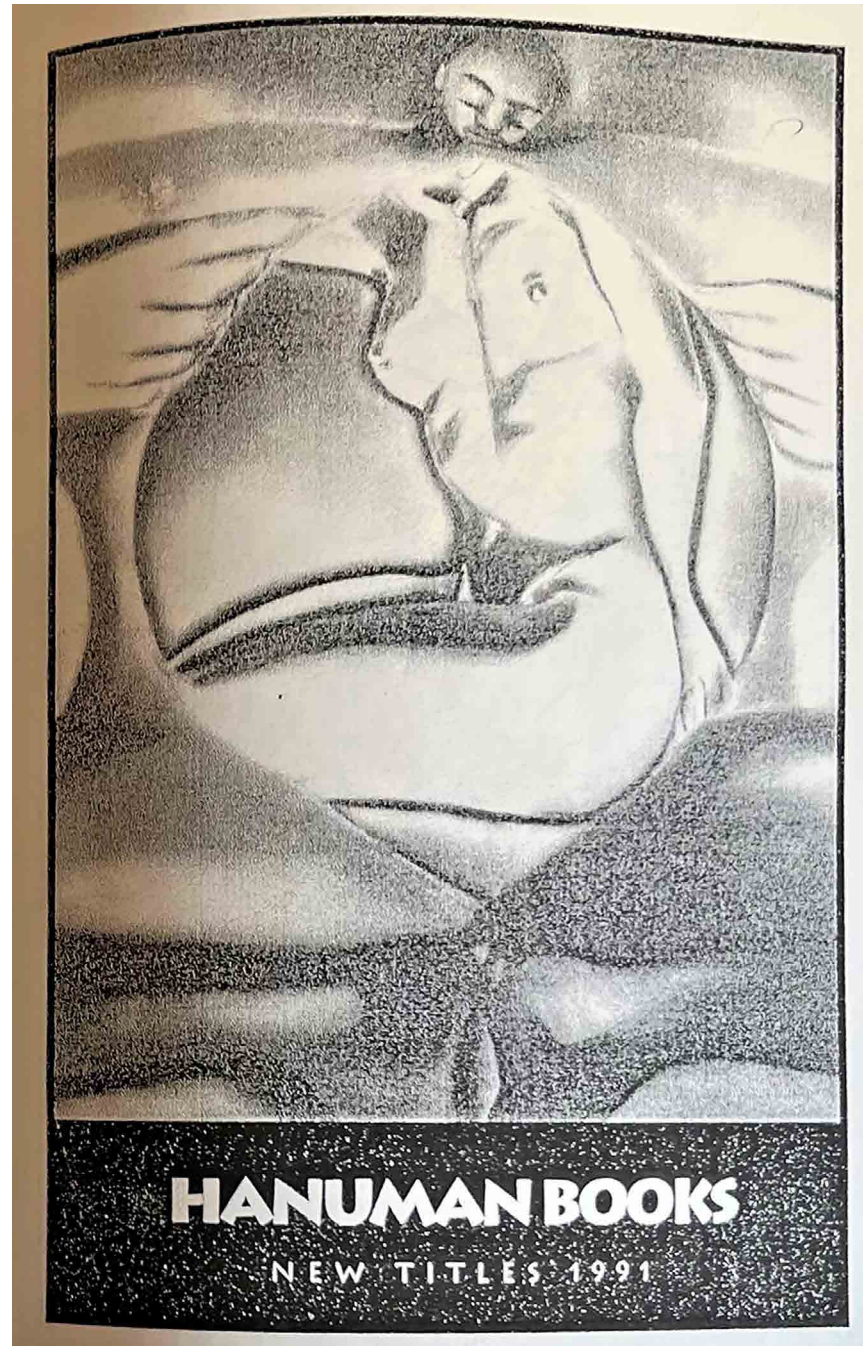
BASIL ISLAM SPC
Perumbavoor, Kerala
Rs 5,00,000 over one year and six months

For the implementation of a Foundation Project by IFA that will study the Muslim community's spatial formations and sensorial practices in Kayalpattinam, a southern coastal town in Tamil Nadu. It will examine how various traditions negotiate the influx of modernity in different socio-religious contexts in a Muslim-majority district. The outcomes of this project will be an essay, audiovisual documentation, and a catalogue of ritual performances and built forms.



Mr Abdullah uses a family tree to talk about his family history with Basil Islam and Sidra Ali | From the Foundation Project with Basil Islam SPC | Image Credits: Thoufeeq K





Hanuman Books' Publication Catalogue (1991), from the book *Francesco Clemente, Nachiappan, Kalakshetra Press Cooperation* | From the Foundation Project with Stuti Bhavsar

STUTI BHAVSAR
Bangalore, Karnataka
Rs 5,00,000 over one year
and six months

For the implementation of a Foundation Project by IFA which aims to offer a revisionist reading of the pocket-sized Hanuman Book series printed out of Madras (present-day Chennai) and published in New York between 1986 and 1993 by the artist Francesco Clemente and writer Raymond Foye. The project will reflect upon and critique how they heavily used Indian craft traditions and processes while keeping these books out of circulation in southern India. The project will bring these texts and histories back into circulation, with particular attention to their distribution in South Asia. The outcomes of this project will be a digital archive and audiovisual documentation with annotated notes.



Raju working at Shyam Shoemaker, Premnagar, Dehradun | From the Foundation Project with Lokesh Ghai

LOKESH GHAI
Dehradun, Uttarakhand
Rs 4,68,000 over one year
and six months

For the implementation of a Foundation Project by IFA that will study the unexplored history of shoemaking in Dehradun Valley to understand what the craft and making of essential objects tell us about the history of a place and people. The outcomes of this project will be a photo essay and a short film on a select set of shoemakers from Dehradun.

“ Despite all her achievements as an educationist and as the first Indian science fiction writer, Rokeya Sakhawat Hossain (1880–1932) seems to have been forgotten by Indian historians, and society as a whole. Our project *Rediscovering Rokeya* is a virtual gamified archive of Begum Rokeya's life and work which aims to make her legacy accessible and enduring, over a century later, in today's world. We are grateful for the support from IFA which, more than being financial, is also sheer validation for this project.

Hina Saiyada
Writer, Film Editor and Project Coordinator
Arts Research



ARTS PRACTICE

In the second year of the newly articulated Arts Practice programme, we received 396 proposals across the categories of **Productions, Explorations, Workshops/Residencies/Seminars, and Arts Platforms**. It is evident that the programme is successfully addressing some of the needs of the field, which is responding to the programme with a lot of enthusiasm.

The Request for Proposals (RFP) was translated into nine languages besides English this year – Bengali, Hindi, Kannada, Malayalam, Marathi, Punjabi, Tamil, Telugu, and Urdu. These were circulated widely and helped us to receive proposals in many Indian languages from across the country. We ended the year by implementing 21 projects, the highest number in any year under the programme.

The external panel for Productions, comprising Padma Venkatraman (A Mangai), scholar and theatre director; Bishakha Datta, filmmaker; Urmimala Sarkar Munshi, scholar and dance practitioner; Indrapramit Roy, scholar and visual artist; and Rahul Roy, filmmaker, met online and chose seven projects. The external panel for Explorations comprising Sanjay Kak, filmmaker and activist; Jeebesh Bagchi, visual artist and curator; and Preethi Nagaraj, writer, theatre person and political analyst, met online and chose 11 projects. Three projects were selected under Workshops/Residencies/Seminars, in which the external evaluators comprised Rustom Bharucha, scholar of performing arts; Aishika Chakraborty, dancer and scholar; Sumantra Ghoshal, filmmaker; Rahul Roy, filmmaker; Sanjay Kak, filmmaker; Aneesh Pradhan, musician and scholar; Jonathan Barlow, scholar; Justin McCarthy, dancer and scholar; Usham Rojio, scholar; Jignesh Khakhar, design educator; and Dhruv Jani, game designer and writer. Under the Arts Platforms category, we received 10 queries. However, none of these had the potential to be developed as proposals.

The projects span artistic disciplines such as poetry, site-specific installation, artist book, film, choreography, experimental performances, typography, speculative fiction, interactive comics, participatory art, lecture performance, explorative vagabonding, and dance-film.

Many earlier projects implemented under the programme achieved recognition this year. *Letters Unwritten to Naiyer Masud*, a film by Shahi AJ had its world premiere at the International Film Festival Rotterdam (IFFR) in January 2023. *Bela*, a film by Prantik Basu, was shown at the Indian Film Festival of Melbourne in August 2022. *Wittgenstein Plays Chess with Marcel Duchamp, or How Not to Do Philosophy*, a film by Amit Dutta, was shown at M+ Museum Redefined, Hong Kong in November 2022. The IFA-implemented project by Sahil Ravindra Naik was selected for the fifth edition of the Kochi Muziris Biennale.

Projects implemented in the earlier years with Priyanka Chhabra, Karthik Kuduva Gopinath, Ramachandra Pulavar, Renu Savant, Singh Siddharth, Shahi AJ, Birender Kumar Yadav, and Mangka Mayanglambam were completed this year.

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

52 compositions of unread bombarded text messages, transliterated from Hindi to English, printed with a refurbished proofing press on women's handkerchiefs for an artist-initiated show at Venkatappa Art Gallery, Bangalore | From the Foundation Project with Poonam Gautam Jain | Image Credits: Renuka Rajiv

ARTS PRACTICE: PROJECTS

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

SRILATA KRISHNAN
Chennai, Tamil Nadu
Rs 5,00,000 over one year and three months

For the implementation of a Foundation Project by IFA under Productions, which will lead to the creation of 60 poems based on the interior lives of key women characters from the epic *Mahabharata*. Structured as quasi-dramatic monologues, nesting within the narrative frame of prose passages, this body of imaginative poetic literature seeks to probe the many dimensions of these characters that have largely remained invisible and unexamined within extant interpretations. In doing so, the work will creatively dialogue with existing tellings and retellings of the Mahabharata. The outcome of this project will be a manuscript containing the narrative prose and the 60 poems.

SAMYUKTHA PRITHAM CHAKRAVARTHY
Chennai, Tamil Nadu
Rs 5,00,000 over one year and six months

For the implementation of a Foundation Project by IFA under Productions, which will create a theatrical production titled *The Mobile Girls Koottam*. Set in a tea-shop built on a small truck, the performance will travel to locations within Tamil Nadu, and to Bangalore and Pondicherry, facilitating conversation among actors and audiences around women's lives, their work, bodies and identities. The outcomes of this project will be eight shows of the performances, a travelogue booklet with sketches, photographs, and notes on experiences from the tour (drawn from writings by the performers, crew and audience members), and audio-visual documentation of the tour that will be presented as YouTube episode/s.

“ This decade is poised to become exciting and challenging for arts in India. A new generation of artists is confidently emerging, asking difficult questions about media, mediums, mementos, mechanisms, and mentalities. How does an art-support infrastructure build this momentum? IFA, through its process of exploratory grants, has opened out a rhythm of multiplicity of strands and tendencies among artists to think and play with. It is able to dare itself and the art community to be patient and open-ended with unconventional ideas and forms, and take away the fear of being accountable for failure or success. That process itself is art-making and calls on an ability to shape conversation and awareness of itself is courageous, and will ripple in many domains.

Jeebesh Bagchi
Visual Artist, Curator (Raqs Media Collective) and Evaluator
for the Explorations category under Arts Practice



Fisherfolk and people from the village gather during low tide to give a hand when it is time to replace the old doors eaten by wood borers, mud crabs and clams; Britona (2023) | From the Foundation Project with Amrita Barua

AMRITA BARUA
Ahmedabad, Gujarat
Rs 5,00,000 over one year and eight months

For the implementation of a Foundation Project by IFA under Productions, which will create a work of speculative fantasy eco-fiction centred on the ecology of the tidal sluice networks in Goa. Based on ongoing research into the estuarine geography, its history and architecture, the project will explore stories, the materiality of the spaces, the repair processes, and the tools and architecture of the sluices through intermedia works including drawing, writing, audio-visual materials, found objects, and maps. It will also explore the journeys of two abstract characters that it will create—Nagan and Nilnil, representing the river and the ocean. The outcomes of this project will be an artist book, a journal documenting the course of the project, and a website.

DEEPA DHANRAJ
Bangalore, Karnataka
Rs 5,00,000 one year and six months

For the implementation of a Foundation Project by IFA under Productions, which will explore the outbursts of artistic responses to the unfortunate death of Rohith Vemula, the circumstances that led to his death, and his suicide note. Anchored in this historic moment and its political and cultural ramifications around the anti-caste movement in India, this project intends to enable conversations with select filmmakers, writers, poets, and musicians who engaged deeply with Rohith's letter. The outcome of this project will be a 60-minute film tentatively titled *Speaking to Rohith*.



Collected archives of ex-ULFA members from the rehabilitation camp | From the Foundation Project with Dhiraj Rabha

POONAM GAUTAM JAIN
 Mumbai, Maharashtra
 Rs 5,00,000 over one year and ten months

For the implementation of a Foundation Project by IFA under Productions, which will explore the politics of hierarchies and erasures of languages through a study of five scripts, namely Mahajani, Modi lipi, Tamil numerals, Devanagari and Kannada. Titled *Degrees of Exclusion of Languages*, this project will attempt to understand linguistic divide as a core dimension of the national education enterprise and a crucial axis of negotiation within our public domain and democracy. It will explore the cultural dilemmas and strategies of survival that languages have struggled with. The outcomes of this project will be a set of three-dimensional physical and digital letterpress moveable types for all the five scripts, letterpress prints, lithographs on paper, and a booklet that catalogues all the letters in these scripts.

DHIRAJ RABHA
 Santiniketan, West Bengal
 Rs 5,00,000 over one year and eight months

For the implementation of a Foundation Project by IFA under Productions, which will artistically investigate the notions of home, displacement and identity, as seen in the collective memory of the inhabitants of a camp set up for surrendered members of the United Liberation Front of Assam (ULFA) in Assam. Through engagements with memories, narratives, and everyday objects of community members and resources from archives, the project intends to create a space for conversation that will facilitate a deeper understanding of narratives and positions within and outside the community. The outcome of this project will be a site-specific installation.

“ Having the support of IFA expands the resources available for us to carry out our investigation, and helped me connect to a network of artists in other fields and regions with whom I can share, learn, and build on our exploration together. Locally, it has inspired other artists and collaborators to look at ways to grow and further their own practices, knowing that there is support and interest in the work that we do.

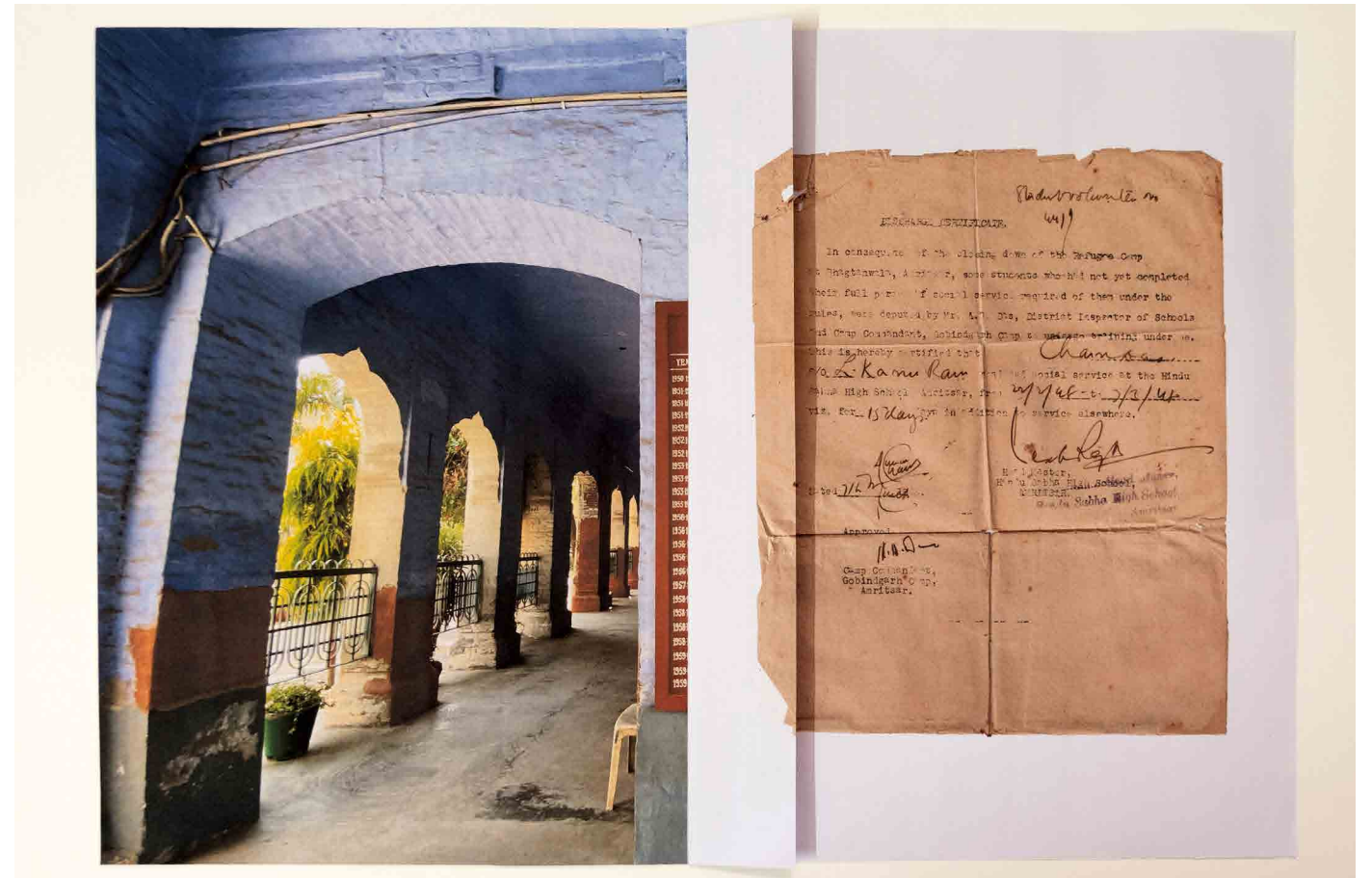
Joshua Sailo
 Dancer, Choreographer and Project Coordinator
 Arts Practice

PRIYANKA CHHABRA
 New Delhi, Delhi
 Rs 5,00,000 over one year

For the implementation of a Foundation Project by IFA under Productions, which will create an artist book that will reflect on the nature and relationship of personal archives to history. Titled *My Voice Is As Brittle As The Paper You Write On*, the book is intended as a conversation between four imagined characters at the time of the Partition of Punjab in 1947. As an extension of the film *Iqraar-naama*, through documents from personal archives, drawings, text and photographs, the book will stimulate a reappraisal of how history is written and read. The outcomes of this project will be the artist book and an essay.



Hindu Sabha High School Building, Amritsar (2023). It was one of the camp locations in Amritsar for refugees pouring in from West Punjab. The school is mentioned in the Student Discharge certificate given to Charandas Bangia on March 07, 1948 | From the Foundation Project with Priyanka Chhabra | Design and Image Credits: Pahul Singh



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.

AASTHA GANDHI
New Delhi, Delhi
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will attempt to explore expressions for the haunting images of migrants' bodies witnessed during the Covid-19 pandemic. The expressions will emerge through a performance that is informed by and draws from legislation governing various aspects of migration in India, and that employs textual, physical, aural and digital modes. The outcome of the project will be the performance.

ADITYA GARG
Bangalore, Karnataka
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will bring together artists from different disciplines to explore breath as an artistic element across art forms. This is in the context of the severe dearth of oxygen cylinders in the country during the pandemic and the abysmal Air Quality index in most towns. The outcome of the project will be an interdisciplinary workshop.



Stand on the Street, an immersive theatre piece about the lives of the street food vendors in India, combining culinary arts with physical theatre & commedia dell'arte masks | From the Foundation Project with Aditya Garg | Image Credits: Vishnu Vellimattom

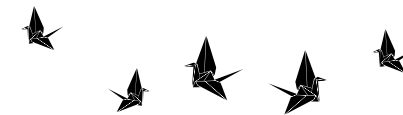


NALINI B
Mysore, Karnataka
Rs 72,500 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will attempt to find expressions for the trans-generational trauma of Dalit-Christian inheritance endured by women. A mother-daughter duo will explore this, using embroidery and knitting – skills that women artists have historically used as tools for political and feminist resistance. The outcomes of the project will be a compilation of oral histories, sketches leading to experiments with fabric dyeing and cyanotypes, and the embroidery samplers.



A cross stitch sampler | From the Foundation Project with Nalini B



SONAM CHATURVEDI
Vadodara, Gujarat
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will bring together artists who are friends in late night potluck sessions in order to compile a lexicon of multilingual terms and neologisms. The lexicon would point to the disruptions caused by digital screens in our everyday lives, including our sleeping and eating habits, with a focus on the deferral of the night. The outcomes of the project will be five potluck sessions and a larger session to conclude the project, an artist's book, and the web tool of the lexicon.

“Rejecting the notion of identity based on birth, Rohith Vemula, an ardent anti-caste activist insisted on living an agential life of infinite possibility. IFA support for this film is enabling me to craft an experimental documentary that will be like a beautiful tsunami of voices and images that expand and build from Rohith's words. The few creative responses to the suicide note that I have chosen from the thousands that appeared at the time, will, I hope, remind us to continue the crucial project of envisioning an anti-caste politics that abandons identities that are ascribed by birth and the state.

Deepa Dhanraj
Filmmaker and Project Coordinator
Arts Practice



Mahilaon ka mela, pyaar and everything in between (A celebration of women, love and everything in between) | From the Foundation Project with Kiran Dayal

KIRAN DAYAL
New Delhi, Delhi
Rs 69,750 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will engage 25 women from Self-Help Groups from Satwas, Madhya Pradesh, in reclaiming public spaces. They will do this through exploring leisure with gatherings, potlucks, music and game sessions as a way of building solidarities. The outcome of the project will be the leisurely gatherings, a co-created mixed media artwork, and its 25 framed copies which will be distributed among the 25 women.

CLYDE HERSCHEL THANGKHEW
Shillong, Meghalaya
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will experiment with creating an interactive e-comic book accompanied by soundtracks and visualisations, giving contemporary inflections to stories from Khasi folklore. The outcome of the project will be the interactive e-comic book with an accompanying soundtrack as a YouTube album playlist with visualisations.

MYTHILI ANOOP
Hyderabad, Telangana
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will attempt to reimagine Mughlai Vesham, a form of Mohiniyattam which incorporates the courtly style of Kathak including its costume, now erased from public memory. The outcome of the project will be the experimental dance piece with live music and a research paper on the artistic process.

BHAMATI SIVAPALAN
Bangalore, Karnataka
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will trace the collective memories of the erstwhile dwellers of the town of Old Tehri that was submerged after the construction of a dam. Through science/ speculative fiction storytelling, and storyboarding, this project will attempt to explore the loss of lived experiences of this ghost town, in the wake of the monstrous ambitions of the industrial nation-state. The outcome of the project will be the science/ speculative fiction, along with a storyboard for eventual development as an illustrated narrative.

THASIL MA
Thrissur, Kerala
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will involve travelling through the West Coast of India, to explore imperial fort debris, lagoon ecosystems, and people's narratives of resistance movements in these places against the onslaught of aggressive development, towards the making of a lecture performance. The outcome of the project will be the lecture performance.



Ruins of Mirjan Fort in Uttara Karnataka, built by Queen Chennabhairadevi around the 1600s | From the Foundation Project with Thasil MA

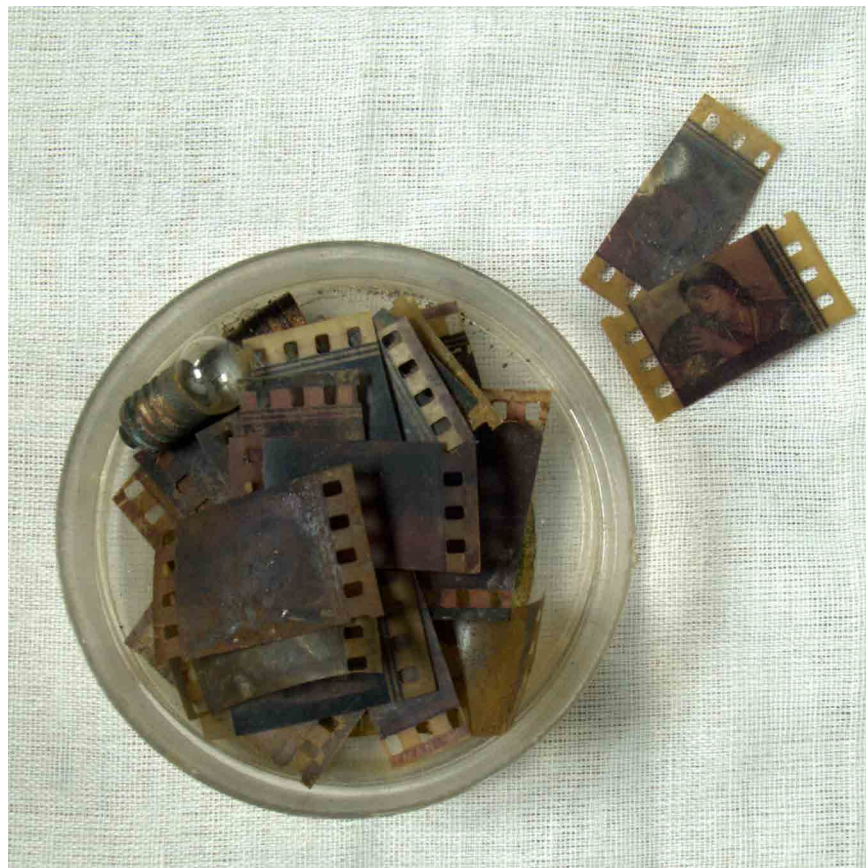




The project turned out to be an artistic act of geo-political hack. It intervened in the frontiers, protocols, notions and conventions around the ways in which one looks at heritage sites/archives and maritime imaginaries. This re-signifies the capacities of artistic intelligence to confront prejudices and static memories instilled by the structures of strategic and civil governance. Without an unprecedented state of comradeship this kind of project is never possible and I am very sure there is no institution in India that could imagine this other than India Foundation for the Arts.

Thasil MA
Theatre-maker and Project Coordinator
Arts Practice

Unknown old negative film strips from the project
Museum on the Moon, a museum of objects collected by Ohida's uncle
From the Foundation Project with Khandakar Ohida | Image Credits: Suba



JOSHUA REMSANGA SAILO
Aizawl, Mizoram
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will attempt to reconstruct Mizo folktales through movement arts. It will create a new 'folk dance' in collaboration with community members as a way of recovering memories that were lost after the coming of Christianity to the region in the 20th century. The outcome of the project will be the new folk dance, along with open movement workshops, curated happenings, and community dining.



KHANDAKAR OHIDA
Hooghly, West Bengal
Rs 75,000 over eight months

For the implementation of a Foundation Project by IFA under Explorations, which will research the possibility of a digital/virtual museum based on a 50-year-old collection of objects. The collection, which carries emotions and history, was stored in an ancestral mud house demolished in 2022. The outcome of the project will be the digital/virtual museum, in the making.



Behind the scenes of *I am Paper*, a short contemporary Kathak-based dance-film on upcycling litter; shot in Pondicherry | From the Foundation Project with Ashavari Majumdar

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

ASHAVARI MAJUMDAR
Kolkata, West Bengal
Rs 3,00,000 over six months

For the implementation of a Foundation Project by IFA under Workshops/ Residencies/ Seminars, which will create a residency for movement artists and filmmakers to collaboratively explore a language for the practice of the Indian dance-film, with a focus on non-classical and marginalised movement forms. The outcome of the project will be the residency and the dance-films that will result from the collaborations.

NAKUL SINGH SAWHNEY
New Delhi, Delhi
Rs 3,00,000 over six months

For the implementation of a Foundation Project by IFA under Workshops/ Residencies/ Seminars, which will create workshops for young people from rural contexts to practice non-fiction filmmaking skills that will empower them to tell their own stories, in the socio-political context of northern India. The outcomes of the project will be the workshops, including individual sequences prepared by each participant and non-fiction short films that they will make in groups.

VIKRAM IYENGAR
Kolkata, West Bengal
Rs 3,00,000 over six months

For the implementation of a Foundation Project by IFA under Workshops/ Residencies/ Seminars, which will create four residential workshops for movement artists from eastern and north-eastern India to inspire critical thinking while nurturing choreographic practices. Four artists from diverse backgrounds will restage their earlier pieces as they work with the participants of the workshop as facilitators. The outcomes of the project are four intensive residencies and workshops for dance and movement artists, culminating in formal public presentations, along with analytical documentation of the process, and a blog.

ARTS EDUCATION

The re-articulated Arts Education programme continuing under the title of Kali Kalisu (Learn and Teach, in Kannada) was launched this year. The programme review that took place last year framed a five-year roadmap with new strategies and activities for the outreach of the programme not only within Karnataka but also the neighbouring states. The programme staff worked on connecting with state educational officials and disseminating programme information among artists and teachers. The Request for Proposals (RFP) for **Teachers** and **Artists** in Karnataka, and **Government-aided Schools** across the country were disseminated through emails and social media. As a result, 109 final proposals were received, of which 14 were implemented by IFA.

This year, teacher training workshops were organised in two focus districts: one educationally advanced – Sirsi; and the other educationally backward – Bagalkot (both as classified by government records). Twenty-five teachers from each district underwent a three-phase training workshop that covered a range of disciplines: language, folklore, literature, visual arts, ecology, music, puppetry, and performing arts. Both workshops were well-received by the teachers which was further reflected in their classroom teaching and learning.

A new module of Kalayatra was organised this year which emerged from the programme review undertaken the previous year. The yatras were conducted for four days in four cluster schools of four taluks in Udupi and Chamarajanagar districts; about 30 teachers participated from each taluk. The Kalayatras had both theoretical and practical sessions that catered to teachers and students who were involved in earlier projects with grantees and project coordinators. This module was an attempt to encourage teachers to conduct similar Arts Education projects in their schools.

IFA organised a regional conference titled *Connecting the Dots: Lessons from Arts Education* in the Kalyana-Karnataka region, which comprises Bidar, Yadgir, Raichur, Koppal, Kalaburagi, Ballari and Vijayanagara districts. It was held at the MMK College of Visual Arts, Kalaburagi over three days and included a special lecture, three panel discussions, two practical sessions, a visit to the rock edict at Sannati, Kalaburagi, and evening performances by local artists. All these activities created a platform for artists, educators and art researchers to reflect on their thoughts, works and practices from the region and discuss the various struggles in education in the state. The conference was attended by 70 people on an average and was conducted in Kannada, Hindi and Telugu languages.

Projects implemented in earlier years with Shrikant Navalagiri, Syed Fakruddin Huseni, and Mounesh Vishwakarma K were completed this year.

This programme is made possible with part-support from Cholamandalam Investment and Finance Company.



ARTS EDUCATION: PROJECTS

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

ARAVIND K
Dakshina Kannada, Karnataka
Rs 1,00,000 over one year two months

For the implementation of a Foundation Project by IFA that will engage sixth and seventh grade students of the Government Higher Primary School in Moodambail village, Dakshina Kannada district, in a project titled *Chiv Chiv Hakkiyuu mattu Haaruva Chitteyu* (Hums of Birds and Flying Butterflies). They will learn and document the names of birds, reptiles, and plants in their local dialect in an attempt to bridge their science, language and social science curricula. The outcomes of the project will be an illustrated dictionary, a series of performances, an exhibition and a publication.

Students learn the names of plants in their local dialect | From the Foundation Project with Aravind K



GEETHA KH
Chikkamagaluru, Karnataka
Rs 1,00,000 over one year

For the implementation of a Foundation Project by IFA that will engage fifth and sixth grade students of the Government Lower Primary School, in Yelagudige, Chikkamagaluru district, in a project titled *Beejadinda Battalige* (From Seed to Coffee Mug). The students will explore the journey of coffee from seed to beverage across its various stages of production through a set of multidisciplinary activities, connecting their curricula of science, language and social science. The outcomes of the project will be a series of performances, an exhibition and a publication.



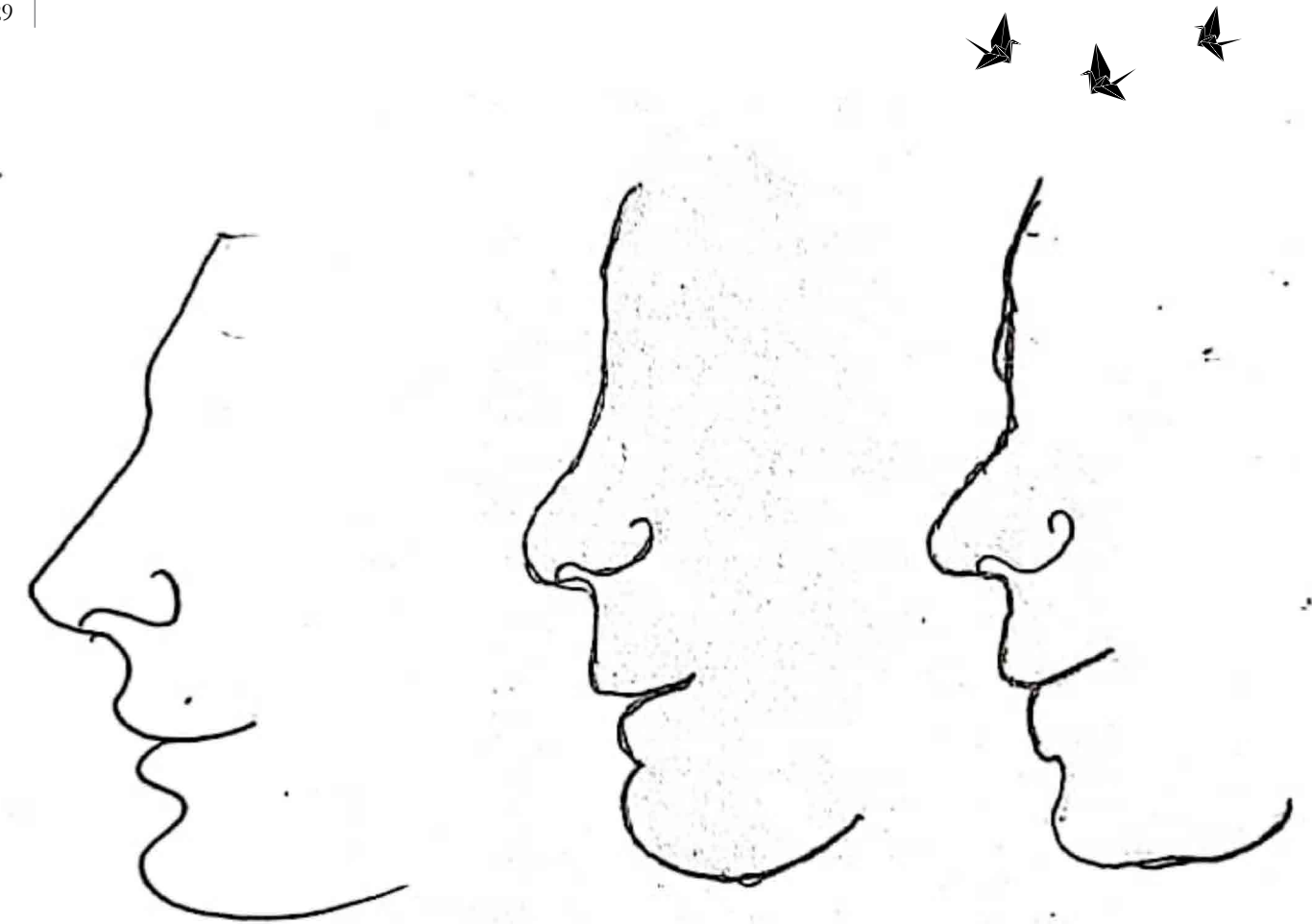
A student learns about the Ilkal handloom | From the Foundation Project with Balla RV

SUBHASCHANDRA BHAJANTRI
Bagalkot, Karnataka
Rs 1,00,000 over one year

For the implementation of a Foundation Project by IFA that will engage eighth grade students at the Government Girls Pre-University College, High School Section in Badami, Bagalkot district, in a project titled *Kappe Arabhatta Yaru?* (Who is Kappe Arabhatta?). The project will document and critically examine stone inscriptions in and around the region with a special focus on Kappe Arabhatta, an eighth century Chalukya warrior mentioned in the inscriptions. Through this project students will become researchers recording their local history; it will also enrich their study of social science and the Kannada language curriculum. The outcomes of the project will be a performance and a publication.

BALLA RV
Bagalkot, Karnataka
Rs 1,00,000 over one year

For the implementation of a Foundation Project by IFA that will engage eighth grade students at the Government Girls Pre-University College, High School Section, in Guledgudda, Bagalkot district, in a project titled *Maggada Maatu* (Voices of the Loom). It will document the process of making, and issues related to, Ilkal sarees from the region. This will be linked to the school's language and science curricula. Through this project, students will become community researchers recording the legacy of their local handloom industry. The outcomes of the project will be an exhibition and a publication.



Lessons in the Surapura illustration style | From the Foundation Project with Suryakanth Nandur

SURYAKANTH NANDUR
Kalaburagi, Karnataka
Rs 1,00,000 over one year

For the implementation of a Foundation Project by IFA that will engage eighth grade students of the Government High School, in Pethsirur, Kalaburagi district, in making an illustrated book titled *Chitra Samputa* (A Picture Book) in the Surapura style of painting. The project aims to develop imaginative and artistic skills among students through the exploration of drawings and its applications to their language and social science curricula. The outcomes of the project will be an exhibition and a publication.

GANGAPPA S LAMANI
Uttara Kannada, Karnataka
Rs 1,00,000 over one year

For the implementation of a Foundation Project by IFA that will engage 25 students from the fourth, fifth, and sixth grades of the Government Higher Primary School, in Alkeri Gauliwada, Uttara Kannada district in exploring a local community dance form Radmal that is rapidly vanishing from these regions and the cultural life of the Gauli community. This is a collaborative project with the community that will craft a series of workshops that enable students to use the material from their Kannada, social science, history and mathematics syllabi in exploring the dance form. The outcome of the project will be a series of performances.

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

TAJUDDIN AZAD
Kalaburagi, Karnataka
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA that will engage eighth grade students of the Government High School in Tarafle village, Kalaburagi district, with the historic Khwaja Banda Nawaz Dargah by connecting it to their curricula in social science and languages. Students will explore the Urs celebrations at the Dargah with its sandal procession (a ritual of anointing sandal paste) and Qawwali music performance. The outcome of this project will be a performance and a publication.

SANTHOSH DD
Hassan, Karnataka
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA that will engage fifth, sixth, and seventh grade students of the Government Higher Primary School in Kalkere village, Hassan district, with the traditional practice of tingalu mavana habba – a celebration of the rain gods – by connecting it to their curricula in social science, mathematics, and languages. Students will explore songs and stories based on this practice while creating their own. The outcome of this project will be a series of performances.



Dr Sandeep engages students with musical theatre games in the school | From the Foundation Project with Tajuddin Azad





Parvati, a seventh grade student, drawing her parents at work | From the Foundation Project with Shivakka P Kuruvatti

SHIVAKKA P KURAVATTI
Mysore, Karnataka
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA that will engage fifth, sixth and seventh grade students of the Government Higher Primary School in Yadavagiri, Mysore district, with the stories and traditional practices of a local ragpicker community, and a migrant community located near the school. Students will understand and document stories and traditional practices of these communities through the Hejjemela folk dance form, and connect it to their mathematics and language curricula. The outcome of this project will be a performance.

“ ನಾವು ಓದುವ ತರಗತಿಯಲ್ಲಿ 4 ಗೋಡೆಗಳ ಮಧ್ಯೆ ಕುಳಿತುಕೊಂಡು ಬೇಜಾರ್ ಆಗುತ್ತಿತ್ತು ಅಕ್ ಯಾವಾಗ ಬರುತ್ತಾರೆ ಅಂತ ಕಿಟಕಿಯಿಂದನೇ ನೋಡುತ್ತಾ ಇರ್ತೀವಿ. ಯಾಕಂದ್ರೆ ಈ ಕ್ಲಾಸ್ ನಲ್ಲಿ ನಾವು ಬಹಳ ಖುಷಿಯಾಗಿರ್ತೀವಿ, ನಮಗೆ ರಂಗ ಗೀತೆಗಳು, ಜನಪದ ಗೀತೆಗಳು, ಕೋಲಾಟ, ನಾಟಕ, ಹೇಳಿಕೊಡುತ್ತಾರೆ. ನಮ್ಮ ಮನೆಯ ಸಮಸ್ಯೆ ಮತ್ತು ಸಮುದಾಯದ ಸಮಸ್ಯೆಗಳನ್ನು ಬರ್ಕೊಂಡ್ ಬರಕ್ಕೆ ಹೇಳಿದರು ಅವುಗಳನ್ನು ಚರ್ಚೆಯನ್ನು ಮಾಡಿದ್ದರು, ನಮ್ಮ ಅಪ್ಪ ಅಮ್ಮ ಮನೆ ಕೆಲಸಕ್ಕೆ ಗಾರೆ ಕೆಲಸಕ್ಕೆ ಹೋಗೋದುನಾ ಚಿತ್ರ ಬಿಡಿಸಿದುದು ಇವೆಲ್ಲ ನಮಗೆ ಇಷ್ಟ ಆಯ್ತು, ಮನೆ ಮತ್ತು ಅಪ್ಪ ಅಮ್ಮನ ಬಗ್ಗೆ ಕೇಳಿದ್ದು ತುಂಬಾನೇ ಸಂತೋಷ ಆಯ್ತು.

ಸಿಂಚನಾ 7 ತರಗತಿ

We were eagerly waiting for Shivakka by constantly gazing through the windows, because it was never exciting for us to study within four walls. Shivakka teaches theatre songs, folk songs, Kolata, and drama which will make us happy. She had encouraged us to write about the challenges and difficulties in our houses and communities, which were discussed in the classroom. We drew images of our parents who are household workers and building construction workers and we really liked this activity. We liked the fact that someone is concerned about our parents and this made us happy.

Sinchana

Student of Government Higher Primary School, Yadavagiri, Mysore, engaged in a project with Project Coordinator Shivakka P Kuravatti

DARSHAN R SHET
Shivamogga, Karnataka
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA which will engage fifth and sixth grade students of the Government Higher Primary School in Honnesara, Shivamogga district, with the project titled *Nannuru Nanageshtu Gottu?! (How much do I know of my city?)* Students will explore the regional history of Shivamogga through a series of lecture sessions and field visits by connecting it to their curricula in social science and languages. The outcome of this project will be a performance.

RANI DM
Mysore, Karnataka
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA that will engage eighth grade students of the Government High School in Hosahundi village, Mysore district, with Interactive Theatre practice and its applications, by encouraging them to build arguments and dialogues around themes and ideas based on their school curriculum. The outcome of this project will be a performance.



Students visiting the Keladi Museum | From the Foundation Project with Darshan R Shet



Projects with government-aided and non-profit schools in non-metropolitan areas across India aim to create a solid foundation for arts-integrated teaching pedagogies

KIDDY KINGDOM ACADEMY SAMITI

Lucknow, Uttar Pradesh
Rs 4,00,000 over one year

For the implementation of a Foundation Project by IFA titled *Children as Citizens* which will engage 35 students from the Kiddy Kingdom Academy Samiti, in Lucknow, to explore the city they inhabit as a learning environment through its history, heritage, and culture. The project attempts to foster a sense of belonging among the children and equip and encourage them to participate in decision-making for their urban environment. The outcome of the project will be a public exhibition, performance, publication, and a process document of the entire project.

Students from the community doing street theatre in Bhopal | From the Foundation Project with Muskaan



MUSKAAN

Bhopal, Madhya Pradesh
Rs 4,00,000 over one year six months

For the implementation of a Foundation Project by IFA titled *DNT Children's Lens* which will engage a group of 40 students between sixth and eighth grades from denotified tribes Pardhi and Kanjar studying at Jeevan Shiksha Pahal, a school run by Muskaan in Bhopal. In an attempt to foster a sense of identity among the children and prepare them to participate in mainstream deliberations, the project will get them to document the oral histories, music and specific vocabulary through a series of multidisciplinary activities. The outcome of the project will be three performances, a publication, and a process document.



Students learn about different parts of the Tanpura | From the Foundation Project with Kalkeri Sangeet Vidyalaya



“ In the project *Children as Citizens*, we realised that before starting with the city and citizenship it is important to know oneself. Therefore, we asked students to understand themselves first by making self-portraits, observing minute details.

Lakshmi Kaul
Principal, Kiddy Kingdom Academic Samiti
Arts Education

KALKERI SANGEET VIDYALAYA

Dharwad, Karnataka
Rs. 4,00,000 over one year

For the implementation of a Foundation Project by IFA which will engage sixth to tenth grade students from the Kalkeri Sangeet Vidyalaya, in Kalkeri village, Dharwad, who study music. This project will enable students to explore the world of the makers of the musical instruments of Miraj, and build connections with them in order to understand and appreciate their contributions to Hindustani music. The outcomes of the project will be a public performance and a process document of the project.

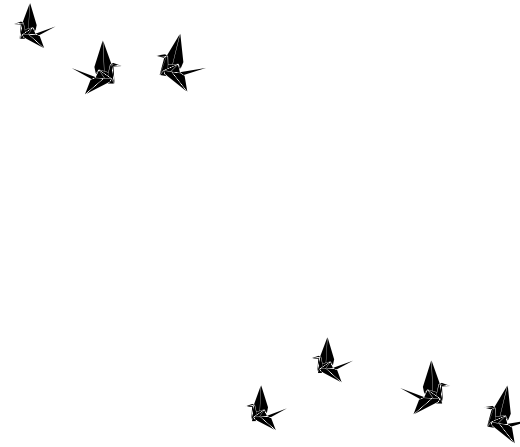
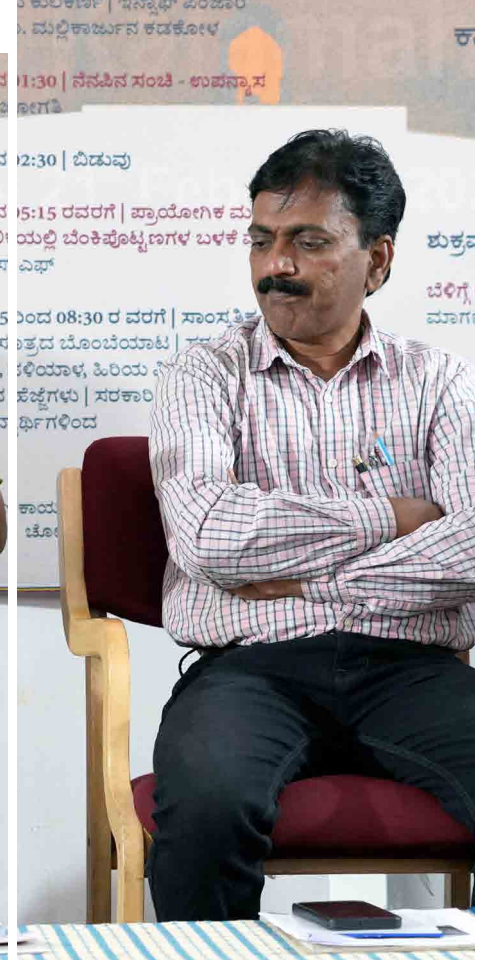


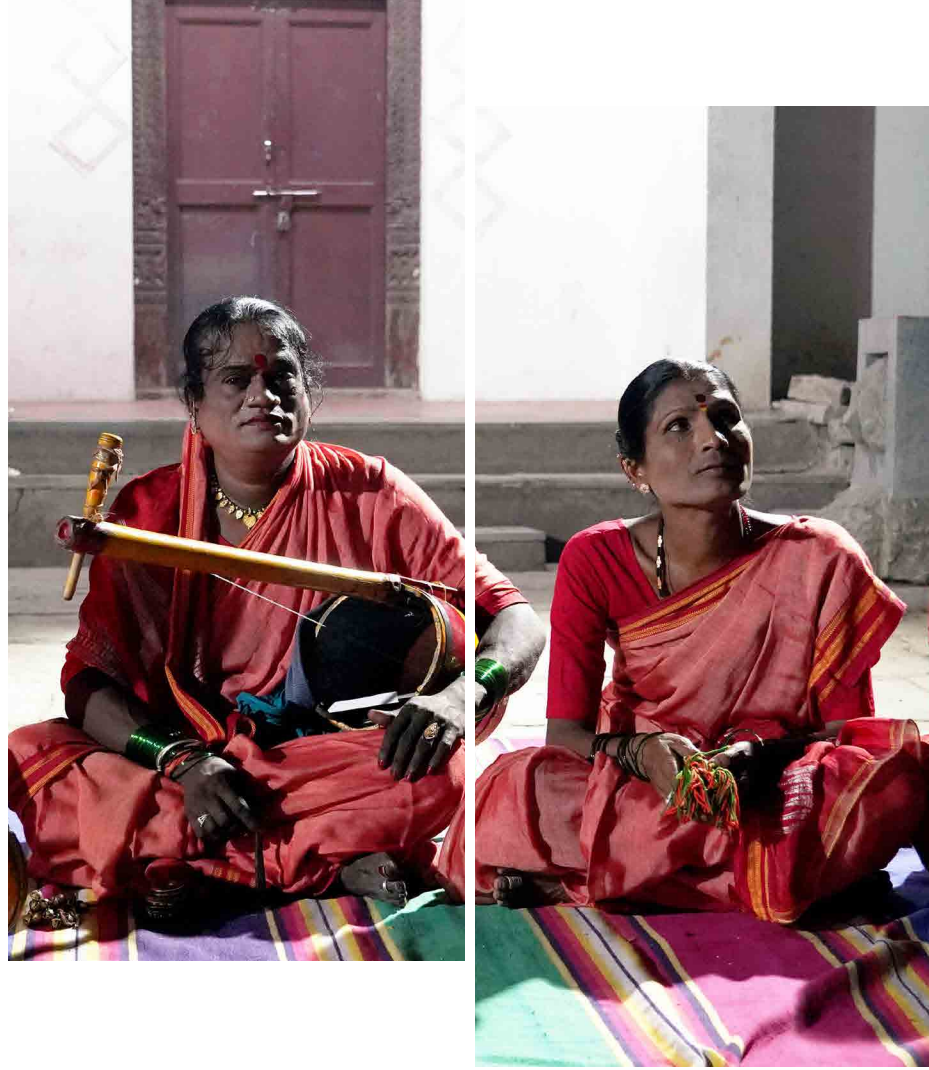
Images from the regional conference *Connecting the Dots – Lessons from Arts Education*, held in Kalaburagi in February 2023
Page 35:

Somappa Kudarihal, Assistant Teacher, Government Primary School Kuntioji Camp, Gangavati, Koppal, speaks about the contribution of children's newspapers in their learning

Abhisika K (right), Arts Educator and Environmentalist, interacts with participants during the workshop on the role of art in environmental education

Page 36:
Dr Sahana P (centre), Guest Lecturer, Department of Performing Arts and Drama, Vijayanagara Sri Krishnadevaraya University, Ballari during her presentation on the role of street theatre in school education
Sankaranna R Sankannavar performs the Lavani





Images from the regional conference *Connecting the Dots – Lessons from Arts Education*, held in Kalaburagi in February 2023

Page 37:

Ramakka Jogati and team perform Jogati songs

Vishweshwari Hiremath, theatre practitioner, Dharwad, introduces the panel titled *Those Enduring Stories*

Page 38:

Padma Shri Manjamma Jogati, folk and theatre artist from Mariyammanahalli, talks about her life, work and experiences in the arts



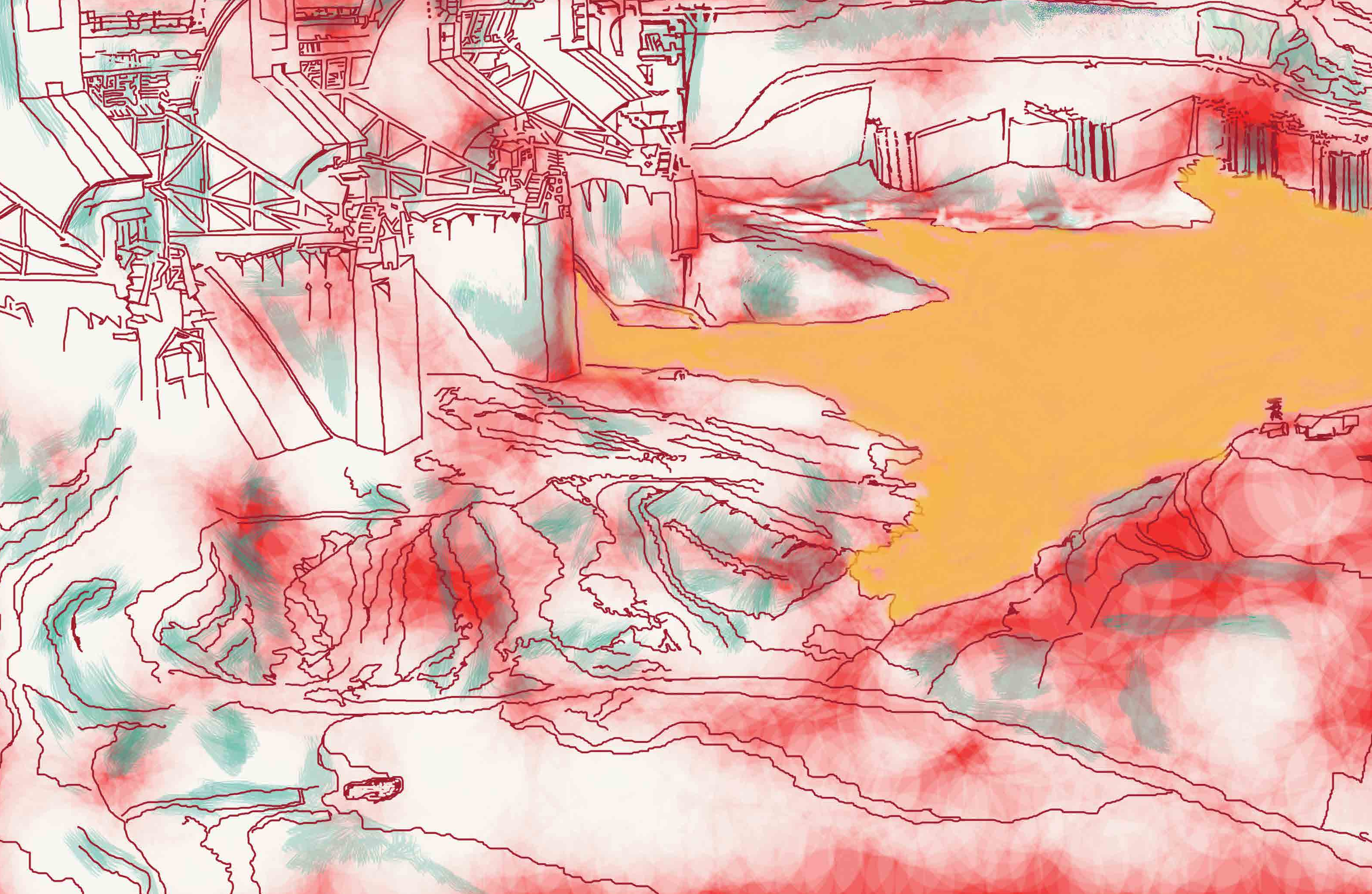
“ ಕರ್ನಾಟಕದ ದೇಸಿ ಕಲೆಗಳ ಬಗ್ಗೆ ಸೂಕ್ಷ್ಮವಾಗಿ ಗಮನಿಸುವಾಗ ಬಹುಮುಖ್ಯವಾಗಿ ಗಂಡಸರ ಕಲೆಗಳಿಗೆ ಮಹಿಳೆಯರು ಪ್ರವೇಶ ಪಡೆದಿದ್ದಾರೆ. ಡೊಳ್ಳನ್ನು ಗಂಡು ಕಲೆ ಎಂದು ಕರೆಯಲಾಗುತ್ತಿತ್ತು. ಇದೀಗ ೫೦ ಕ್ಕಿಂತ ಹೆಚ್ಚಿನ ಮಹಿಳಾ ಡೊಳ್ಳಿನ ತಂಡಗಳು ನಾಡಿನಲ್ಲಿವೆ. ಹಾಗಾಗಿ ಡೊಳ್ಳು ಕಲೆಯನ್ನು ಗಂಡುಕಲೆ ಎಂದರೆ ಇದೀಗ ಹಾಸ್ಯಾಸ್ಪದವಾಗುತ್ತದೆ. ಹೀಗೆ ನೆಲಮೂಲದ ಕಲೆಗಳನ್ನು ನೋಡುವ ದೃಷ್ಟಿಕೋನ ಮಹಿಳೆಯರ ಪ್ರವೇಶದಿಂದ ಬದಲಾಗಿದೆ.

ಡಾ. ಅರುಣ ಜೋಳದ ಕೂಡ್ಲಿಗಿ, ಜಾನಪದ ಸಂಶೋಧಕರು

A close look at the desi art forms displays that women have gained access to many art forms which were dominated by male groups. Now there are more than 50 women's Dollu Kunita troupes in the state. So it is now bizarre to call Dollu Kunita as 'mannish' art. Thus the perception of indigenous arts has changed with the entry of women.

Dr Arun Jolada Kudligi, Folklore Researcher





ARCHIVES AND MUSEUMS

The year started with a change in programme staff. We then began working towards developing institutional collaborations, and programme staff virtually met an expert panel comprising Tapati Guha-Thakurta, scholar; Joyoti Roy, museum practitioner; Surajit Sarkar, social and cultural anthropologist; and Sundar Ganesh, archivist.

Following the suggestions of the panel, internal discussions, and research trips by programme staff, we decided to pursue negotiations with four institutions – the Institut Français de Pondichéry (IFP) in Pondicherry; the Queer Archive for Memory, Reflection and Activism (QAMRA) project at National Law School of India University (NLSIU) in Bangalore, Karnataka; the Bihar Museum in Patna, Bihar; and Bastion Bungalow in Kochi, Kerala. While projects with the first three were implemented this year, the Bastion Bungalow project was postponed to next year. We received 37 enquiries and 53 final proposals in response to the RFP for the three collaborations, and eight projects were selected for implementation – three with IFP, three with QAMRA and two with the Bihar Museum.

A highlight for this year was the two-day conference held in Kolkata in December 2022, titled *Facing History and Ourselves: Revisiting Museums and Archives in the 21st Century India**, organised in association with Emami Art and made possible with support from Titan Company Limited, Kshirsagar Apte Foundation and Parijat Foundation. It brought together 11 Project Coordinators from across five archives and museums that IFA had collaborated with in the recent past. The conference was structured around two keynote lectures; four panel discussions moderated by museum practitioners, scholars and researchers to discuss the scope of museums and archives in India; and an evening performance. The conference was open to all and had Indian Sign Language interpreters.

As for the projects implemented in earlier years, Akash Srinivas conducted a talk at the SL Bhatia History of Medicine Museum, titled *Skele-tales! The Scope and Contributions of Skeletal Remains in Archaeology*. Meera Krishnamurthy working with the same institution organised *Stop-Mo at the Museum*, a workshop covering the basics of stop motion animation and storyboarding. Aishwarya Amar Kirit, Project Coordinator at the Star of Mysore archives, organised and moderated a public event in Mysore titled *Narrating Nostalgia*. Anirudh Kanisetti and his collaborator Kevin Fernandes finished their project *The Altar of Time: A History of Goa through its Christian Art*, a 25-episode podcast series which was launched in January 2023 at MoCA, Goa. Madhujā Mukherjee concluded the project with an onsite immersive media installation *Kolikata r Nakshi-kotha: Sketches and Stories of Kolkata* at the Victoria Memorial Hall (VMH). Arjun Motwani hosted an online panel discussion titled *'Capturing' India: Early Colonial Artists and their depiction of Indian Life* on the VMH platform with Sujaan Mukherjee, Satyasikha Chakraborty, and Tathagata Neogi as speakers. Keshav Waghmare, Subasri Krishnan and Nobina Gupta also completed their projects.

**The title was partly taken from the Foundation Project of the same name with Subasri Krishnan, implemented by IFA under the Archives and Museum programme, in collaboration with People's Archive of Rural India (PARI).*

ARCHIVES AND MUSEUMS: PROJECTS

In collaboration with the Queer Archive for Memory, Reflection and Activism (QAMRA) Archival Project at NLSIU Bengaluru:

The material at QAMRA does not consist of stand-alone collections but is interconnected through the people who formed the queer movement. The collections contain a diverse set of materials: raw video footage, photographs, newspaper clippings in multiple languages, legal documents and notes, personal artefacts, and memorabilia of queer communities from the late 1980s to the early 2000s. The collections reflect moments of community formation, dissent, creativity, joy, rage, defeat, and victory, providing a view of what it means to be queer in India through the lenses of history, culture, social change, and judicial reform.

KOMAL JAIN
Bangalore, Karnataka
Rs 2,00,000 over one year

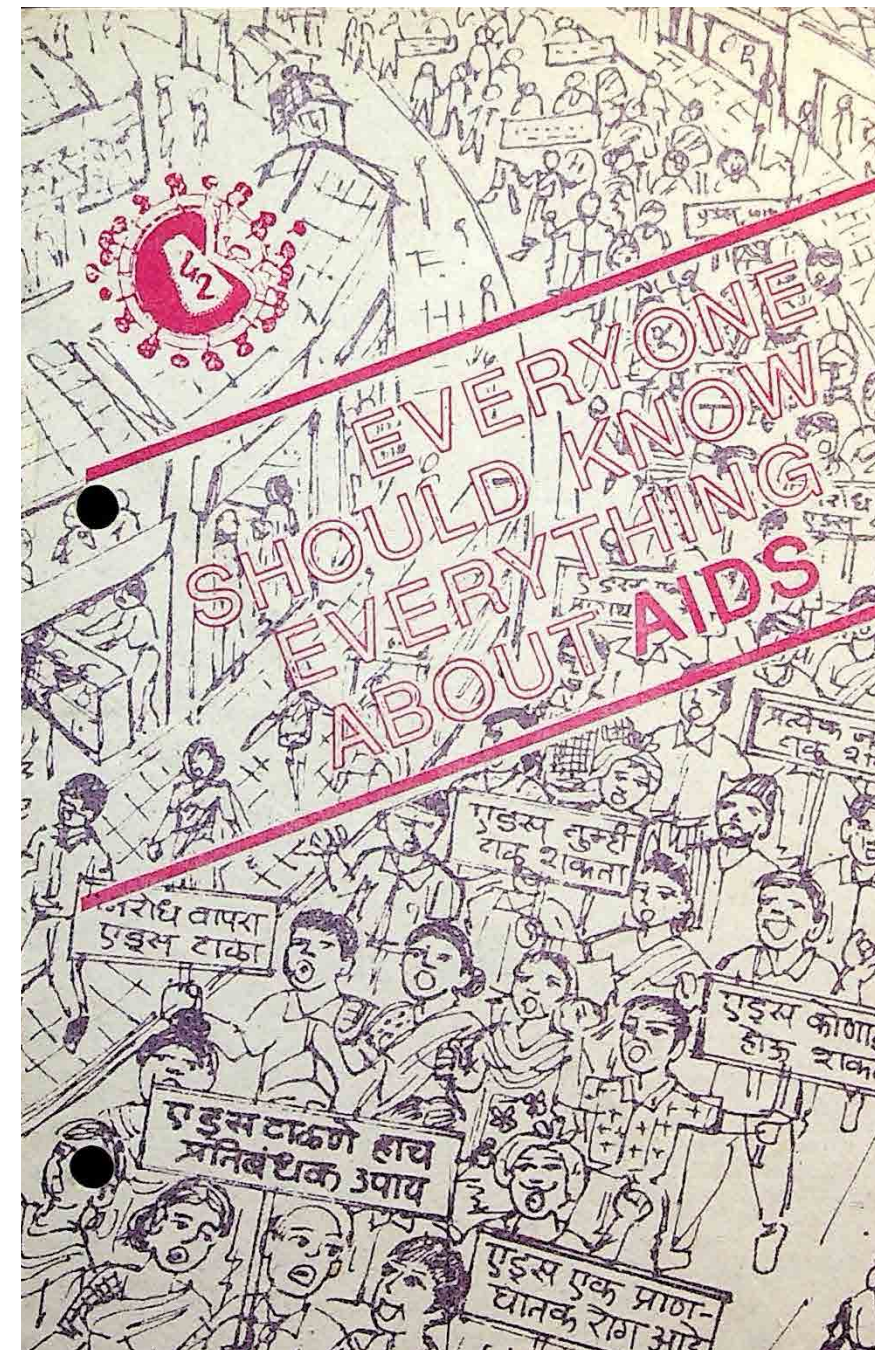
For the implementation of a Foundation Project by IFA which will develop a physical exhibition and a series of associated programmes on public health messaging of the queer-trans community, drawing from the resources and materials available at the Queer Archive for Memory, Reflection and Activism (QAMRA) at National Law School of India University, (NLSIU) Bengaluru. The project will explore the representation of queer and trans people in general, sexual, and reproductive health messaging. The outcomes of the project will be the physical exhibition tentatively titled *Queering Public Health Messaging*, a series of programmes on public health messaging of the queer-trans community, and a resource bank of inclusive healthcare and communication system in Bangalore.

BEENA ANEESH
Kottayam, Kerala
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA that will critically explore the experiences of migration of the queer and trans community from Kerala to Bangalore. It will result in a report/monograph on the queer history of Kerala drawing primarily from the materials at the Queer Archive for Memory, Reflection and Activism (QAMRA) at the National Law School of India University (NLSIU), Bengaluru. The project will critically examine the archival materials at QAMRA, and collect stories of such migration from the community. The outcomes of the project will be the report/monograph and possibly an exhibition or other cultural productions based on the research findings.

“All of my works have been long journeys that I managed to pursue with several people, animals and rivers walking along with me and guiding me, in whole or in part. IFA has now created new paths for me – this time it would be through a vast archive of photographs at IFP. This support from IFA allows me to be unafraid, playful, and curious to take photography into a liminal space full of possibilities – to rethink our position on ecology by decontextualising photographs of this archive.

Karthik S
Photojournalist and Project Coordinator
Archives and Museums



Source: Sangama Collection, QAMRA Archival Project at NLSIU | From the Foundation Project with Puja Sen Majumdar

PUJA SEN MAJUMDAR
Kolkata, West Bengal
Rs 2,00,000 over one year
and two months

For the implementation of a Foundation Project by IFA which will facilitate research towards three to four scholarly essays and long-form visual articles based on the materials available at the Queer Archive for Memory, Reflection and Activism (QAMRA) archival project at National Law School of India University (NLSIU), Bengaluru. The project will critically examine the archival materials to historicise Section 377 and trace the cultural and socio-political struggle towards decriminalising homosexuality in India. The project will also explore the idea of community in the ways they are imagined and formed by queer persons. The outcome of the project will be three to four essays and long-form articles, and a possible symposium.

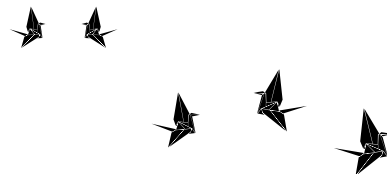
In collaboration with the Bihar Museum, Patna: The central focus of the Bihar Museum is the people from the state. Inaugurated in 2015, the museum is built from the collections of the historical Patna Museum in the same city. It houses artefacts from the region and aims to make history accessible to its community and others. The museum galleries have two components – the history galleries and the art gallery – which thematically represent artistic heritage from ancient times as works of art. The museum has dedicated areas on the indigenous arts, crafts and performing arts of the various regions of Bihar and intends to use the exhibits, curated in reimagined ways, to create a lasting educational impact on the children of Bihar and other visitors.



A Sikki Tree in the Children's Gallery in Bihar Museum, Patna, where immortalised butterflies fly, along with flying turtles | From the Foundation Project with Anisha Kumari

ANISHA KUMARI
Dehradun, Uttarakhand
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA which will facilitate research towards documentation and recognition of Sikki and Moonj craft forms as important practices from the state of Bihar, using the existing collection at the regional gallery of the Bihar Museum, Patna as an entry point. The project aims to create a research-based intervention to revive these crafts through a participatory designer-artist approach so that the community is included. The outcomes of the project will be a knowledge bank documenting the crafts in the form of brochures, catalogues for products that artists can make using the craft forms, and samples of products developed and created.



A detail from a Madhubani painting in the collections of the Bihar Museum | From the Foundation Project with Apoorva Ranganathan

“ It is impossible to narrate the history of Kerala's queer and trans movements without understanding Kerala-Karnataka interstate migration. How gender identities and sexualities are connected with experiences of mobility and migration is vastly under-researched. Without IFA's support it would not have been possible to travel to Bangalore and parts of Kerala to look into archival materials and interview people. The QAMRA archival collections will help us bring to light these travels that shaped the political and intellectual history of Kerala.

Beena Aneesh
Writer, Researcher and Project Coordinator
Archives and Museums

APOORVA RAGHUNATHAN IYENGAR
Mumbai, Maharashtra
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA which will facilitate research towards challenging the traditional museum catalogue to design one or more decks of 52 cards – a kind of 'pocket museum' – created as a game that would aid in reimagining the collection at the regional gallery at the Bihar Museum, Patna. The outcomes of the project will be these decks of cards with possible interactive screens and QR codes to aid visitors to curate their own exhibitions digitally, a reference map, and a digital rendition of the game that can be played remotely.



In collaboration with the Institut Français de Pondichéry (IFP): IFP is a Franco-Indian research institute committed to the creation and stewardship of research archives across disciplines. Established under the terms of the Treaty of Cession of French Territories in India and inaugurated in March 1955, the IFP operates under the joint supervision of the French Ministry of Foreign Affairs and the French National Centre for Scientific Research (CNRS), undertaking research in Indology, Social Sciences, Ecology and Geomatics with a strong focus on interdisciplinary collaborations. The archival collections at IFP, with materials such as photographs, manuscripts, maps, herbarium specimens and pollen grains, have incubated new questions and inquiries, and challenged the idea of archives being frozen in time.

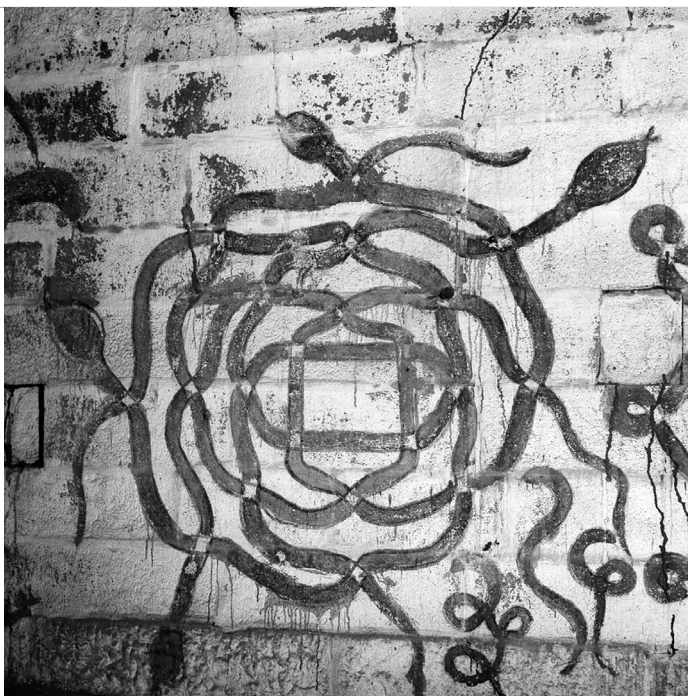
The projects under this collaboration are made possible with support from Tata Trusts, with the corpus interest of an earlier seed grant.



From the Foundation Project with Karthik S



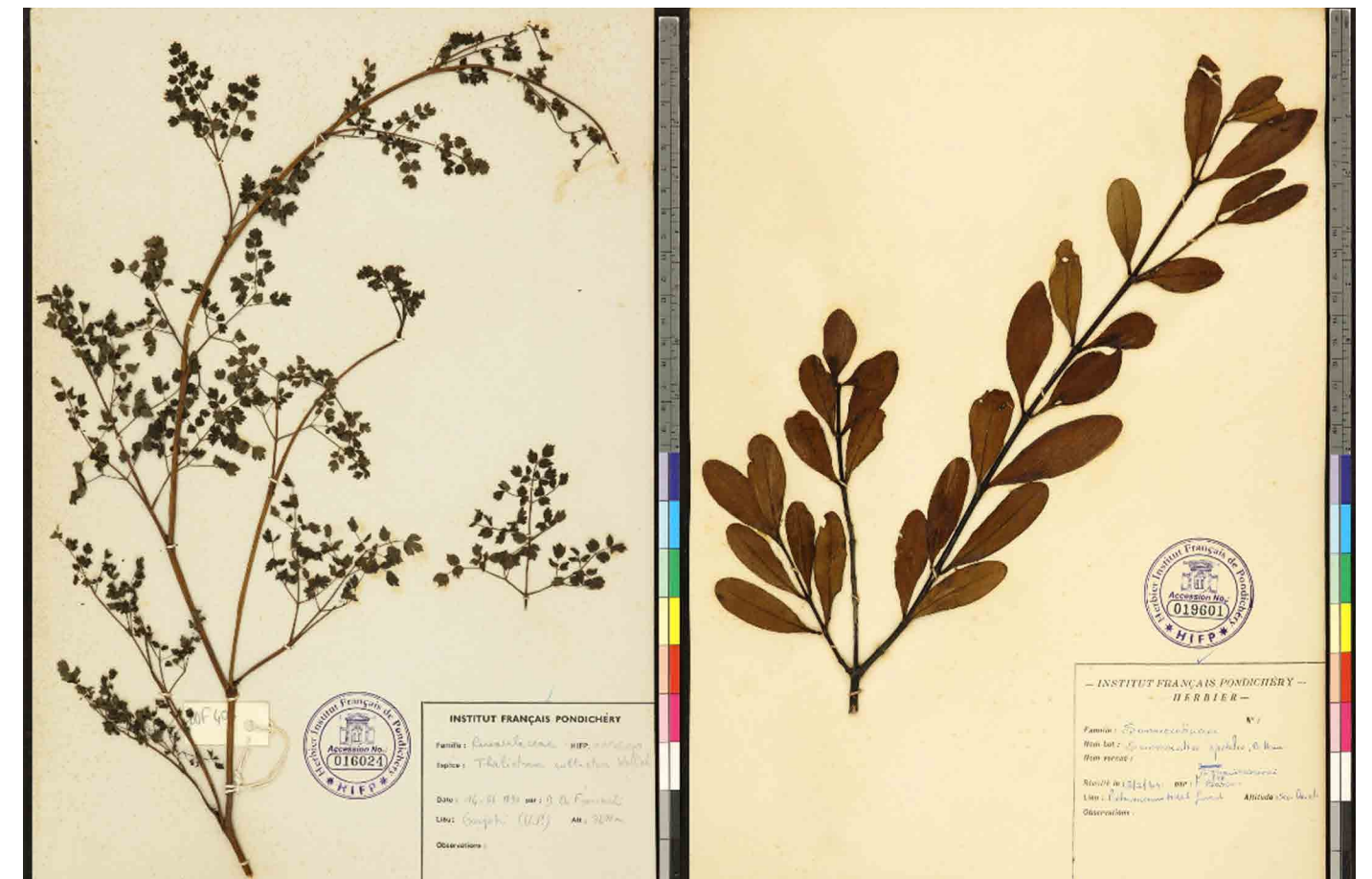
One summer afternoon, even though the entire archive was on the computer, I felt the need to touch the printed matter kept closed in the cabinets. In there, I found a peculiar bundle of photographs strung together with fragments of stories
Image Credits: Priyadarshini Ravichandran



Tucked in the same folder of the herbarium was an image, a map of someone's journey. There was a sensation of churning above my navel, I had to walk this route
Image Credits: Institut Français de Pondichéry / Ecole Française d'Extrême

KARTHIK S
Chennai, Tamil Nadu
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA which will develop a photo-film by weaving the archival materials from the Photo Archive, STARS Archive, and Herbarium, the three collections available at the Institut Français de Pondichéry (IFP). The film will narrativise a fictional account of an elusive Tamil woman who has successfully through the ages escaped all attempts to photograph her. It intends to address the intersections of photography, ecology and women. The outcomes of this project will be the film, an exhibition of images from the Herbarium paired with audio featuring relevant Sangam-era poems, a series of audio-visual social media posts, and public engagements with children.



Left: Specimen belonging to the species *Thalictrum cultratum* Wall, collected in June 1990; Right: Specimen belonging to the species *Sonneratia apetala* Buch.-Ham, collected in February 1969 | From the Foundation Project with Sujet George
Image Credits: Institut Français de Pondichéry

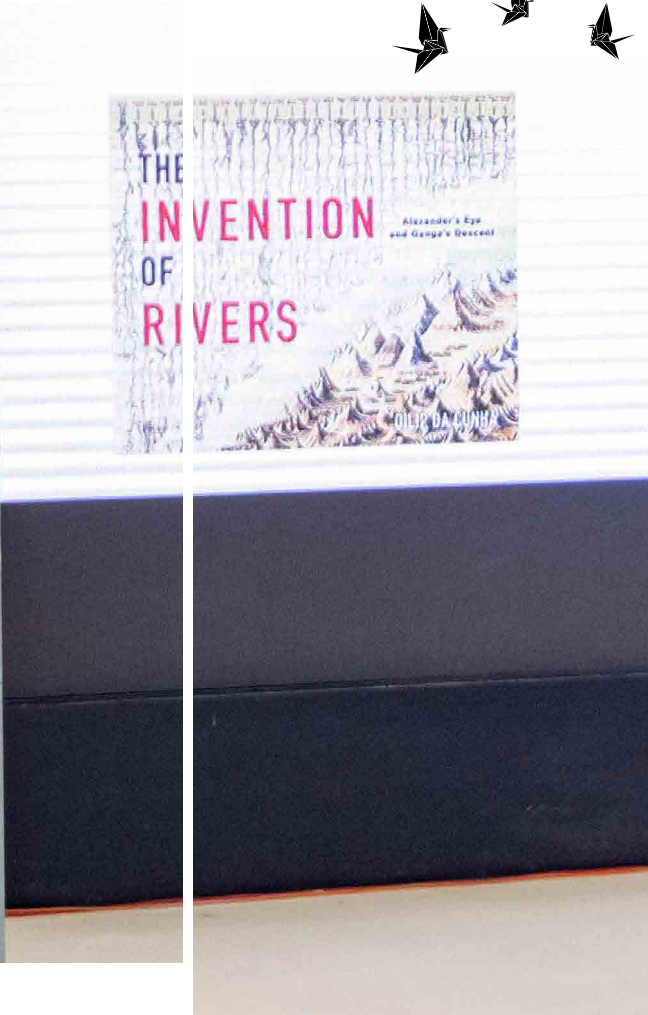
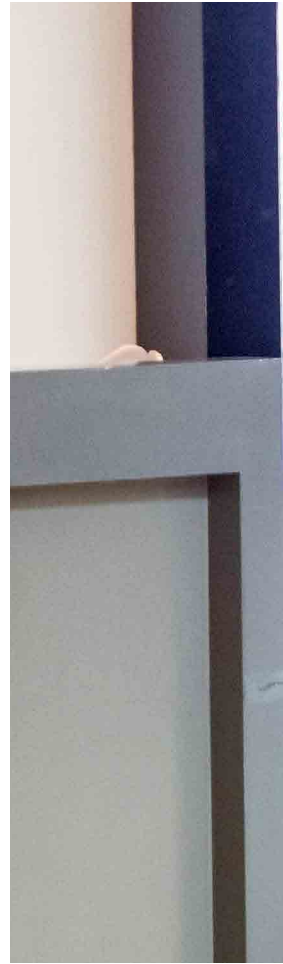
DEVARATI CHAKRABARTI
New Delhi, Delhi
Rs 1,80,000 over one year

For the implementation of a Foundation Project by IFA which will develop a series of essays, curated walks and structured writing workshops drawing primarily from the materials from the Photo Archives at the Institut Français de Pondichéry (IFP). The project will critically explore Pondicherry as a site of tourism and history with the aid of the picture postcards and photographs available at the archives, anchoring it within three broad thematic frames: heritage and tourism; everyday life and leisure; and waste, value, and the materiality of the archive. The outcomes of the project will be scholarly essays, curated walks, structured writing workshops, and a small brochure containing the archival photos of streetscapes of Pondicherry.

SUJEET GEORGE
New Delhi, Delhi
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA which will develop a physical exhibition, a multi-modal book, and a symposium, drawing from the materials at the Herbarium located at the Institut Français de Pondichéry (IFP). The project will explore the Herbarium as a site of scientific knowledge focusing on processes of knowledge production, archiving practices and the use of the data for research, pedagogy, and as public history. The outcomes of the project will be an exhibition tentatively titled *Landscapes/Labscapes*, a multi-modal book chronicling the story of the herbarium, and a symposium.

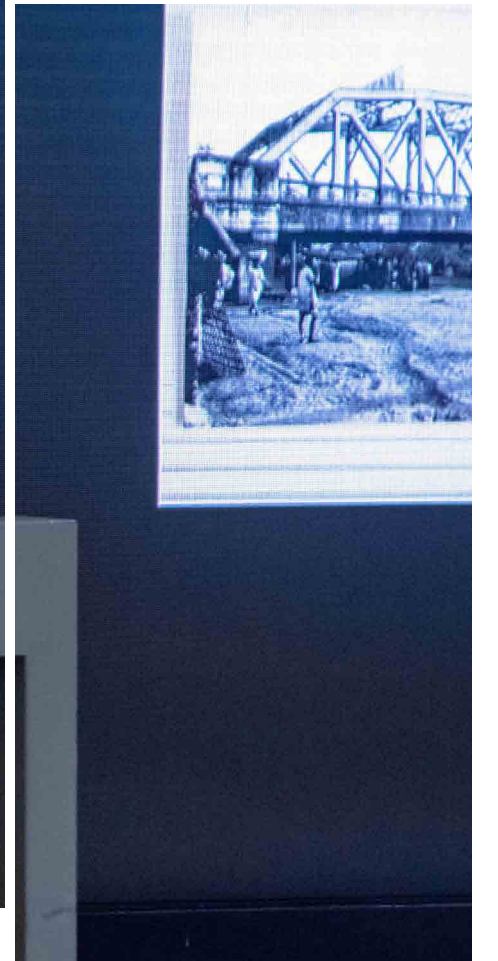
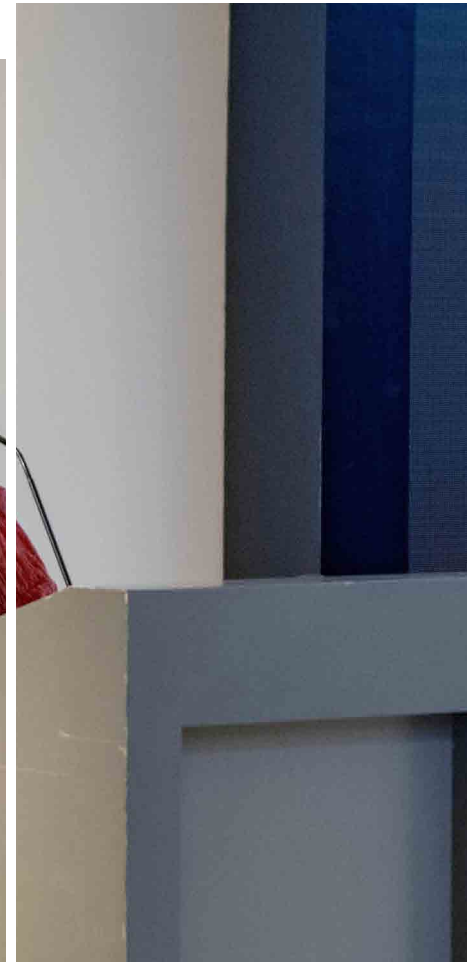




been obliged to Metallurgist, the invention he was rapidly unknown to clog the first rudimentary experiment; and I of perfection which united improved successive ages. mine]

“ The Archives and Museums conference was a much-needed breath of fresh air after the years of pandemic. Being able to feel the tangibility of interaction with people from my academic community over two extremely well organised days left me feeling very connected. The team at IFA was efficient and consistent in making us feel welcome. The discussions were well curated and there was not a single panel I didn't learn from.

Shaleen Wadhvana
Curator, and Panellist at the conference
Facing History and Ourselves: Revisiting Archives and Museums in the 21st Century India



Images from the conference *Facing History and Ourselves: Revisiting Archives and Museums in the 21st Century India*, held in Kolkata in December 2022

Page 49:
Oral Historian Indira Chowdhury, opening keynote speaker of the conference

Project Coordinator Arjun Motwani speaks about the project implemented by IFA during the panel titled *Retelling from Absences*

Page 50:
Ranjit Bahar Chitrakar, acclaimed Patachitra painter, displays his work
Project Coordinator Madhuja Mukherjee speaks about the project implemented by IFA during the panel titled *Reframing Public History*



Images from the conference *Facing History and Ourselves: Revisiting Archives and Museums in the 21st Century India*, held in Kolkata in December 2022

Page 51:

The Aahvaan Project perform

Shaleen Wadhvana (extreme left) moderates the panel titled

Reimagining Access and Outreach with Kevin Fernandes,

Meera Krishnamurthy and Akash Srinivas

Page 52:

Radhika Hegde, curator of SL Bhatia History of Medicine Museum,

Library & Archives, Bengaluru, speaks during the panel titled *Museums*

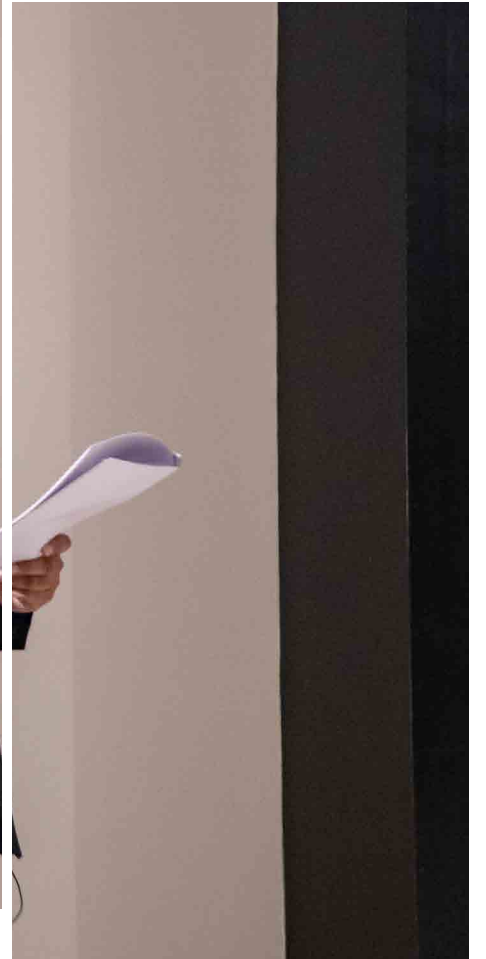
and Archives: Renewed Entry Points

Shuddhabrata Sengupta, artist and curator, closing keynote speaker of the conference



“ The Archives and Museums conference was deliberately put together with love and care and it showed in every aspect from the curation of the panels to the physical organisation of the venue. That so many participants spoke of archiving and museum curation as a response to the challenges of the present moment and the demands of the future was not an accident. As a fellow traveller of IFA, I am glad I attended the entire conference and came away from it with many old friendships reinforced and many new friendships made.

Anant Maringanti
Urban Researcher and Panellist at the conference *Facing History and Ourselves: Revisiting Archives and Museums in the 21st Century India*



PROJECT 560

This year, Bangalore, like the rest of India, began to slowly recover from the struggles of the pandemic years. We saw this city revive its cheer and its artistic impulse, though cautiously and with mild trepidation. At the beginning of the year, staff made videos for the overall programme as well as for its individual categories, soliciting proposals and encouraging artists, scholars and citizens to apply. These videos were widely circulated via our social media and messaging channels.

The Request for Proposals (RFP) for **Arts Projects (Research/Practice)** was circulated twice – in April 2022 and October 2022 – since the first round yielded proposals that were below par. While the **Curated Artistic Engagements** category remained open through the year, one round of the RFP was circulated for **Neighbourhood Engagements**. We received 32 proposals across all three categories of the programme, and implemented four projects by the year-end.

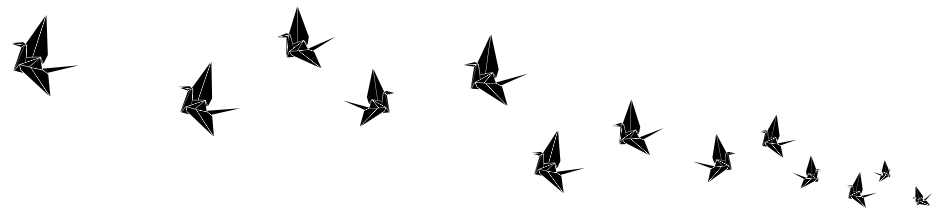
Jeebesh Bagchi, visual artist and curator, and Shukla Sawant, scholar, were evaluators for one proposal under the Arts Projects (Research/Practice) category. An expert panel comprising Deepa Ganesh, writer; Preethi Nagaraj, writer, theatre person and political analyst; and Anant Maringanti, geographer and urbanisation researcher, helped us choose three projects in this category, which broadly span the domains of visual and performing arts.

Under Curated Artistic Engagements, we had Sapan Saran, writer and theatre director; Vasudhendra, author; and Sabitha Satchi, poet, as independent evaluators. The project implemented under this category involves a series of interactive poetry sessions across various locations within Bangalore.

We raised the maximum budget for Neighbourhood Engagements projects from Rs 25,000 to Rs 35,000 after considering our learnings from previous years. Although we received proposals and conducted interviews with the shortlisted applicants, we could not implement any project this year since none of them resonated with the vision for Neighbourhood Engagements.

Projects implemented in previous years with Maya Janine D'Costa, Mehar Zariwala and Ishan Hendre were successfully completed this year.

This programme is made possible with support from Sony Pictures Entertainment Fund and BNP Paribas India Foundation.



The C(h)roma Show, a curatorial project by Marialaura Gidhini and Tara Kelton, from the essay Fortuitous Associations and Kin Networks by Marialaura Gidhini | From the Foundation Project with Chinara Satishbhai Shah | Image Credits: Marialaura Gidhini



PROJECT 560: PROJECTS



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

RUMI HARISH
Bangalore, Karnataka
Rs 3,38,500 over eight months

For the implementation of a Foundation Project by IFA under Arts Projects (Research/Practice) which will create a theatre performance based on a queer person's experiences of crisis intervention for gender and sexual minority communities, across police stations in Bangalore. Drawing upon instances of discrimination, violence, stigma, humiliation, conspiracies, homophobia and humour that have been part of these experiences, this project will bring them alive through theatre and installations. The outcomes from this project will be the play script and the theatre performance.

Shobhana during a rehearsal | From the Foundation Project with Shobhana Kumari

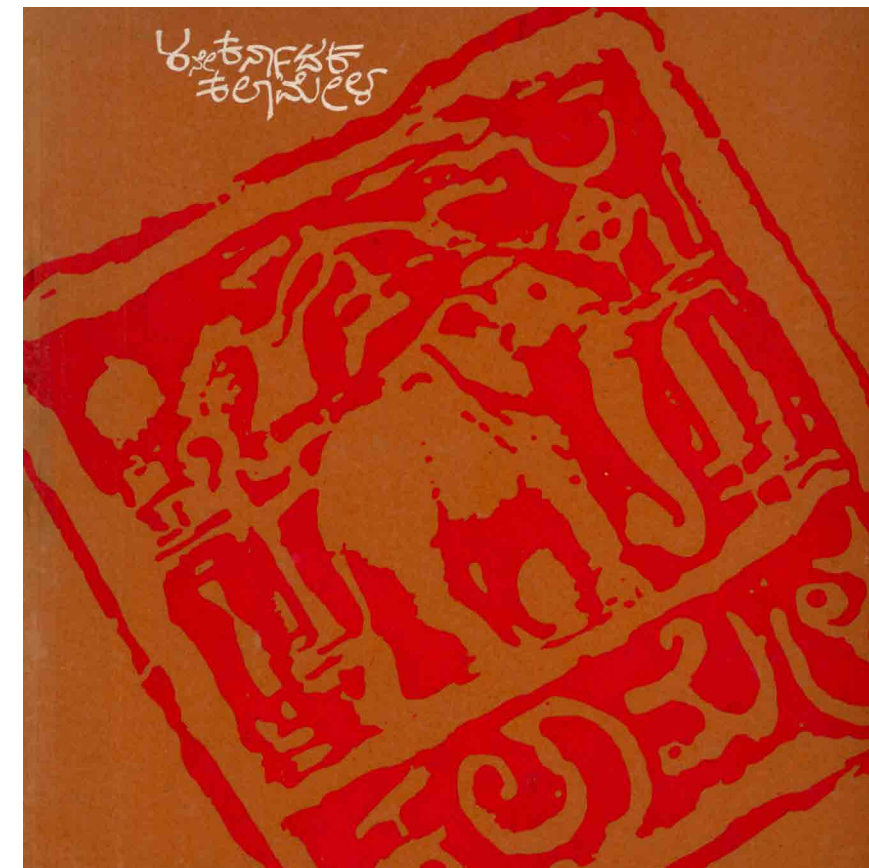


SHOBHANA KUMARI
Bangalore, Karnataka
Rs 3,50,000 over eight months

For the implementation of a Foundation Project by IFA under Arts Projects (Research/Practice) which will create a theatre performance, that will attempt to capture vignettes of Bangalore through the lived experiences of a single woman in the city, and their interactions with the working class and queer communities. By engaging sensorially with 20 locations across Bangalore, the performance titled *Nantu* (bond, in Kannada) will explore the artist's personal experiences as well as the collective sense of belonging, memory, loss, helplessness, and survival, for marginalised communities in a city as vast as Bangalore. The outcome of this project will be the performance.

CHINAR SATISHBHAI SHAH
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 will research into the lives of artist-led institutions that existed in Bangalore between 1990 and 2022. Through an in-depth study of 10 to 12 such 'fringe' initiatives that defied the norms of dominant art markets, the project will discursively engage with an alternative art history by inquiring into the early history, programming, economic model, community engagement, politics, and artistic vision of each space. The outcomes from this project will be 10 to 12 commissioned essays, and art works, a process essay and a website that will be a repository of all textual and audio-visual materials.



Kalamela Catalogue (1985), from the essay *When Collective Dream Changed its Surrounding: Era of Karnataka Kalamela, Kala Yatre and Kala Mahotsav* by Ravikumar Kashi
From the Foundation Project with Chinara Satishbhai Shah
Image Credits: Ravikumar Kashi

“ This performance is about my work, activism, and working with my transitioned identity. The narrative includes shades of expressions, incidents, and maps of police stations of Bangalore where the incidents occurred. I was thinking about this idea and that's how Project 560 at IFA came to mind. For someone like me who has lived as an artist, activist and a writer – the experiences can only be shared through unconventional methods and radical organisations like IFA.

Rumi Harish
Musician, Gender-rights Activist and Project Coordinator
Project 560



Curated Artistic Engagements implements year-long curated artistic and cultural engagements that reflect upon the city by asking questions or by offering multiple imaginations of the cosmopolis.



A poetry workshop in Braille | From the Foundation Project with Mamta G Sagar

MAMTA G SAGAR
Bangalore, Karnataka
Rs 5,00,000 over one year

For the implementation of a Foundation Project by IFA under Curated Artistic Engagements, which will create a series of poetry events – in different languages though primarily in Kannada, and a few other languages – as public and private interactive sessions. The events, to be held in different parts of Bangalore, will explore the psycho-geography of the city through multilingual poetic exercises. The outcomes of the project will be public and private interactive poetry sessions, an exhibition of poetry installations, poetry videos and poetry performances, a book of poems, and a digital book of photographs of the project.



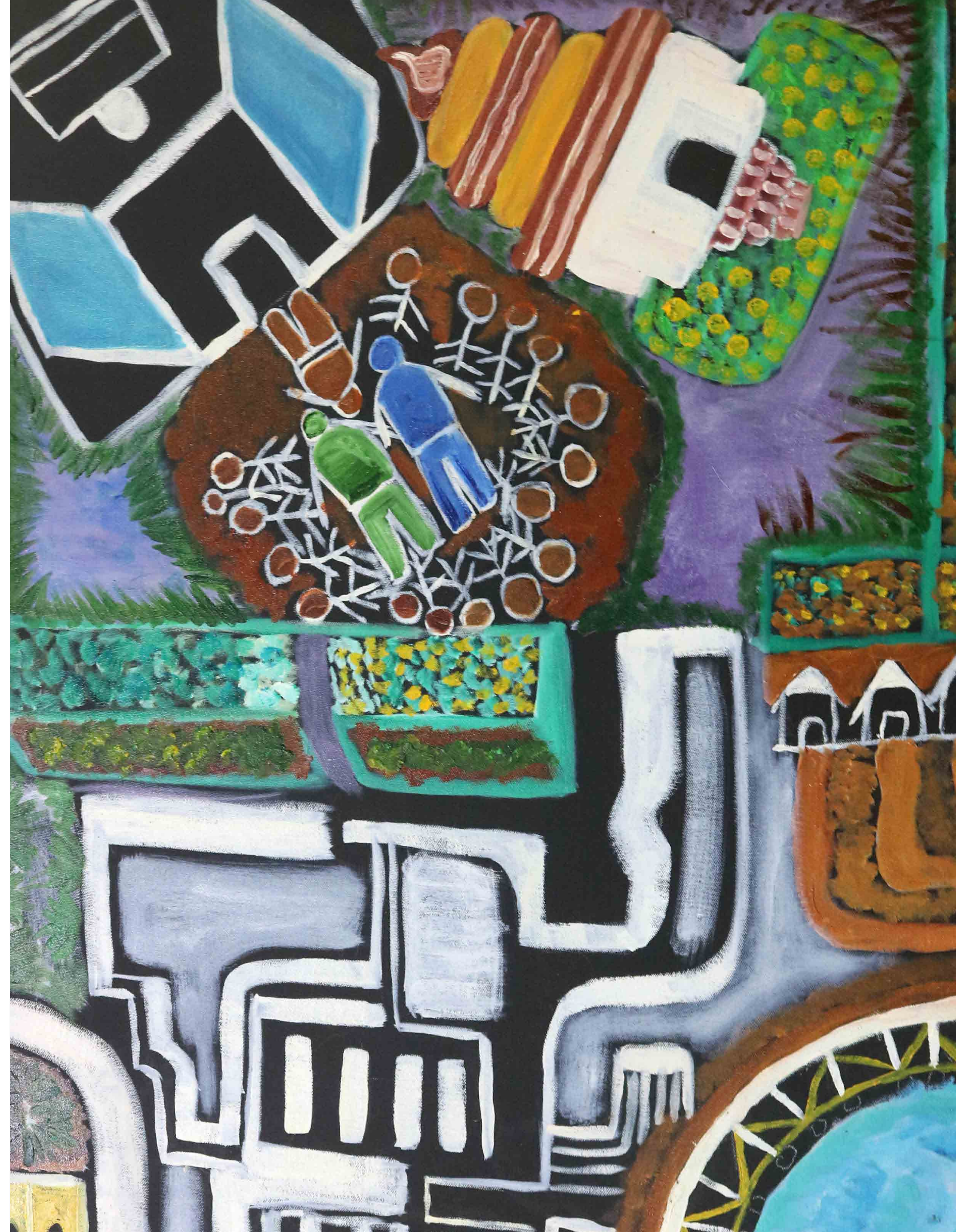
“ ಕವಿತೆ ಬೆರೆವ ಕಾಯಕವು ನಮ್ಮ ರಾಜಕೀಯ ನಿಲುವನ್ನು ಸಾಬೀತು ಪಡಿಸುವ ಒಂದು ಪರಿ. ಅದು ನಮ್ಮ ಭಿನ್ನಾಭಿಪ್ರಾಯವನ್ನು ಧ್ವನಿಸುತ್ತದಲ್ಲದೇ ಅಭಿವ್ಯಕ್ತಿ ಸ್ವಾತಂತ್ರವನ್ನೂ ಪ್ರತಿಪಾದಿಸುತ್ತದೆ.

ಮಮತಾ ಜಿ ಸಾಗರ

Engaging with poetry allows one to translate one's own political stance. It allows gaining extra energy towards voicing dissent and asserting freedom of expression.

Mamta G Sagar
Poet and Project Coordinator
Project 560

Image on the Right
A story on dignity at the Noor Mohammed Police Station
From the Foundation Project with Rumi Harish | Image Credits: Christy Raj





THE IFA ARCHIVE

The IFA Archive, launched in October 2018, has undertaken the crucial mission to curate and preserve the physical and digital materials of every project that IFA has supported and implemented over the past 27 years. The online repository, located at www.theifaarchive.org, seeks to provide greater access to and an understanding of the multifarious voices that emerge from India's diverse linguistic, geographical, social, cultural, and demographic contexts. After the pandemic-induced slowdown over two years, the IFA Archive opened its doors once a week this year to visitors with prior appointments.

As of March 31, 2023, the online space hosts the materials of 527 grants and projects from 2000-01 to 2018-19. Work has continued through the year to undertake pre-digitisation processes for 57 grants and projects from the years 1998-99 to 2001-02, and online uploading of 150 grants from 2000-04, 2014-15, and 2016-17 to 2018-19.

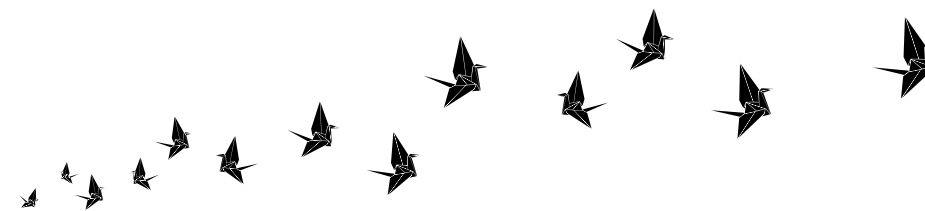
The IFA Archive serves as a valuable resource for researchers, scholars, curators, artists, writers, and others interested in the arts to delve into and analyse its contents. By exploring and experimenting with these materials, one can chart new paths and discourses and reflect on one's own practices. In an attempt to display the richness of the IFA Archive and encourage dialogues around archives, we organised two sets of public engagements this year.

The first one was the *IFA Archive Open House*, a series that reflects on the archival memory of various projects that IFA has supported over the years. This year's *IFA Archive Open House* featured previous IFA grantees – theatre practitioner-scholar Padma Venkatraman (A Mangai); and dance-scholars and performing artists Aishika Chakraborty and Preethi Athreya.

The second one was *Date with The Archive*, a talk series that invites artists from diverse disciplines to share their experiences of working with archives. We conducted two *Date with The Archive* talks with theatre director-producer Sunil Shanbag, and cultural theorist and curator Nancy Adajania.

The IFA Archive stands as a crucial repository of India's diverse landscape of arts and culture. It holds within its contents the potential to inspire, educate, and facilitate research and creative expression. We hope to continue to preserve and present the IFA Archive's treasures to the public and aid in their discovery and appreciation for years to come.

This initiative is built with support from Indorama Charitable Trust.



THE IFA ARCHIVE OPEN HOUSE



The IFA Archive Open House | June 16, 2022

In the first *IFA Archive Open House* of the year, IFA grantee Padma Venkatraman (A Mangai) talked to Biswadeep Chakraborty and Arundhati Ghosh about her project on Tamil theatre, her engagement with the archives, the difficulties she faced when searching for archival materials, and the possibilities of archival memory from the outcomes of the project.



The IFA Archive Open House | February 16, 2023

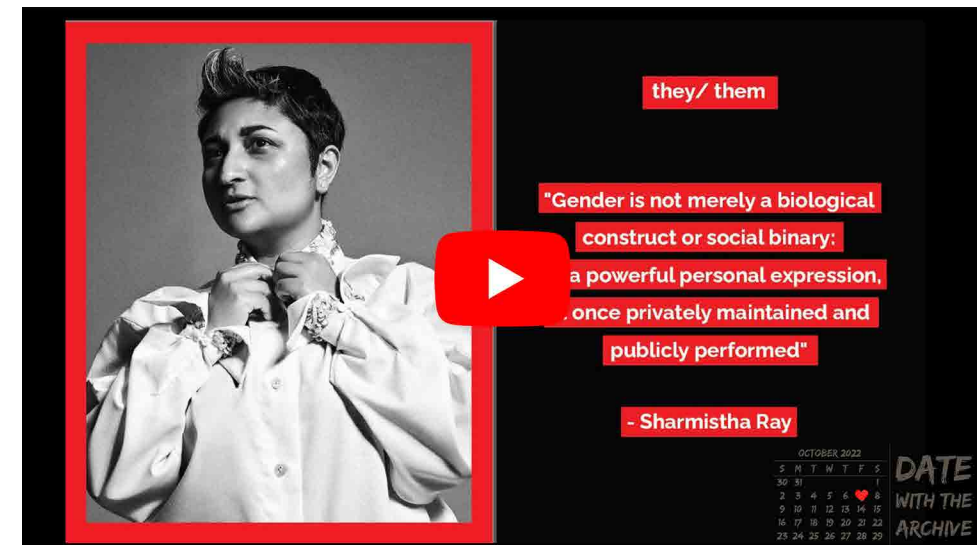
This online session saw IFA grantees Aishika Chakraborty and Preethi Athreya, experts in contemporary dance, speak to Biswadeep Chakraborty about contemporary dance history, the kind of stories and aesthetics that are left out of conventional frameworks of dance, the specific challenges encountered during their projects, and the kind of archival materials that were generated from their explorations.

DATE WITH THE ARCHIVE



Date with The Archive | August 18, 2022

The first *Date with The Archive* of the year was with theatre practitioner Sunil Shanbhag, titled *The Past and the Present*. His presentation explored archives as not only a repository of information, but as also a space to think about the past, and find new meanings in the present. In the session, Sunil talked about this process with references to specific theatre productions.



Date with The Archive | October 07, 2022

The second online session with cultural theorist and curator Nancy Adajania was titled *Between Fact and Affect: The Visceral Archive*. In her presentation, Nancy discussed her curated exhibition *Woman Is As Woman Does*, which brought together the works of 27 Indian women artists, activists, and filmmakers, at the CSMVS, Mumbai.

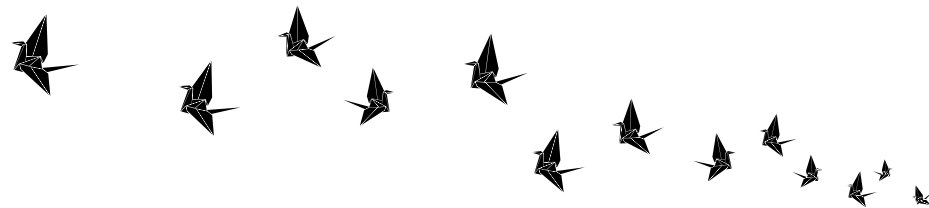
SMART: STRATEGIC MANAGEMENT IN THE ART OF THEATRE

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, with Darshana Dave and C Suresh Kumar providing the logistics and admin support from IFA.

Under SMART In the Round (SIR), a series of curated online conversations on creativity, culture and context, one session was conducted on Zoom and streamed live on Facebook on the SMART India page. The session, titled *The Ideas of Consent in Intimate Practices*, took place in May 2022. The panel comprised Mandeep Raikhy, dancer and choreographer; Neha Vyaso, intimacy director; and Sharanya Ramprakash, actor and director, who were in conversation with Arundhati Ghosh. Besides the IFA and SMART databases and social media, the announcement of the session was sent out to the databases of theatre groups and collectives across India. Audiences on Zoom as well as Facebook received the session well and posed comments and questions in the end. The recording of the session has been viewed widely on Facebook since then. It has also been uploaded on the SMART YouTube Channel, along with other SIR recordings.

After some online meetings in April and May to plan and discuss the activities of SMART, it was decided that SMART would go on hiatus from June 2022 to December 2022 as we felt that a break would help the team catch its breath before reassessing the way forward. The core team and office met in Mumbai in January 2023 to review and discuss the future of SMART.

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



Page 64:

Top: Creative for SMART In the Round #6 on *The Ideas of Consent* held in May 2022

Bottom: A screenshot from the session:
L-R (Top Row): Arundhati Ghosh, Sharanya Ramprakash;
L-R (Bottom Row): Mandeep Raikhy, Neha Vyaso

CONVERSATIONS ON
CREATIVITY, CULTURE & CONTEXT

NOTE in the round

#6

the ideas of
CONSENT
in intimate practices

mandeep **raikhy** dancer **choreographer**
neha **vyaso** intimacy **director**
sharanya **ramprakash** actor **director**
with arundhati **ghosh** executive **director, IFA**

26052022 | 7PM

supported by the Goethe-Institut / Max Mueller Bhavan New Delhi
managed by India Foundation for the Arts




PROJECT ORIENTATION

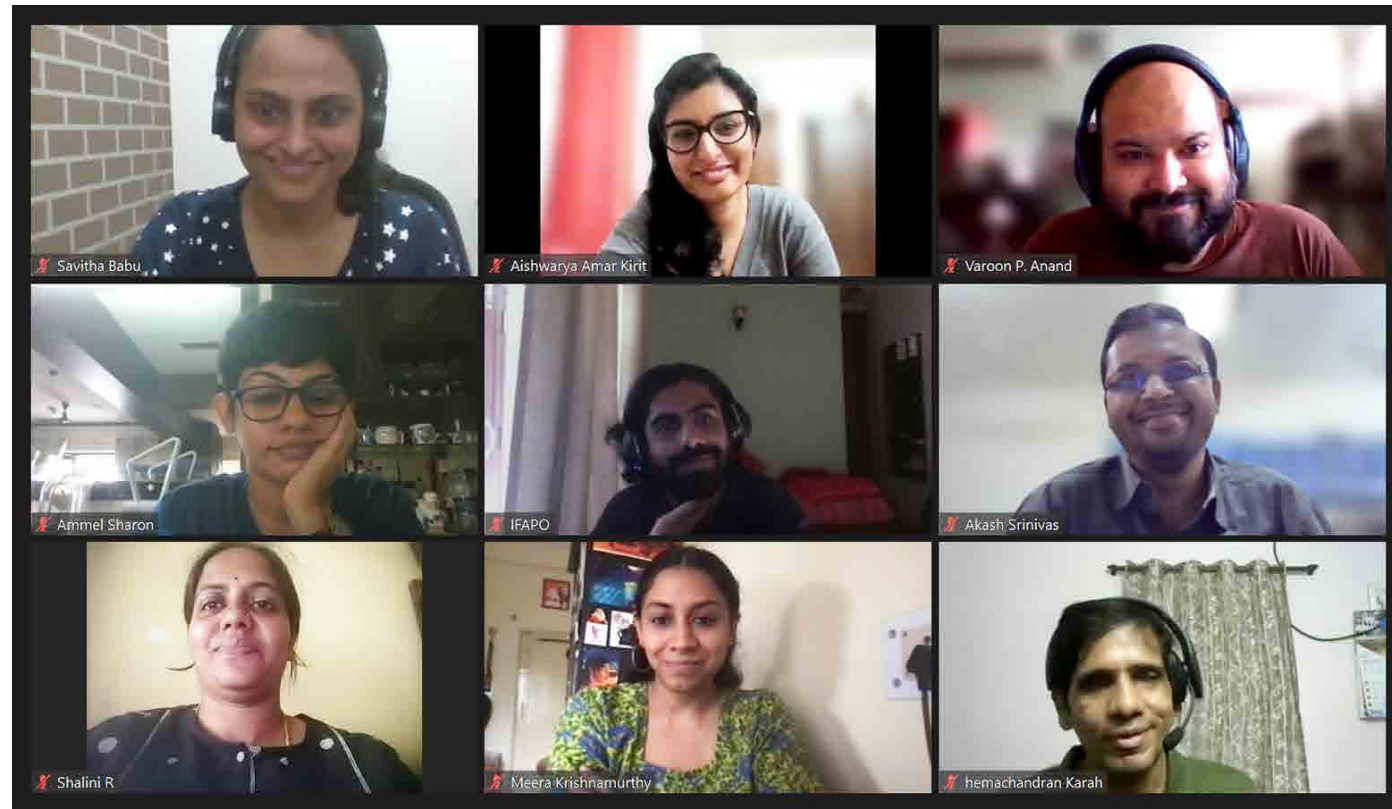
IFA organises orientation sessions for all grantees/ project coordinators at the beginning of their project terms. As part of this session, IFA shares its history and the broader context and the work of the Foundation with the grantees/ project coordinators, while they present their projects, talk about their challenges, receive critical feedback, and build new connections within the group.

Over two days, the conversations enable us to understand these projects up close while also gaining a bird's eye view of the diversity of artistic practices and processes across the country.

Since the pandemic, we have been organising these sessions online via Zoom. We organised four such orientation sessions this year. They were held on May 19-20, 2022, November 17-18, 2022, January 23-24, 2023 and March 13-14, 2023.

A total of 48 project coordinators along with their collaborators participated in these sessions.

A screenshot from an online Project Orientation held in May 2022: L-R (First Row): Savitha Suresh Babu, Aishwarya Amar Kirit, Varoon P Anand; L-R (Second Row): Ammel Sharon, Anuj Malhotra, Akash Srinivas; L-R (Third Row): Shalini R, Meera Krishnamurthy, Hemachandran Karah



PROJECT SHOWCASE

Our monthly *Project Showcase@IFA* where our grantees and project coordinators share their work has gained much popularity since we started the online series during the pandemic. These events have enabled cross-cultural conversations across geographical boundaries within India as well as abroad.

We organised 13 project showcases this year – 12 online and one in person – spanning 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.



An image from the film *Letters Unwritten to Naiyer Masud*, directed by Shahi AJ. It was screened at The Park, Bangalore on March 16, 2023





April 28, 2022

In the showcase titled *Female Doctor: Feminine Practice*, Barun Chattopadhyay made a presentation based on his work on an experimental fiction and artist book, on the role of women in traditional and modern medical practices in Bengal. This was a project under the Arts Practice programme. The presentation, followed by a discussion with Sanchayan Ghosh, was conducted in Bangla and English.



May 25, 2022

In the showcase titled *Art for Farming*, Aparna Deshpande talked about her project at the Government Primary School in Vijayanagar, Belagavi, that involved bringing together regional agricultural practices to develop a vegetable garden where the school students could connect with each other. This was a project under the Arts Education programme. Aparna was joined by Shanta Siddannavar and Savita Desai, teachers from the school, who also shared their experiences of witnessing this project. The session was conducted in Kannada, Marathi and English.



June 29, 2022

Tholpavakoothu and Parallel Puppetry Traditions was a session in which KK Ramachandra Pulavar made a presentation about a workshop he led in 2019 near Hosur, Tamil Nadu, which brought together shadow puppeteers from across India to explore contemporary approaches to conceptualising, devising and performing shadow puppet theatre. This was a project under the Arts Practice programme. The presentation was followed by a discussion with performance studies scholar MR Vishnuprasad. The session was conducted in Malayalam and English.



July 26, 2022

Filmmaker Sandhya Kumar made a presentation about her film, titled *You are Offline*, in the eponymously titled showcase, that asks questions on the political, economic, personal and emotional dimensions of internet shutdowns. This project was part of the special initiative 25x25. The session was conducted in English.



August 19, 2022

In the showcase titled *Matchbox - Lighting Many New Ideas*, Syed Fakruddin Huseni made a presentation about his project under the Arts Education programme that engages students of Government Model Higher Primary School, Hongasandra, Bangalore, with the design and aesthetics of matchboxes across the country. This presentation was held in Kannada.



September 29, 2022

In a session titled *Nayakis of Kannada Company Theatre: Sexuality and Respectability*, theatre-practitioner Sharanya Ramprakash was in conversation with writer Preethi Nagaraj, on Sharanya's project that looked at women in Kannada Company Theatre. The conversation was held in Kannada and received support under the Arts Research programme.



October 31, 2022

Keshav Waghmare, in the showcase titled *Tradition as Resistance: Eight Shahirs of Marathwada*, presented his work on the Shahirs of Marathwada, who have created a political consciousness among people since the late 18th century. He discussed the subject with Medha Kale, a Pune-based writer and translations editor. Their conversation was held in Hindi. The project received support under the Archives and Museums programme.



November 25, 2022

Siddhi Goel, dancer and choreographer, was in a discussion with Ira Bhaskar, Professor of Cinema Studies at JNU, Delhi in the showcase titled *Hidden Histories of Bombay Cinema*. She presented her work on the minor histories in Bombay Cinema, focusing on the iconic film *Pakeezah*. Her project received support under the Arts Research programme and the discussion was conducted in English.



December 22, 2022

In the showcase titled *Itihasa mattu adara Gurutugalu* (History and its Imprints), Chandrahas Y Jalihal spoke about his project that made interventions in the curriculum of the students of Government Primary School, Kalaburagi through woodcut painting to learn about the history, geography and the local legends that existed during the Bahmani Sultanate. The project received support under the Arts Education programme and the session was held in Kannada.



January 31, 2023

In the showcase titled *Unjustified*, Birender Kumar Yadav spoke about the project under the Arts Practice programme premised on the underlying irony behind the working conditions of women labourers in the brick kilns of Mirzapur, Uttar Pradesh, that produce a brand of bricks called Durga, the Goddess often invoked as an image of women's empowerment. His presentation was followed by a discussion with Prof YS Alone, scholar and art historian at the School of Arts and Aesthetics at JNU, Delhi. The session took place in Hindi.



February 23, 2023

Contemporary artist Ish Shehrawat talked about his project, in the showcase titled *An Octagon and a Square*, which created an audio installation following research on Indian classical music and geometrical principles. The presentation examined the intersection of music and technology, sound as an element of sculpture-making, and transience as an essential character of contemporary art. The project received support under the Arts Practice programme.



March 29, 2023

Manjunatha A presented *Simhakatanjana and Other Inscriptions*, about an Arts Education project in which he engaged students of Government High School in Baganakatte, Shivamogga, in understanding the history of, and the aesthetics behind the stone inscriptions of the region. The presentation, followed by a discussion with Ramesh B Hirejambur and Radhika Bharadwaj, was conducted in Kannada.



RESOURCE MOBILISATION AND OUTREACH

This past year, IFA continued to respond and adapt to the ever-changing funding landscape. While changes in regulations, mandates of funders, pressures of the pandemic, and market volatility continued to impact us, the team remained committed to reaching potential donors and building new connections. The year started with engagements covering multi-year support for programmes and operational cost and we were able to secure funding by raising a total of Rs 175.89 lakh across our initiatives.

Under consultancies, we organised a festival of Urdu and Hindi poetry titled *Shabdon Ke Ujale: Kuch Kavi Aur Unki Kavitaayen* for the Singhal Iyer Family Foundation (SIFF), at Bangalore International Centre on November 19-20, 2022, with four eminent poets – Ajanta Deo, Devi Prasad Mishra, Khaleel Mamoon, and Sanjay Chaturvedi – with Ajai Kumar Singh and Ashok Pande as the two Sutradhars.

IFA continued working towards the virtual museum for Kodava heritage and culture named *Sandooka – The Living Museum of Kodava Culture* with support from ReCaero India Pvt. Ltd. The project team comprising Lina Vincent, art historian and curator, 'OBJECTSPEAK'; Nitin Kushalappa MP, author and researcher; and Upasana Roy and Saurav Roy, founders of SWITCH; along with an esteemed Advisory Group comprising Rathi Vinay Jha, CP Belliappa and Hemanth Satyanarayana, focused on building a story bank for the museum. We also worked with Sujatha Muthanna on the commissioned Kodava Artefacts Documentation project to consolidate images and data from four collections of objects in Coorg.

Work continued on the book project on Kasuti – a traditional form of folk embroidery native to Karnataka – supported by the Infosys Foundation and undertaken by our partner Craft Revival Trust.

IFA was one of the 15 selected NGOs for the third edition of the *Adobe Pro Bono Residency 2022 by NASSCOM and Adobe* – a three-month residency from August 2022 to October 2022. The IFA team engaged with volunteers from Adobe to create a comprehensive strategy for our outreach for Arts Services. The residency helped the team to review and re-energise our Art Services offerings and its communication. IFA also participated in a Summer Meetup with the Institutional Partners of the Bangalore Cohort of Mindscapes, the international cultural programme on mental health by the Wellcome Trust, UK. We shared the progress of the various city projects towards the International Mindscapes Gatherings held in Bangalore in April 2023, and to identify ways to support each other.

We continued our engagement with Sony Pictures Entertainment Fund via CAF America for the Arts Practice and Project 560 programmes; and with BNP Paribas India Foundation towards the Arts Research and Project 560 programmes. Our engagement with the GROW Fund grant from EdelGive Foundation, an Edelweiss Initiative towards support of operational and institutional costs, continued with extensive capacity building being offered to IFA. We worked with the Cholamandalam Investment and Finance Company for the Arts Education programme; Parijat Foundation for the Archives and Museums programme, Goethe-Institut / Max Mueller Bhavan New Delhi for the SMART programme; and Indorama Charitable Trust for The IFA Archive. We continued to engage with other donors from earlier years, including Titan Company Limited, Technicolor India Private Limited, Infosys Foundation, and Voltas Limited.

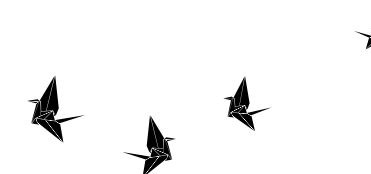
In addition, we are grateful for the support of the Kshirsagar Apte Foundation, Parijat Foundation and Titan Company Limited for the Archives and Museums conference, *Facing History and Ourselves: Revisiting Archives and Museums in the 21st Century India*, held in Kolkata in December 2022. We also received support from long-time partner Jamnalal Bajaj Foundation Trust, and from our circle of individual donors who have continued to be a critical source of support and encouragement. In an effort to expand individual giving for the arts, we continued to partner with Points for Good – a platform that encourages individuals to convert their loyalty and reward points to donations.

In the area of communication and outreach, the team worked on curating communication material that would allow IFA to stay in touch with our diverse audiences. We also explored making our outreach more accessible by incorporating Indian Sign Language (ISL) interpretation at our events. The team will continue to explore new ways of connecting with our audiences, making ourselves and our work more accessible, and creating meaningful communication that addresses our new hybrid realities.



“ At Parijat Foundation, we are interested in making the arts accessible through a diverse range of public events. We admire the commitment of the Archives and Museums programme at IFA to enliven our nation's rich archives and museums with public interventions so that the collections in those institutions are not static and are actually made available for audiences. Parijat is committed to supporting the programme and thereby, strengthening this engagement that enables the arts to come into our lives through these unique collaborations.

Arti Kirloskar
Parijat Foundation



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 31st March, 2023, 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 31st March, 2023, 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 the 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: 23019485BGWHYP6173

Place: Chennai | Date: August 24, 2023

“ Our exposure to IFA has changed our outlook on the arts and culture. Prior to IFA, we had considered art only as a project which was viewed or experienced when presented in its completed form, and the only way to appreciate it was either to laud the effort or invest in it as an individual. Through IFA we were exposed to viewing art as a part of life, culture and development. We realised that IFA gave us the opportunity through their grants and projects to help give exposure to various artists' work, and to enjoy and understand it.

Saeed & Naila Ibrahim, *Friends of IFA*



PARTICULARS	As at 31.03.2023 (₹)	As at 31.03.2022 (₹)
SOURCES OF FUNDS		
UNRESTRICTED FUNDS		
CORPUS FUND	20,46,83,739	20,46,83,739
ACCUMULATED SURPLUS	(2,48,49,210)	(2,53,88,271)
	17,98,34,529	17,92,95,468
RESTRICTED FUNDS		
PERFORMING ARTS FUND		
Opening balance	2,53,36,622	2,52,00,622
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	1,21,949	1,36,000
Less: Expenditure during the year	-	-
Closing balance	2,54,58,571	2,53,36,622
CITIGROUP GLOBAL MARKETS INDIA PVT LTD		
Opening balance	-	9,76,000
Add: Contribution Received during the year	-	-
Add: Transfer from Accumulated surplus	-	-
Add: Interest Received during the year	-	-
Less: Expenditure during the year	-	(9,76,000)
Closing balance	-	-
SIR RATAN TATA TRUST - CORPUS FUND		
Opening balance	71,07,745	70,37,895
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	5,39,037	5,28,250
Less: Expenditure during the year	(4,38,089)	(4,58,400)
Closing balance	72,08,693	71,07,745
BNP PARIBAS INDIA FOUNDATION		
Opening balance	1,22,448	-
Add: Contribution Received during the year	87,22,000	40,16,000
Add: Interest Received during the year	-	-
Less: Expenditure during the year	(70,23,558)	38,93,552
Closing balance	18,20,890	1,22,448
CAF AMERICA		
Opening balance	1,54,11,469	-
Add: Contribution Received during the year	-	2,15,25,000
Add: Interest Received during the year	8,19,794	7,62,590
Less: Expenditure during the year	(84,80,770)	(68,76,121)
Closing balance	77,50,493	1,54,11,469
GROW FUND		
Opening balance	20,00,000	-
Add: Contribution Received during the year	20,00,000	20,00,000
Add: Interest Received during the year	-	-
Less: Expenditure during the year	(39,24,732)	-
Closing balance	75,268	20,00,000
INDORAMA CHARITABLE TRUST		
Opening balance	3,57,610	-
Add: Contribution Received during the year	30,15,630	22,08,083
Add: Interest Received during the year	-	-
Less: Expenditure during the year	(28,38,520)	(18,50,473)
Closing balance	5,34,720	3,57,610

PARTICULARS	As at 31.03.2023 (₹)	As at 31.03.2022 (₹)
SOURCES OF FUNDS		
TITAN COMPANY LIMITED (ARTS RESEARCH)		
Opening balance	8,47,447	17,83,346
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	24,460	61,281
Less: Expenditure during the year	(8,71,907)	(9,97,180)
Closing balance	-	8,47,447
Capital Asset Fund	19,60,431	20,63,637
Current Liabilities	36,74,761	33,87,124
TOTAL	22,83,18,356	23,59,29,571
APPLICATION OF FUNDS		
NON CURRENT ASSETS		
PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLE ASSETS		
Property, Plant and Equipment	20,47,531	21,53,738
INVESTMENT (AT COST)		
Corpus Fund Investment	19,31,52,111	20,29,72,016
Performing Art Fund Investment	-	17,00,000
SRTT Corpus Fund Investment	72,00,000	68,00,000
Other Surplus Fund Investment	17,03,888	16,35,878
Titan Company Ltd. Investment	-	6,21,219
Other Investments	-	18,11,157
	20,20,55,998	21,55,40,268
CURRENT ASSETS		
CASH AND BANK BALANCES		
Cash in Hand	536	525
Cash at Bank	1,29,19,413	82,18,538
OTHER CURRENT ASSETS	1,12,94,878	1,00,16,502
TOTAL	22,83,18,356	23,59,29,571

Significant Accounting Policies and Notes to the Accounts for the year 2022-23

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 utilized for revenue purposes are taken as income.
(b) Grants received from a foreign source by the Foundation, to the extent utilized for Project Implementation, are taken as income.
(c) Grants disbursed out of the local funds by the Foundation, are treated as expenses and unutilized 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

- Difference of Rs 77.14 lakhs between fund balances and respective investments/ balance lying in Scheduled banks is observed. However, the value of Investments as on 31st March 2023 is Rs 2,907.00 lakhs which is higher by Rs 680.17 lakhs as compared to the Fund balances of Rs 2,226.83 lakhs.
- Grant amounts committed out of local funds by the Foundation pending disbursement out of previously sanctioned grants as on March 31, 2023 is Rs 6.07 lakhs (Previous Year Rs 30.13 lakhs) and Project Cost/ Expenses committed is Rs 103.52 lakhs (Previous Year Rs 62.65 lakhs).
- Previous year's figures have been regrouped where necessary.

STATEMENT OF INCOME AND EXPENDITURE
FOR THE YEAR ENDED MARCH 31, 2023

PARTICULARS	For the Year Ended March 31, 2023 (₹)		
	Un-Restricted Funds	Restricted Funds	Total
INCOME			
TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES	-	2,35,77,576	2,35,77,576
DONATIONS, SUBSCRIPTIONS, EVENTS & ARTS SUPPORT	38,51,678	-	38,51,678
INTEREST	1,29,51,353	-	1,29,51,353
PROFIT ON REDEMPTION	92,66,091	-	92,66,091
OTHER INCOME	11,78,194	-	11,78,194
TOTAL INCOME (I+II)	2,72,47,316	2,35,77,576	5,08,24,892
EXPENSES			
PROGRAMME COST			
Arts Research	90,150	40,28,330	41,18,480
Arts Practice	1,00,000	45,10,475	46,10,475
Arts Education	22,63,300	-	22,63,300
Project 560	2,40,000	11,20,153	13,60,153
IFA Archive	-	28,38,520	28,38,520
Archives and Museums	15,69,196	3,00,000	18,69,196
25* 25 - Grant Initiative Expense	2,500	-	2,500
VMKHC Expenses	7,50,857	-	7,50,857
UNESCO Expenses	-	-	-
PROGRAMME SUPPORT COST			
Arts Education - Evaluation, Orientation, Monitoring & Staff Cost	14,98,092	-	14,98,092
AMP - Conference, Monitoring, Research Trips & Selection Panel	6,25,228	7,92,027	14,17,255
Arts Practice - Evaluation & Proposal Development	-	1,18,475	1,18,475
Arts Research - Evaluation, Orientation, Monitoring, Staff & Other Costs	-	20,59,458	20,59,458
Dissemination	1,14,561	-	1,14,561
Project Presentation	1,91,003	-	1,91,003
Project Orientation	9,012	-	9,012
Project 560 Expenses	-	1,11,000	1,11,000
SMART Programme Expenses	1,22,932	-	1,22,932
GF Staff Costs & IFA Film expense	38,931	38,85,801	39,24,732
Programme Staff Cost	1,16,90,119	30,24,406	1,47,14,525
Other Programme Costs	1,94,362	33,931	2,28,293
Recruitment Expenses	3,67,635	-	3,67,635
Leadership Training Expenses	76,506	-	76,506
Assets Acquired	16,800	1,50,000	1,66,800
Other Operating Expenses	55,25,990	6,05,000	61,30,990
	2,54,87,174	2,35,77,576	4,90,64,750
Board Meeting expenses	4,64,575	-	4,64,575
Fundraising Expenses	7,18,506	-	7,18,506
	11,83,081	-	11,83,081
	2,66,70,255	2,35,77,576	5,02,47,831
EXCESS / (DEFICIT) OF INCOME OVER EXPENDITURE		-	5,77,061

PARTICULARS	For the Year Ended March 31, 2022 (₹)		
	Un-Restricted Funds	Restricted Funds	Total
INCOME			
TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES	-	1,50,51,726	1,50,51,726
DONATIONS, SUBSCRIPTIONS, EVENTS & ARTS SUPPORT	40,35,373	-	40,35,373
INTEREST	1,29,22,563	-	1,29,22,563
PROFIT ON REDEMPTION	41,14,184	-	41,14,184
OTHER INCOME	6,65,907	-	6,65,907
TOTAL INCOME (I+II)	2,17,38,027	1,50,51,726	3,67,89,753
EXPENSES			
PROGRAMME COST			
Arts Research	19,11,700	32,28,580	51,40,280
Arts Practice	9,29,000	25,43,910	34,72,910
Arts Education	10,70,000	3,28,200	13,98,200
Project 560	2,09,547	8,62,000	10,71,547
IFA Archive	-	29,64,950	29,64,950
Archives and Museums	14,13,000	-	14,13,000
25* 25 - Grant Initiative Expense	51,051	-	51,051
VMKHC Expenses	4,20,000	-	4,20,000
UNESCO Expenses	4,91,000	-	4,91,000
PROGRAMME SUPPORT COST			
Arts Education - Evaluation, Orientation, Monitoring & Staff Cost	2,94,574	2,07,871	5,02,445
AMP - Conference, Monitoring, Research Trips & Selection Panel	15,037	-	15,037
Arts Practice - Evaluation & Proposal Development	-	2,65,956	2,65,956
Arts Research - Evaluation, Orientation, Monitoring, Staff & Other Costs	-	15,37,552	15,37,552
Dissemination	42,500	-	42,500
Project Presentation	-	-	-
Project Orientation	-	-	-
Project 560 Expenses	3,29,608	(3,00,660)	28,948
SMART Programme Expenses	-	3,29,608	3,29,608
GF Staff Costs & IFA Film expense	-	-	-
Programme Staff Cost	1,10,27,289	23,18,077	1,33,45,366
Other Programme Costs	6,02,960	7,11,159	13,14,119
Recruitment Expenses	-	-	-
Leadership Training Expenses	-	-	-
Assets Acquired	14,40,003	(11,14,477)	3,25,526
Other Operating Expenses	68,77,620	11,69,000	80,46,620
	2,71,24,889	1,50,51,726	4,21,76,615
Board Meeting expenses	4,945	-	4,945
Fundraising Expenses	47,471	-	47,471
	52,416	-	52,416
	2,71,77,305	1,50,51,726	4,22,29,031
EXCESS / (DEFICIT) OF INCOME OVER EXPENDITURE		-	(54,39,278)





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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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Cover: *Near the estuary, the photographer meets a woman talking to a 'blinding tree'. His photographs of her turn out to be empty. Her image could only be remembered, not recorded. He carried with him a piece of the blinding tree that smelled of her presence*
From the Foundation Project with Karthik S
Image Credits: Vasan Studio, Karaikudi, EAP737, STARS

Centre Spread: *Old Town*, part of an illustrated fiction piece, recounting stories of neighbours and their memory of a neighbourhood that no longer exists. Inspired by anecdotes of Old Tehri inhabitants, whose township submerged underwater due to the construction of the Tehri dam
From the Foundation Project with Bhamati Sivapalan

End Cover: The chapter *Blindspots and the Partial Eclipse of Time* from the artist book *My Voice is as Brittle as the Paper You Write on*
From the Foundation Project with Priyanka Chhabra
Text: Priyanka Chhabra
Design and Image Credits: Pahul Singh

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Blindspots and the Partial Eclipse of Time

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(BANGIA)

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