INDIA FOUNDATION FOR THE ARTS

Annual Report 2025-2026





ABOUT US

IFA is an independent, nationwide, not-for-profit organisation that makes grants and implements projects across research, practice, 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 900 projects disbursing over Rs 41.28 crore (USD 4.83 million) across the country. The outcomes of these projects—as books, films, performances, exhibitions, games, podcasts, 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 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.





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The Gulf of Kutch; Van dyke or Soil print of salt pans in Kutch, made during a workshop at Kanike Studios, Bangalore
From the Foundation Project with Ishita Sharma

INTRODUCTION

This Annual Report comes to you at an exciting juncture as IFA marks a special milestone of *30 Years of Grants and Project implementation.* It offers us a moment to celebrate our histories and reflect on the many people who have nurtured us over the years—artists, researchers, experts, institutions, staff, trustees, partners, donors, the arts community—and all of you, who have participated wholeheartedly in our work.

Thank you for your support, partnership, collaboration, and for being fellow travellers with us over the last three decades!

Much of what we have achieved has been due to the vision of the individuals, donors and partners who placed their faith in creating an institution such as IFA. I am happy to share that IFA continues to grow and expand on its initial impulse to build a facilitative space for arts and culture, rooted in the aspirations and needs of the field and driven by our commitment to creating an inclusive arts ecosystem where transparency, empathy, diversity, and criticality drive creative possibilities. These values are also the compass that guides our every programme, project, grant and initiative.

We have been enriched by the three-decade journey we have had with many of you, while supporting and implementing over 950 artistic projects and cultural interventions with a range of artists, educators, researchers, organisations and communities building capacity across the country, in diverse contexts, regions, languages, forms and disciplines.

It is heartening to hear from grantees and project coordinators for whom IFA has had a special place. In a recent conversation with one such researcher, she shared about the role her IFA-supported project continues to have, influencing and contributing to exhibitions and her writing 30 years on! We often receive calls and emails from artists sharing updates on the trajectory their practices have taken; and to this day we have artists and practitioners sending us films, publications, and materials years after their projects have ended. It fills me with great joy to know that IFA has had a critical role to play in this wider arts ecosystem and has nurtured these connections; and our interventions will continue to find echoes in the arts and cultural landscape in years to come.

I am also happy to share that in this milestone year, The IFA Archive, which we had set out to establish in our 20th year in 2015, has come up to date! The IFA Archive is an online and offline space that brings together the wealth of projects supported by IFA since 1996; and it serves as a valuable resource for all to access. It offers a window into IFA's unique journey, while revealing the breadth of artistic practices, ideas and cultural projects that have taken shape across the country. And now, the team and I are beginning to think beyond simply preserving this collection—by exploring new and imaginative ways to activate and share it.

In the past year, the IFA team charted new paths with the wider field across our programmes. We embarked on reimagining our Project 560 Bangalore City initiative. The extensive review process included a two-week festival for the city that activated spaces and neighbourhoods across Bangalore. We engaged with creative practitioners, artists, curators, urbanists and researchers to share the unique narratives of the city as well as ideate about the programme's future direction which would be collaborative and collective. We were enriched by the response we received from residents and audiences who participated in large numbers across the festival's events—walks, curated experiences, talks, workshops and exhibitions.

We have also been energised by the many conversations we have had with over 50 experts in the field—artists, scholars and practitioners who participated in our project evaluation panels and roundtable gatherings we organised on topical concerns in the arts. Across our programmes, we implemented **56 projects** by the year-end. You will see how these projects explore performance practices, poetry, speculative fiction, environmental storytelling, world making, digital transformation of languages, indigenous games, printing, sonic essays and prototypes for virtual spaces. Many of the projects seek expression and representation of identity and community across visual practices, dance, ritual practices and music.

We collaborated with archives and museums across India, which hold collections that cover oral histories, city narratives, and cultural heritage, and interrogate conflict. These projects enrich our experience of museums and archives by connecting publics to their collections through graphic novels, audio guides, films, virtual tours, heritage walks and a travelling museum. We aimed to build networks, capacity and solidarities through projects on puppetry, Queer DJs, and law and the arts; and strengthened conversations around musical-instrument making. We invite you to browse through our report and explore these projects with us as they unfold in the coming year.

An important part of our outreach is interactions and learning from diverse contexts in the field. This year the team travelled to host conversations and events in Bhubaneswar, Chandigarh, Chennai, Guwahati, Habra, Jorhat, Kalimpong, Kundapur, Mangalore, Mysore, Santiniketan, and Udupi. The team worked on engaging ways to share our work and make it accessible. We organised over 40 events and showcases as lecture performances, podcasts, talks, film screenings, presentations, performances, open houses, focus group meetings, conferences, workshops and training programmes, thus building capacity and dialogue with the field.

As we reflect on 30 years of IFA, it is clear that independent philanthropy for the arts is vital in today's changing and challenging environment, and IFA has a critical role to play along with all of you. We have striven to imagine differently, to hold multiplicity, and to challenge norms in creating paths for new funding possibilities. Having reached this milestone, the team and I are looking at ways to take this vision forward, enhance our corpus to strengthen our ability to open up new areas of support, implement many more projects with artists, forge new collaborations, explore exciting and challenging projects and push the boundaries of our work. We invite each of you to take this journey with us.

We thank each of you for your solidarities in these 30 years. And we look forward to our continued exchanges and conversations; and to creating an enduring space for the arts with you.

Menaka Rodriguez
Executive Director



30 YEARS OF GRANTS AND PROJECTS



Menaka Rodriguez reflects on IFA's journey thus far. In our 30 Year Milestone, she invites you to sustain our vision to see IFA into the next few decades where the arts are supported wholeheartedly and passionately. Support the IFA Corpus Fund and help us to secure the future of arts philanthropy. We need your support to achieve this dream. Join us in Celebrating 30 Years of IFA and creating an enduring space for arts and culture.

30
YEARS
of Grants & Projects



Karbala-e-Husayn in Mahmudabad, Uttar Pradesh, taken during a research field trip
From the Foundation Project with Epsita Halder

ARTS RESEARCH

In 2024-25, the Arts Research programme completed a decade since its inception in 2014–2015. Based on the insights from the review process, the updated programme note and the rearticulated Request for Proposals (RFP) were made available in English and translated into 13 Indian languages: Marathi, Kannada, Tamil, Urdu, Bangla, Hindi, Malayalam, Assamese, Gujarati, Odiya, Punjabi, Santali, and Telugu, circulated widely through both digital and offline platforms.

This multilingual dissemination was further supported by outreach strategies including online and print publications, extensive Open Houses, word-of-mouth dissemination, and community-led conversations. To facilitate more inclusive and accessible translations of the RFP, programme staff also organised online interactions with the in-house team of translators. It included sessions on understanding arts research, translating its core terms and concepts into regional languages, and addressing the challenges of accuracy, context, and inclusivity.

Following the programme launch, we focused on engaging with potential applicants and developing proposals. Meetings were held with resource persons and artists across language constituencies to encourage applications from regions, languages, identities, and practices that had been under-represented in the past. We received a positive response from the field to the newly articulated programme with 241 final proposals. These were evaluated internally and a shortlist was reviewed by an expert panel comprising Dr Urmila Bhirdikar, Dr Shukla Sawant, Dr Tejaswini Niranjana, and Dr Safwan Amir, who selected 12 projects to be implemented. They variously look at language politics, folklore traditions, Indo-Islamic architecture, ritual performances, archival practices in cinema, and Hindustani music, to name a few.

Several outcomes of Arts Research projects were showcased across India and internationally. In early 2025, Shilpi Goswami and Suryanandini Narain launched their co-authored book ***Framing Portraits: Family Photographs in India,*** developed through their Arts Research project and published by Zubaan Books. In June 2025, at the 20th Mahindra Excellence in Theatre Awards (META), *Dashanana Swapnasiddhi,* directed by Manjappa PA, received the award for Best Costume Design, awarded to Rajeshwari Kodagu. In August 2025, World Folklore Day was marked with a special event in Ukhrul, Manipur, organised in collaboration with IFA as part of Yaoreipam Makang's research project. In the same month, Prachee Bajania's film *Here Lies Makhfi* was selected for screening at the 17th International Documentary and Short Film Festival of Kerala (IDSFFK). In November, S Jayakrishnan premiered his film *Gujili Pattu: Songs of Love and Murder* at Alliance Française, Pondicherry. That same month, Haneena PA presented a research display based on her archival project ***Around the Sufrah,*** at the Jameel Arts Centre in Dubai. In February 2026, Sai Sagar organised a research-led exhibition titled *The Telugu Renaissance: Art, Print Culture and the Making of Modern India* at the SN School of Arts, Hyderabad. The Banjaran Sisters, Kabir bhajan singers from Madhya Pradesh and part of an Arts Research project led by Tanvi Jadwani, were selected by All India Radio, Indore, and are now recognised as Grade B artists.

This programme is supported by BNP Paribas India Foundation.



ARTS RESEARCH: PROJECTS

CINDY ZOTHANPUII TLAU

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

To explore the megaliths in Mizoram as archives that shape contemporary Mizo identity and aesthetics. Through a combination of ethnographic study and artistic collaboration, the project will examine how megaliths function as repositories of indigenous imagination and how they resonate within contemporary artistic practices, including painting, sculpture, and digital media. The outcome of this project will include a visual archive of photographs, a bilingual photo book, a critical essay examining the megaliths as indigenous archives and their contemporary reinterpretations, new artworks created in collaboration with contemporary artists, and participatory workshops and dialogues engaging youth and community members in Mizoram.

SAIDALI PP

Tirunelveli, Tamil Nadu
Rs 5,00,000 over one year and six months

To document and analyse the ritual and performative life of Muharram in selected coastal and riverine towns of southern Tamil Nadu (Eruvadi, Melapalayam, Kayalpattinam, and Puliyangudi). It foregrounds processions, devotional recitations, martial and fire-related performances, material culture, and foodways to understand how these practices shape local memory. The outcome of this project will be a bilingual research report/essay, a short documentary film, a curated photo archive, and a digital repository of audio-visual materials with a bilingual glossary.

Kuthira Punja celebrations, Melapalayam, featuring the ceremonial horse, the *Fakirs*, and local community members
From the Foundation Project with Saidali PP | Image Courtesy: Dawood Sha

> The projects shortlisted were top-notch and carefully handpicked, and brought art back to its roots. Each project spoke to social commitments that applicants felt were close to their hearts. They taught me not only about India's vibrant diversity, which derives from multiple traditions, but also, crucially, that we should never limit ourselves to a single tradition. As the jury considered each shortlisted proposal, this aspect became most important in deciding the final list. The significance of organisations like the IFA is that they understand the ground much better than international organisations. The IFA team, working relentlessly in the background, ensures that young artists have opportunities to thrive. I wish them all the best and I hope this continues in the future.
>
> Safwan Amir
> Assistant Professor, Researcher and Evaluator
> Arts Research

KAZI SHAROWAR HUSSAIN

Barpeta, Assam

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

To document the relationship between boats, boat-making, Bhatiyali, and related song traditions and race cultures among Miya communities of the Char-Chapori regions in Assam. It treats boats as material-cultural lifelines and explores song repertoires, boat craft, and river performance as modes of community memory and resilience. The outcomes of this project will be a short documentary film, an audio collection of Bhatiyali and related river songs, a visual ethnographic essay, and exhibition.



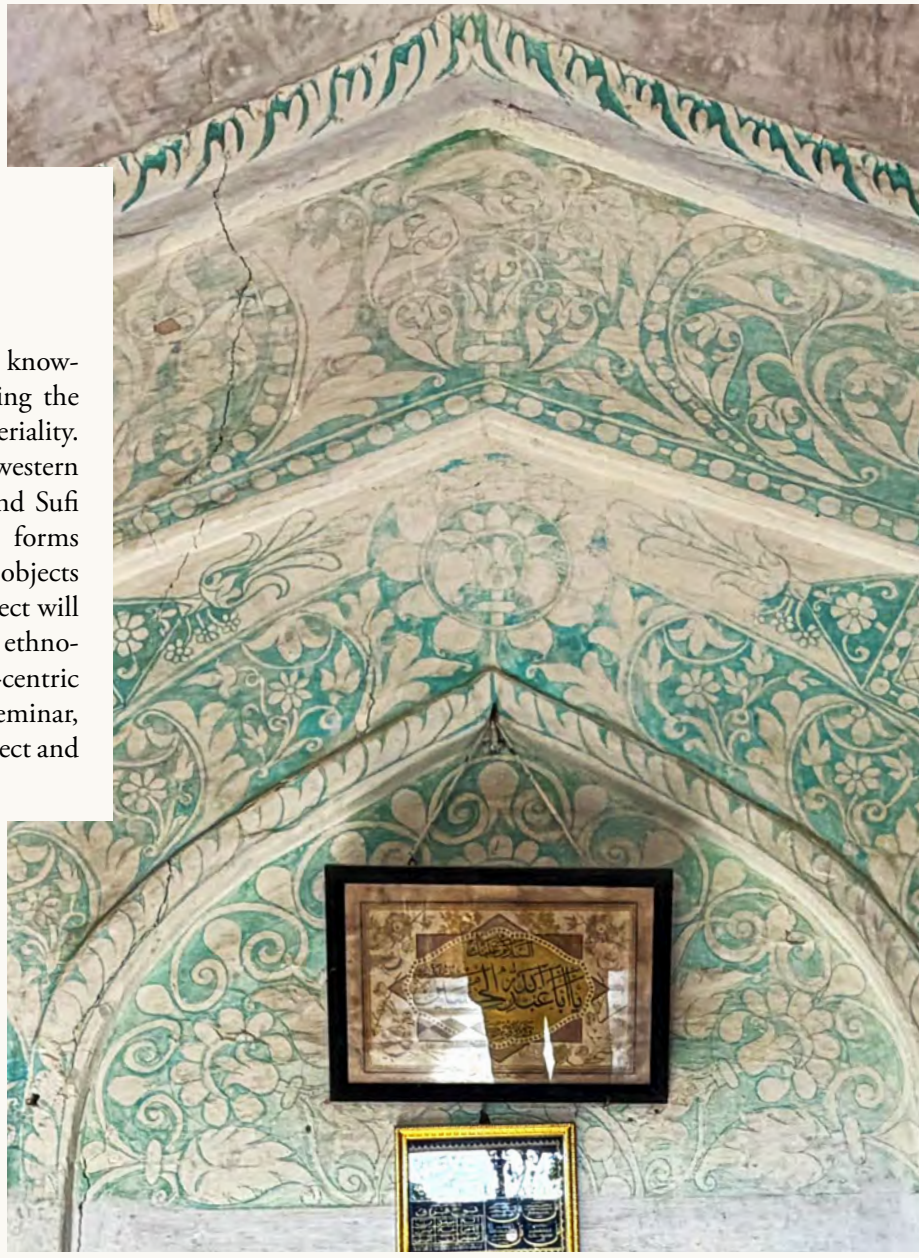
Boat makers dismantle a one-year old racing boat to reuse its materials for a new racing boat in No. 4 Bardalani Village, Barpeta, Assam
From the Foundation Project with Kazi Sharowar Hussain

EPSITA HALDAR

Kolkata, West Bengal

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

To generate new ethnographic art-historical knowledge on Husayn-centric devotion by exploring the relationship between piety, labour, and materiality. The project will map a "Husayn-scape" from western Uttar Pradesh to Bengal, tracing how Shi'i and Sufi devotion to Husayn is translated into built forms (imambaras, Karbalas, dargahs) and ritual objects (taziya, alam, zarih). The outcome of this project will be scholarly essays that will foreground new ethnographic art-historical knowledge on Husayn-centric devotion, an online interdisciplinary seminar, a public workshop organised as part of the project and a website.



"Very few people have heard the term 'qawwala' before—women who sing qawwali—even though most of us have heard qawwali in some form. It is no surprise that becoming a qawwala is rare, and choosing a life devoted to a musical tradition widely perceived to be a domain of men is not easy. Yet women continue to embrace this path, negotiating questions of gender and identity in pursuit of a practice that is as personal as it is public. IFA has made it possible for me to document women's participation in shaping and sustaining the region's Sufi heritage, and bring forward stories of living Sufis whose voices are rarely heard in the mainstream.

Tanvi Jadwani
Researcher, Filmmaker, Multimedia Artist, and Project Coordinator
Arts Research

The interior of Karbala-e-Husayn in Mahmudabad, Uttar Pradesh, taken during a research field trip
From the Foundation Project with Epsita Halder

> The IFA project gave me the opportunity to spend sustained time with sites and artists in Mizoram that have been central to my research. It allowed me to see megaliths and memorials not only as historical or archaeological objects, but also as part of an ongoing visual and cultural practice through which people remember, recreate and make sense of their histories. It has been an important step in developing my research and thinking about how contemporary Mizo artists create and preserve their own forms of memory and heritage.
>
> **Cindy Zothanpuii Tlau**
> **Researcher, Writer, Cultural Practitioner and Project Coordinator**
> **Arts Research**

SANTHOSH DD

Hassan, Karnataka

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

To deepen the documentation and critical study of the Somana Kunita masked ritual-dance and its sobāne songs in Hassan district, Karnataka. The study will record and translate sobāne, map their histories and local variations, and stage practice-led re-enactments and community conversations that tease out the gendered stories hidden within this living oral tradition. The outcome of the project will be a collection of Somana Kunita and sobāne recordings, a reflective documentation of research findings that situates the practice historically and personally, and a final performance.



ಸಣ್ಣಮ್ಮ ಮತ್ತು ತಂಡದವರೊಂಗಿದೆ ಸೋಬಾನೆ ಪದಗಳ ಸಾಹಿತ್ಯದ ಬಗ್ಗೆ ಮಾತುಕತೆ
A conversation with Sannamma and her team about the lyrics of Sobane songs
From the Foundation Project with Santhosh DD | Image Credits: Girish KT



ASHAQ HUSSAIN PARRAY

Bandipora, Jammu and Kashmir
Rs 5,00,000 over one year and six months

To document, analyse, and translate the Kashmiri Marsi tradition by combining audio-visual recordings of live performance with translations and critical reflection. The recordings and translations will open the tradition to scholarly and public audiences while foregrounding the specific practices (wazan, kinesics, vocalics, and group dynamics) that make Marsi what it is. The outcome of this project includes a public audio-visual archive of five professional recordings of Marsi performances with English subtitles; an anthology of thirty Marsi poems in English translation; and a long, illustrated personal essay reflecting on Marsi as memory, performance, and language, accompanied by audio-visual documentation.

SHRUTI MARIA DATAR

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

To translate the stories, traditions, and everyday lives of Mumbai's East Indian community into a physical language. Through engagement with elders, archival research, and oral histories, movement and dance will serve as a medium for embodying and reinterpreting their evolving heritage amidst urbanisation. The outcome of this project will be a multimedia presentation comprising contemporary dance that foregrounds the cultural, historical, and social narratives of Mumbai's East Indian community. The presentation will interpret and re-articulate community practices of oral histories, rituals, daily rhythms, and everyday gesture, positioning the body as a living, interpretive archive.

A photograph of Blanche Miranda (Shruti's grandmother) in her Lugra (Traditional East Indian saree) looking into her mirror
From the Foundation Project with Shruti Maria Datar | Image Courtesy: Maria Miranda, from old Family Archives

My project explores the Kamat Foto Flash archive, a fascinating archive of film photographic stills from the 1940s to the early 2000s. As the definitive professional film photo studio, sustained through more than half a century of continuous production, the largely overlooked archive offers a unique record of cinema history. Sustained research would not have been possible without IFA, which has been crucial in enabling my work. I hope that my work contributes to making a significant but largely overlooked archive known to researchers, scholars, and practitioners, ensuring that its historical importance is more full recognised and understood.

Sukhpreet Kahlon
Film Journalist, Critic, PhD Scholar and Project Coordinator Arts Research

JABIR K

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

To study the Arabana Muttu in Malabar and examine how this ritualistic art form shapes ethical habits, collective emotions, and local subjectivities through embodied training, ritual, and performance. The project combines ethnography and filmmaking to document how Arabana Muttu moves between devotional and secular spaces, especially within Kerala's school Kalolsavam circuit. The outcomes of this project will be a full-length documentary film in Malayalam, a scholarly monograph in English, a curated digital archive of recorded performances and interviews, and a package of edited audio-visual clips, field notes, and contextual materials for public and scholarly use.



Shamil chanting the bayt (poem) aloud
From the Foundation Project with Jabir K | Image Credits: Abraz Azeer

TANVI JADWANI

New Delhi, Delhi

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

To explore the landscape of Qawwali singing in India through the artistic lives of Muslim women performers, along with their journeys from art practice to performance. The project will examine how they navigate and negotiate between desire and devotion, career and honour, visibility and containment, and selective loving of a culture and tradition. It employs a visual ethnographic approach, combining participant observation, interviews, documentation, and archival research. The outcome of this project will be a short documentary film that captures the stories and performance journeys of at least two qawwalan at different stages in their careers, along with songs contributed by them.

SUKHPREET KAHLON

New Delhi, Delhi

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

To investigate the legacy and visual practices of Kamat Foto Flash, a pioneering photo studio that shaped the visual culture of Bombay cinema from the 1940s to the 2000s. By treating the studio's vast archive of production stills as a vital site of cinematic memory, the study explores how the technology of photography influenced film publicity, star-making, and aesthetic trends across decades. The outcome of this project will include recordings of key informant interviews and a curated exhibition of images from the Kamat archive, focusing on the study of film ephemera and photo stills.

"The Kashmiri Marsi tradition has rarely been translated into English, except for a few random excerpts, and has never been meaningfully incorporated into the Higher Education curriculum of Jammu and Kashmir. In this context, a project that seeks to document, analyse, and translate the Kashmiri Marsi tradition is crucial for foregrounding a literary and devotional heritage that has long remained outside mainstream literary discourse in Kashmir. Without IFA, this project could neither have been conceptualised nor successfully executed. The generous financial assistance and invaluable mentorship provided by IFA are critical in shaping and implementing the project.

Ashaq Hussain Parray
Multidisciplinary Arts Translator, Marsi Performer,
Researcher and Project Coordinator
Arts Research

SARASWATI NANDINI MAJUMDAR

Varanasi, Uttar Pradesh

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

To investigate the Banarasi bandish as a rich site of lyrical, musical, and archival inquiry, unpacking its layered poetic and sonic textures through creative experimentation and critical reflection. Through writing, composition, collaboration, and performance, the project reimagines the bandish as both a living archive and a generative musical form. The outcomes of this project will include experimental audio tracks based on the Banarasi bandish, baithak-style concerts that blend traditional and reimagined performances, and a bilingual website serving as a living archive of compositions, narratives, and sonic responses.

PRITHU HALDAR

New Delhi, Delhi

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

To map and analyse how Bengali language and cultural expression are changing in the platform era (2020–2025), focusing on how creators, technologies, and institutions reshape vernacular registers, translation practices, and audience strategies. The outcome of this project will be an inaugural online Digital Humanities (DH) workshop, a monthly lecture series, YouTube creator interviews, a five-day translation workshop, a one-day hybrid academic conference, and a bilingual digital repository website serving as a comprehensive digital archive.



Machine Translation workshop with Senior Professor, Bidyut Baran Choudhuri
From the Foundation Project with Prithu Haldar | Image Credits: Ashutosh Sarkar



A woman walks through bushes filled with blooming Kash flowers, carrying a basket full of stone chips in Ajodhya Pahar, Purulia, West Bengal (September 20, 2014) | From the Foundation Project with Madhabendu Hensh

ARTS PRACTICE

The Arts Practice programme engaged with the highest volume of proposals so far, receiving 875 final proposals across different categories. Demonstrating our commitment to accessibility, the Request for Proposals (RFP) in English and 11 Indian languages, were widely circulated across social media. We implemented 19 projects this year.

In the **Explorations** category, we received 287 proposals from a range of artistic concerns, including but not limited to speculative fiction, expanded cinema, kinetic installations, creative non-fiction, experimental film, virtual avatar research, micro-movements in nature, and sonic photo-essays. An external panel comprising Iram Ghufran, Abhishek Hazra, and Anuja Ghosalkar reviewed the proposals. Upon their recommendations, eight projects were selected for implementation.

In the **Productions** category, we received 421 proposals and selected six projects for implementation, which included a photo book, an illustrated art book, an audio-visual installation, a site-specific temporary archive, a mix-media documentary film, and a Hindi comic on the experiences of art educators teaching in alternative spaces. The external evaluators for this category comprised Dr Kaushik Bhaumik, Parismita Singh, Sanchayan Ghosh, and Dr Usham Singh Rojio.

In the **Arts Platforms**, we received 153 final proposals and selected three projects for implementation, including a puppetry incubation lab, a queer-centered music production lab in Goa, and a podcast series exploring copyright law for artists. The external evaluators for this category comprised Professor Urmimala Sarkar Munshi, Vikram Phukan, and Ashok Sukumaran (CAMP).

Under the **Seminars** category, we received eight proposals, one of which was implemented in the first half of the year: *Indigenous Musical Instruments Making in Upper Assam: Understanding Present State and Future Course.* The shortlisted proposals were evaluated by Dr Moushumi Kandali, Dr Benil Biswas, and Jon Barlow. In the last quarter of the year, the RFP was circulated again, resulting in 15 new proposals.

Our commitment to the enrichment of arts practices in the sub-continent continues to yield results. Most notably, works by previous project coordinators Dhiraj Rabha and Birender Yadav were selected for the 6th edition of the Kochi-Muziris Biennale.

This programme is supported by Tata Trusts and Parijat Foundation.



ARTS PRACTICE: PROJECTS

Foundation Projects implemented by IFA under the **Productions** category encourage artists to revisit and reimagine their practices through a spirit of enquiry and experimentation—a quest that leads to new work.

The Productions category under the Arts Practice programme is supported by Tata Trusts.

SOUMAVA DAS

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

To create an artist's book/glossary through onsite engagements, developing small devices such as the Lorrain Glass and Thaumatrope with short videos, and producing a temporary landscape archive. The project inquires into the spaces of transitions, reuses, impositions and superimpositions, anchoring the ghats (riverbanks) between the Rabindra Setu and the Vidyasagar Setu along the Hooghly River in Kolkata. Focussing on temporary spaces that are part of the urban fabric and improvement-narratives, it seeks to trace, contest, and retrace the points fronted by the planning archives through a critical lens.

OGIN NAYAM

Itanagar, Arunachal Pradesh
Rs 5,00,000 over one year and six months

Towards an illustrated art book titled *In the land I was born.* The Project Coordinator has been collecting and documenting fascinating oral narratives, tales from his native land of Arunachal Pradesh. For this project, he will collect more tales and preserve them as artworks on paper. The art book will provide a well-designed, curated journey to its readers, taking them through a voyage shaped by memory, folk-lore and landscape. The written word will act as an accompaniment, providing context to the illustrations, without overpowering them.

All the flowers bloom here near Chhotelal ki Ghat, title taken from a conversation with Barun Mondal - a flower farmer and seller | From the Foundation Project with Soumava Das

AASTHA GUPTA

New Delhi, Delhi

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

For the implementation of a Foundation Project by IFA under Productions that is a speculative non-fiction, an exercise in world-building, examining alternate realities and new mythologies titled *Super Organism.* The outcome of this project will be a book – printed and bound, illustrations – prints and paintings, and an audio-visual installation. The print edition will use story (world-building) as a medium, interspersed with academic writing, illustrating the characters of the Minstrel, a wandering storyteller, and Celeste, a modern-day perfumer. The installation will draw upon stories of both the characters and create a participatory experience for the viewer. Both together and apart, the two works will explore identity, belonging, language and community.



> **The city-planning narratives produce an assembly of sights for the city, imagining a future full of 'open spaces', widened roads, promenades and gardens to improve its health. Often, the narratives do not permeate through the ground reality of the urban sites, giving birth to urban dissents—the recent as well as the 100-year-old evacuations of the occupational and caste communities. Cultural practitioners had engaged with it through critical lenses at different times. Through this IFA project, I have been able to delve into this mushrooming crisis through site- and participation-based approaches.**
>
> **Soumava Das**
> **Artist, Researcher, Curator, and Project Coordinator**
> **Arts Practice**

A forest from *Minstrel's World After Our Own* (210mm by 297mm), Poster Paint on Paper
From the Foundation Project with Aastha Gupta

Flower Tools is important now because queer cultural and nightlife spaces are often informal, fragile and sustained through unpaid or invisible labour. The project responds by building shared tools for care, consent, sound practice and documentation so that knowledge can circulate beyond individual events. A key focus is also building stronger allyship with venues and collaborators, helping shift nightlife spaces toward more accountable, informed and safer practices for queer and trans communities. IFA makes it possible to treat this work as research and infrastructure, creating time to document, refine and sustain practices that would otherwise remain ephemeral!

Avril Stormy Unger
Drag, Stand-up, DJ Performer,
and Project Coordinator
Arts Practice

MADHABENDU HENSH

Bankura, West Bengal
Rs 5,00,000 over one year and six months

To create a photobook in the Bankri dialect, titled *Saru Suta Bel Phuler Mala* (Thread-like Jasmine Garland) which is taken from a popular tusu song. This project is a form of protest for the Project co-ordinator who is trying to create the first photobook in Bankri dialect to represent a region, its people, and their language which rarely finds representation in the mainstream public discourse. The outcome of this project will be a first of its kind photobook in Bankri representing the life of the people of rural Bankura and Purulia.



The Mahato community women dance during Tusu Choudol immersion at Dwarakeshwar river near Dumda village (January 14, 2026)
From the Foundation Project with Madhabendu Hensh

MOHAMMED SAMSHAD MN

Thrissur, Kerala

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

To create a mixed-media documentary film titled *Ballads of Ponnani*. The project revolves around a 65-year-old music club Basanth Bahar, where three to four nights a week, a group of men gather beneath a single photograph of Mohammed Rafi, alongside portraits of legendary Malayalam singers like KJ Yesudas, and the room fills with the soulful strains of Bollywood classics and traditional Mappila Pattu. At the heart of the story are three men and their labouring bodies worn out from their daily toil, but finding renewal through a fading musical tradition of a withering music club.

SHIVANGI

New Delhi, Delhi

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

Towards a manuscript of a graphic journal *The Art-Educators' Diary,* an illustrated account of the work of art-educators in the form of comics in Hindi. The book will hold stories and experiences of art-educators working in alternate learning spaces for children – care homes, learning centres, libraries and NGO run schools. This will be a handbook which will include research, stories, anecdotes, challenges, conversations with students and art educators, and even lesson plans and curriculum through hand-drawn comics. The outcome of this project will be a graphic journal for art educators



Capturing everyday life unfolding along the steps of Ponnani Kulam, beside the Ponnani Valiya Juma Masjid, just before the Maghrib azaan. From left to right: Salin Saji (Camera Assistant), Abhiram (Cinematographer), and Mohammed Samshad (Project Lead)
From the Foundation Project with Mohammed Samshad MN | Image Credits: Irfan Hadi

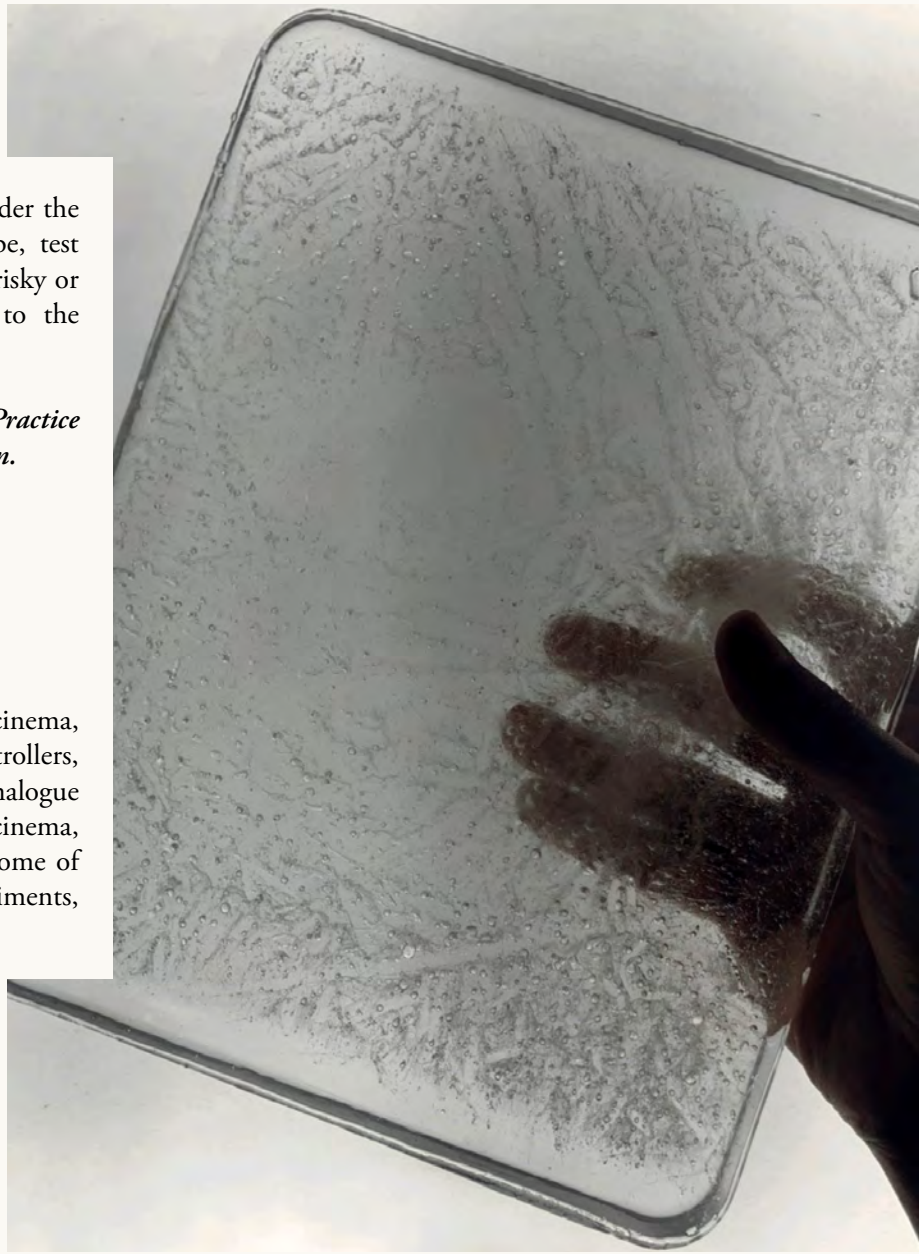
Foundation Projects implemented by IFA under the **Explorations** category enable artists to probe, test and play around with ideas that are nascent, risky or unprecedented, and which need not lead to the making of an artwork.

The Explorations category under the Arts Practice programme is supported by Parijat Foundation.

STUTI AJAYKUMAR BANSAL

Ahmedabad, Gujarat
Rs 1,00,000 over eight months

To play around with experiments in expanded cinema, light, and film installation, using microcontrollers, motors, multi-lens custom projector and analogue film to create dynamic, sculptural, and spatial cinema, pushing beyond the screen's limits. The outcome of the project will be expanded cinema experiments, along with light and film installations.



Ice block for projection
From the Foundation Project with Stuti Ajaykumar Bansal

> **"The IFA project is enabling us to undertake something that has grown out of our own experiences as artists and art educators. Through workshops, conversations and documentation, we are engaging with teachers, children and art educators working across varied spaces, while reflecting on our own experiences of working with art and education in the context of social work. IFA's intervention allows us the time and resources to listen, document and think deeply about these experiences, and to translate them into a graphic journal of comics in Hindi. We hope this illustrated account will make the everyday realities, questions, challenges and possibilities of art education more accessible to educators, artists, social workers and others interested in this field. The IFA project is therefore supporting not only the creation of the final graphic journal, but also the process of research, engagement and reflection that makes it possible. It is helping us create a resource that brings together diverse experiences and learnings, while contributing to wider conversations around art education and art pedagogies in the context of social work.**
>
> **Shivangi and Anarya**
> **Artists, Art Educators, and Project Coordinator and Collaborator**
> **Arts Practice**

> My project stands at the junction of ecology and history—twins in understanding the current reality of my subject, the polluted Najafgarh drain of Delhi. Through this drain, one can also understand the condition of our cities, pollution being the symptom of their illness. I interpret this illness as a ghost, Najaf, who I'm searching for through the mediums of photography, theatre and sound, an exploration being supported so well by IFA—not only monetarily, but also through time—to explore and slowly arrive at a form which emerges from the journey itself. I'm grateful for that.
>
> Milind Chhabra
> Filmmaker, Writer, Editor,
> and Project Coordinator
> Arts Practice

AMSHU MS

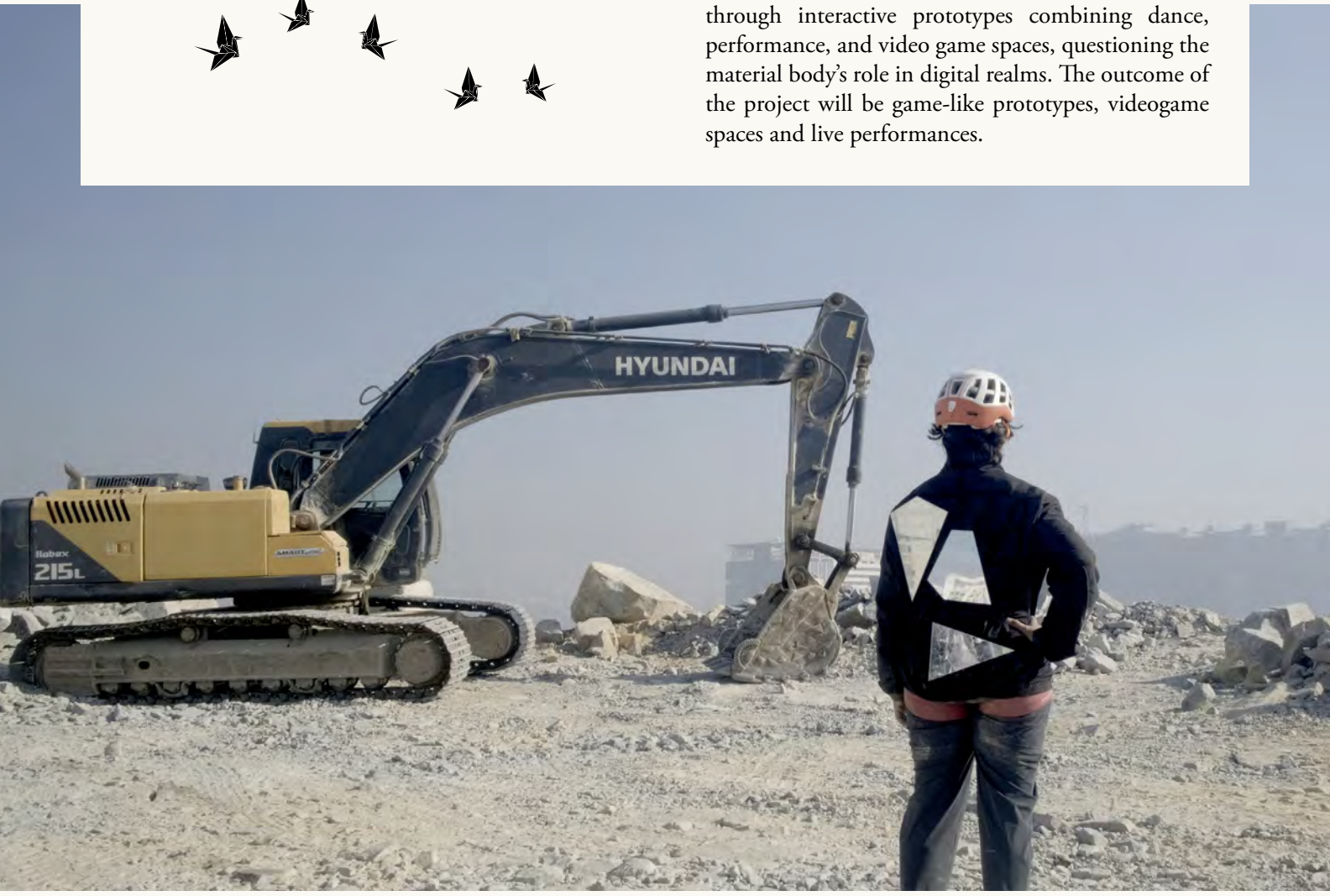
Bangalore, Karnataka
Rs 1,00,000 over eight months

To explore the impact of rock mining on Hyderabad's landscape using experimental film, sound, choreography, and speculative fiction to create non-linear, alternate cartographies. The outcome of the project will be an experimental film, a sound score and choreography.

DHRUV JAGDISH JANI

Vapi, Gujarat
Rs 1,00,000 over eight months

To explore knowledge embodied in virtual avatars through interactive prototypes combining dance, performance, and video game spaces, questioning the material body's role in digital realms. The outcome of the project will be game-like prototypes, videogame spaces and live performances.



Still from Secret Petrological Society, work in progress. In the photograph - Saritha Koganti
From the Foundation Project with Amshu MS | Image Credits: Pranoy Biswas

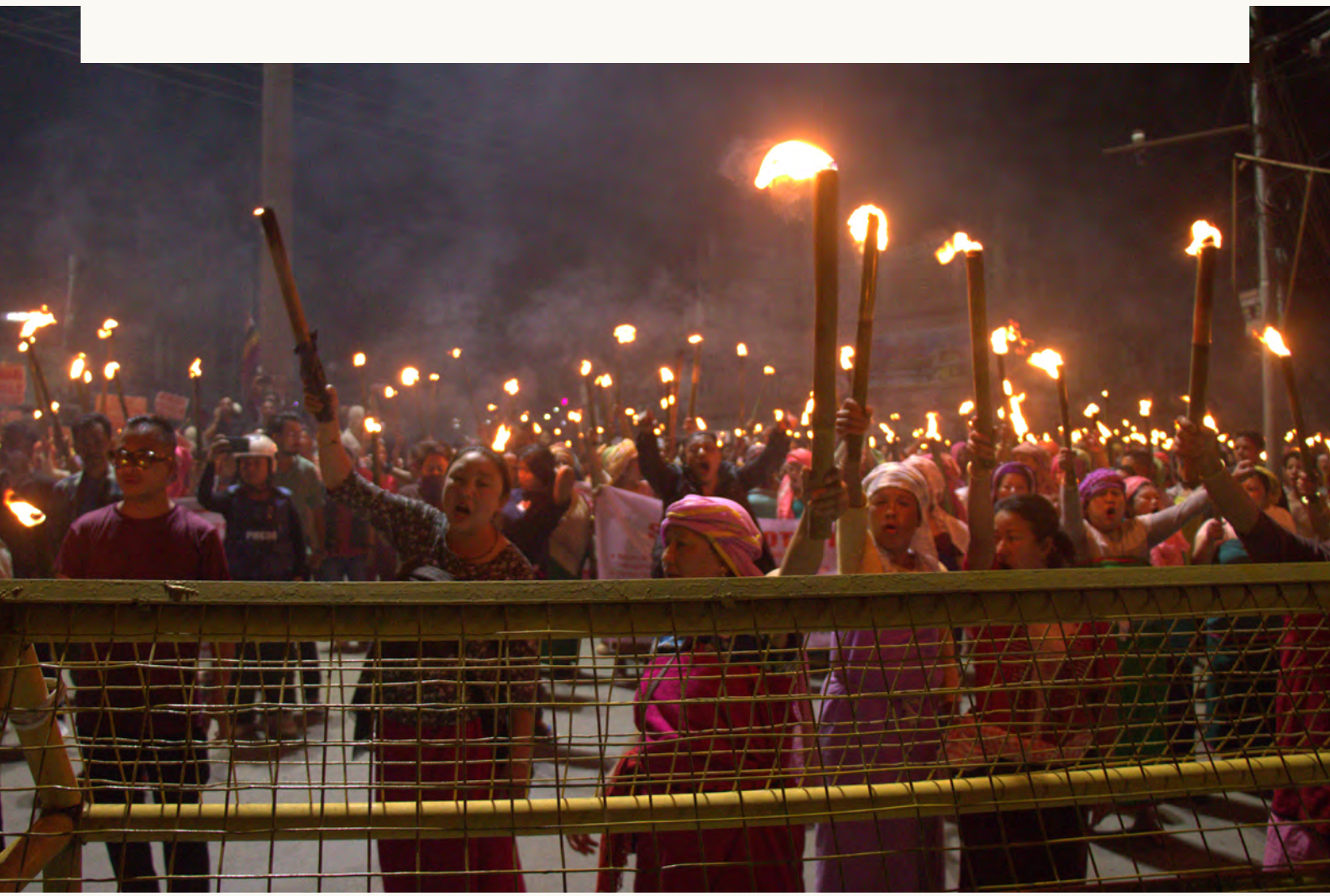
My project *Dreaming without a Tailbone* explores the increasing externalisation of memory, imagination, and knowledge into archives, images, databases, and technological systems. These questions feel especially urgent today as digital technologies and AI continue to reshape our relationship to images, information, and ways of knowing and remembering. The IFA project has been deeply meaningful because it has given me the time, space, and resources to pursue a slow and sustained engagement with these ideas and has allowed the project to evolve through experimentation, writing, image-making, and artist books in ways that would not have been possible otherwise.

Maithili Nitin Bavkar
Artist and Project Coordinator
Arts Practice

JOHNSON RAJKUMAR

Imphal, Manipur
Rs 1,00,000 over eight months

To explore the making of a short experimental film edit looking at the Meira Paibi women's movement in Manipur, focusing on their night shelters (Shang) using ambiguity and montage to reveal intimate, resilient complexities. The outcome of the project will be the field research, interviews, and night filming with audio-visual experimentation.



Thousands of Meira Paibi march the streets of Imphal, demanding accountability and justice following the deaths of two children in a bomb attack (April 2026) | From the Foundation Project with Johnson Rajkumar

MILIND CHHABRA

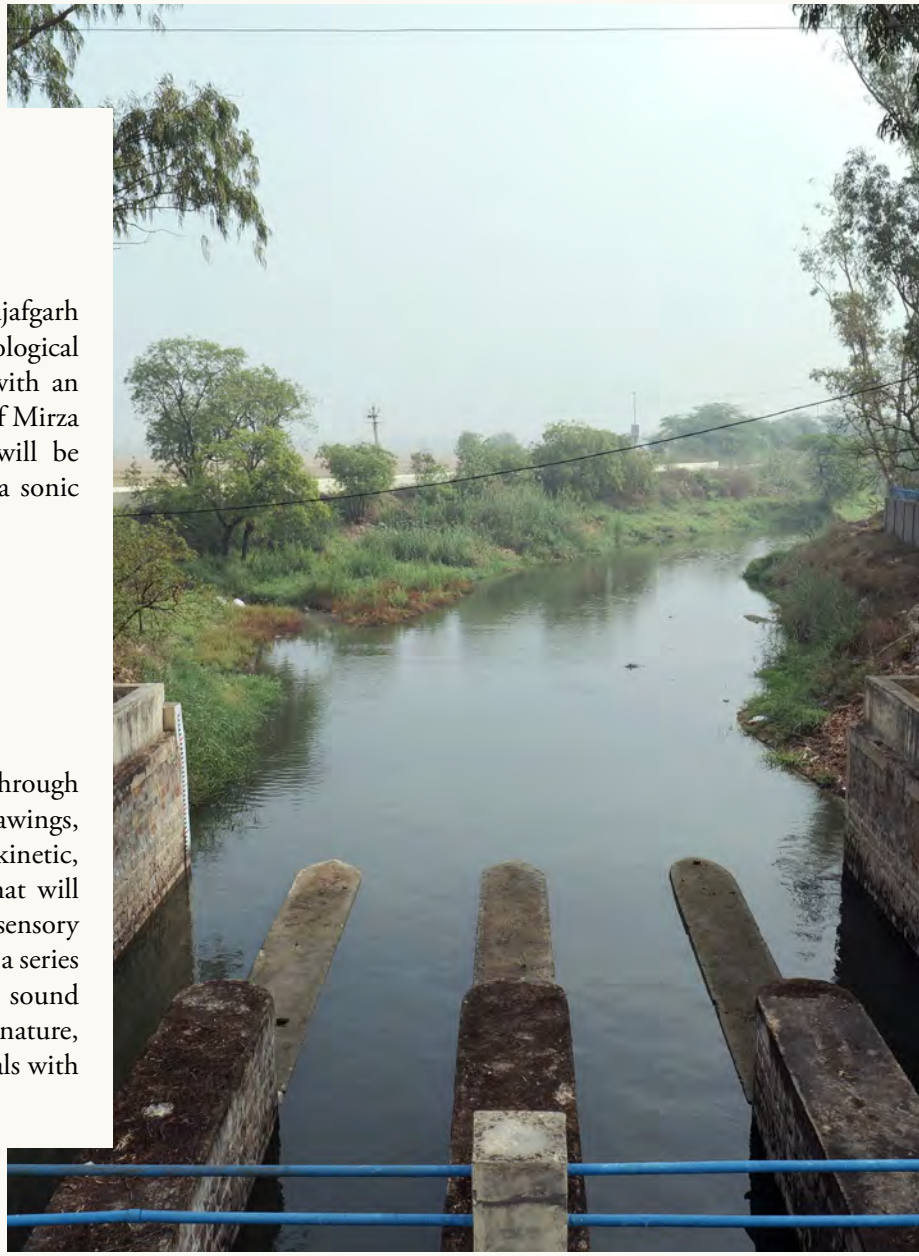
New Delhi, Delhi
Rs 1,00,000 over eight months

To delve into a multiform inquiry into the Najafgarh drain in Delhi, juxtaposing its current ecological reality in the form of a sonic photo-essay, with an experimental play about the historical figure of Mirza Najaf Khan. The outcome of the project will be photography and sound captures leading to a sonic photo-essay, and an experimental play.

PATEL KHUSHBU PRAFULCHANDRA

Bangalore, Karnataka
Rs 1,00,000 over eight months

To explore micro-movements in nature, through meditative observations captured through drawings, sounds and videos. This will include lo-fi kinetic, sound installations—zoetrope experiments that will translate kinaesthetic slowness into a shared sensory experience. The outcome of the project will be a series of small experimental studies in drawing and sound to capture micro-movements observed in nature, along with process-led open-ended kinetic trials with a zoetrope.



Dhansa Barrage - The entry of Najafgarh Drain/Sahibi River in Delhi
From the Foundation Project with Milind Chhabra

"My project *SuperOrganism* explores how language, fiction, and artistic practice can help understand identity and the worlds we inherit and create. In a time when questions of belonging and cultural memory feel urgent, developing a project across writing, publishing, video, and installation allows me to engage diverse audiences with these questions. As complexity is increasingly reduced to byte-sized takes, and time- intensive research and craft become unsustainable, IFA has been important in providing the essential conditions for this slower, deeper practice.

Aastha Gupta
Artist, Designer, Researcher-Writer, and Project Coordinator
Arts Practice

MAITHILI NITIN BAVKAR

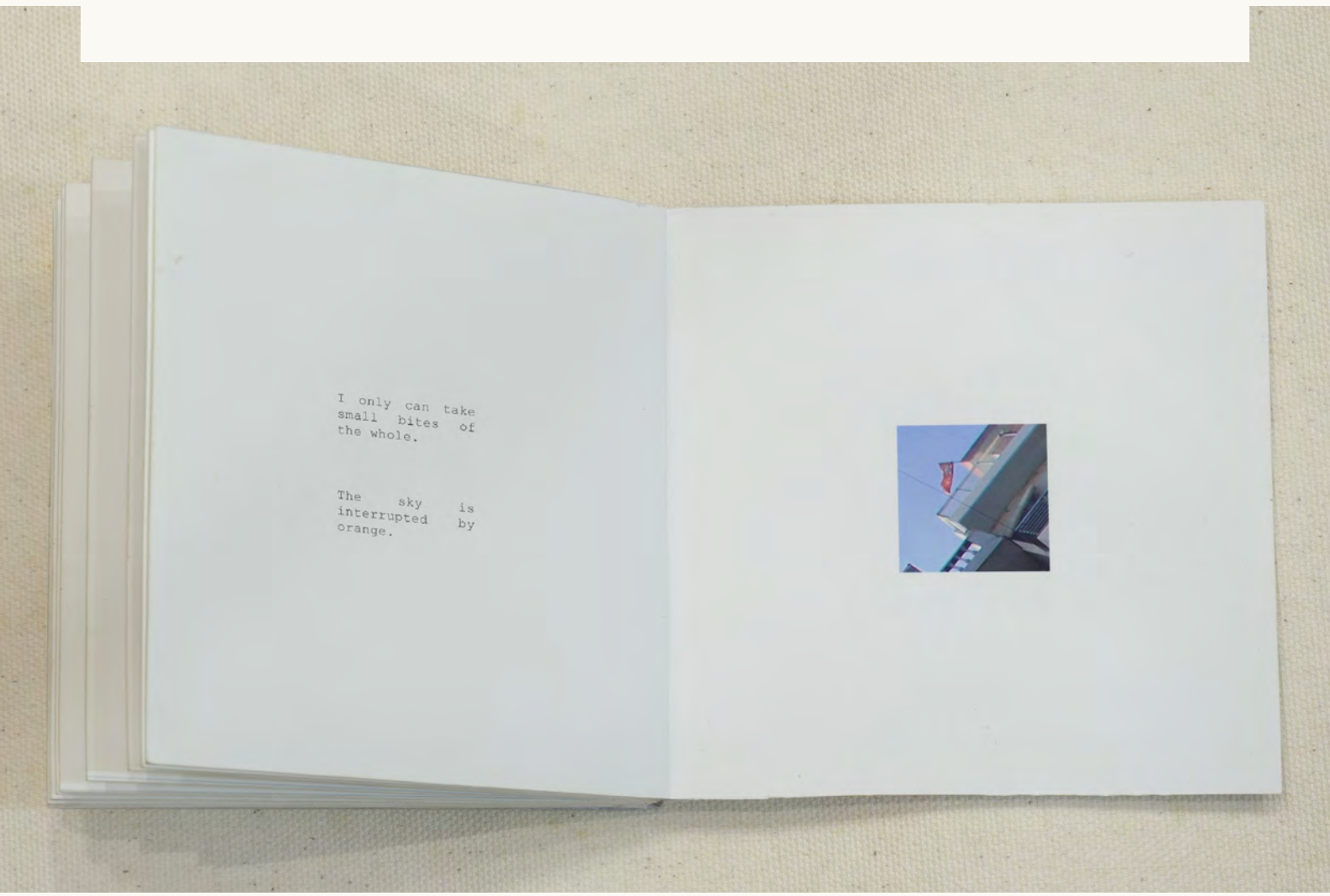
New Delhi, Delhi
Rs 1,00,000 over eight months

To delve into a world-building, exploring 'aphantamophia', as an artistic inquiry into a speculative future, where humanity loses internal imagery, ceding memory to machine. The artistic process involves writing, filmmaking, and the making of physical artifacts to investigate the transformation of seeing, knowing, and technological dependence. The outcome of the project will be world-building, experimentations with multimedia installation, involving film, writings, photography, or books.

SWAPNIL AGRAWAL

Agra, Uttar Pradesh
Rs 1,00,000 over eight months

To explore the architectonics of a hospital as home. By meditating on its space as a palimpsest, through multiform artistic experiments that include writing, photography, and material experiments, the project will investigate spatial memory, grief and the liminality of lifelong dwelling. The outcome of the project will be architectural analysis, story and poetry writing, analogue photography, collages, bookmaking, and assemblages.



The Image is a Sentence (2026), Artist book (4in × 4in)
From the Foundation Project with Maithili Nitin Bavkar

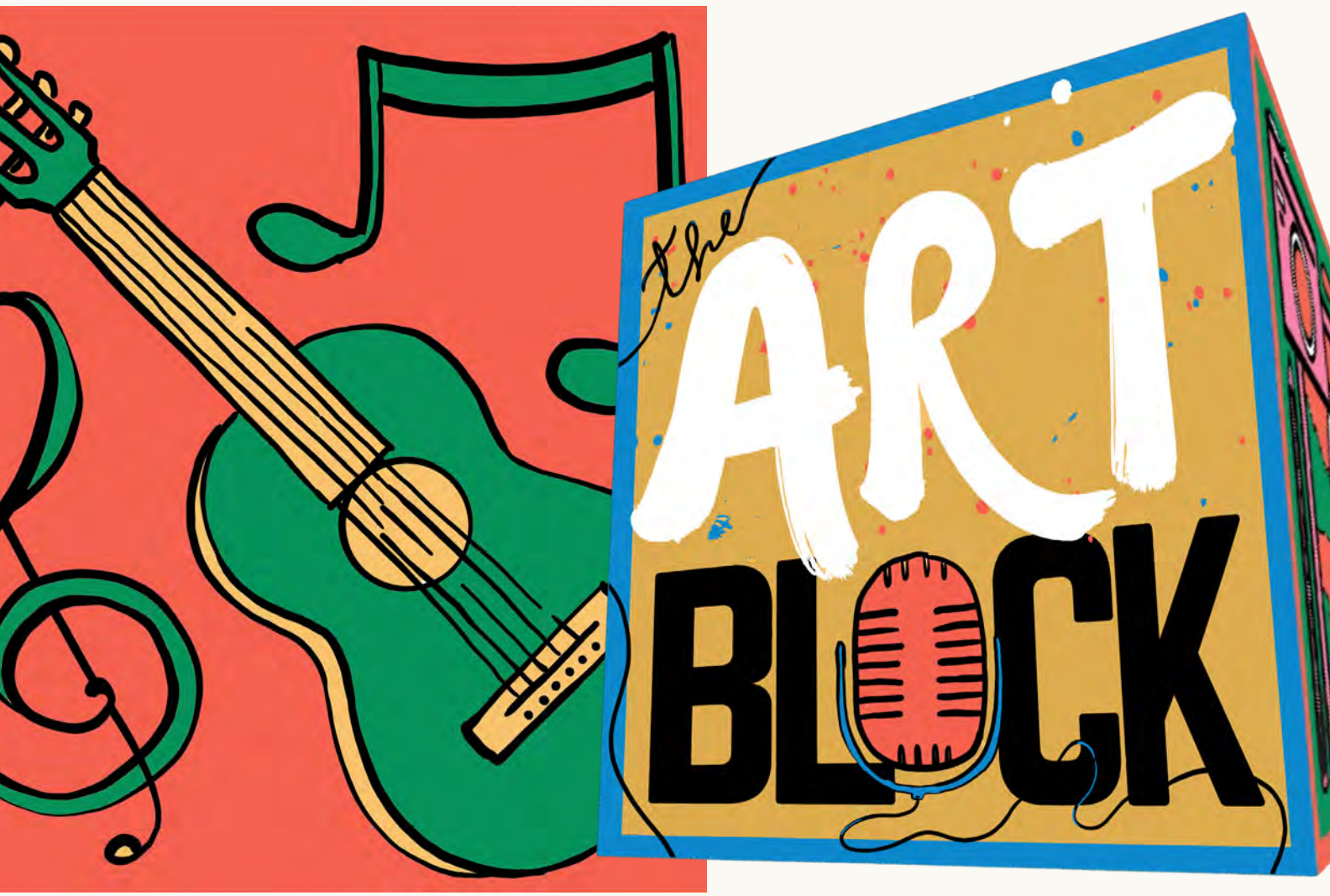
Foundation Projects under the **Arts Platforms** category seek to build and stimulate networks and spaces that bring together artists within or across practices on common ground with the aim of building solidarities and enabling the creativity and sustainability of their practices.

SOUMYA JHA

New Delhi, Delhi

Rs 3,00,000 over one year

To create a podcast series exploring the intersection of copyright law and art. Hosted by a lawyer and musician, it will leverage the uniqueness of the human voice as an art tool, which is common to podcasts, vocal music and resonant legal rhetoric. The outcomes of the project will be a series of podcasts that will demystify, and simplify copyright law and art, to make the information more accessible to artists, through discussions between law experts and artists.



Left: Indie & Film Composition episode | Right: TAB Logo
From the Foundation Project with Soumya Jha | Image Credits: Eugenia Melo e Granjo for The Art Block Podcast Series

ANURUPA ROY

New Delhi, Delhi
Rs 3,00,000 over one year

To facilitate puppet labs as a platform that will train puppeteers, facilitating collaborations with senior artists as mentors, thus providing a supportive environment for creating experimental work in puppetry, and thereby building a skilled and connected community. The outcomes of the project will be the puppet lab, online mentoring sessions and final showcase of four new final puppetry shows.

AVRIL STORMY UNGER

Siolim, Goa
Rs 3,00,000 over one year

To create a queer-centred arts platform that will foster community and skill-building through a series of workshops, performances, and discussions in Goa. The outcomes of the project will be a series of queer-centred gatherings, including workshops, conversations, and performances.



> **It was a genuine privilege to serve on the jury for the Explorations category. What stood out was the rare conviction of this initiative in supporting ideas that are nascent, risky, and unproven, with no expectation of a finished outcome. As a juror, I witnessed how this freedom to explore without the pressure of a defined result can be transformative for an artist's practice. IFA's commitment to nurturing experimentation, especially for practitioners working outside conventional support structures, is invaluable to India's arts ecosystem. I'm grateful to have been part of this process.**
>
> **Iram Ghufran**
> **Filmmaker, Academic and Evaluator**
> **Arts Practice**

Simar, a *Flower Tools* participant learning from facilitator Pruthu/Echologue at the music production workshop at The Loft, Anjuna, Goa From the Foundation Project with Avril Stormy Unger | Image Credits: Leo Paapam

Foundation Projects under the **Seminars in the Assamese language** category seek to create situations which foster exchange and dialogue, and debate artistic questions in the language. They bring together artists and practitioners from various disciplines to open up their creative processes and explore and learn from each other's experiences, to build knowledge, generate insights, and expand arts practices.

DEBAJIT BORA

Golaghat, Assam
Rs 3,00,000 over one year

To discuss the present state of the practice of musical instruments-making in Upper Assam. This seminar in Assamese language is tentatively titled *Indigenous musical instruments making in Upper-Assam: Understanding Present State and Future Course.* It will address what can be called 'indigenous', and how indigenousness is connected to musical instruments. The seminar aims to map indigenous musical instruments-making processes and practices, to bring together makers/practitioners/artisans of musical instruments to understand the present state of these practices and identify possibilities to structure and organise them for future development.



"Ponnani carries centuries of music in its streets, mosques, and shores. These songs hold memories of faith, migration, work, and community, connecting people across generations. As many living traditions face the risk of being forgotten, this documentary is an act of listening and preservation. The project preserves these voices and stories, bringing a piece of Ponnani's soul to the world.

Mohammad Samshad MN
Filmmaker and Project Coordinator
Arts Practice

Display of musical instruments at the Sur Samalaya Resource Centre for the Arts, Sivasagarimage, Assam
From the Foundation Project with Debajit Bora | Image Credits: Mridupankhi Rajkumari



As one of the activities of the project *Deshiya Aatagalu* (Indigenous Games), students were asked to draw trees which do not grow within the school campus | From the Foundation Project with Manjunath

ARTS EDUCATION

The Arts Education programme was impacted during the first part of the year due to a circular issued by the Principal Secretary, Department of School Education and Literacy, mandating teachers' presence on school premises during working hours. This affected ongoing teacher training phases, and Kalayatra in Bangalore Rural, resulting in a decline in project proposals. However, from the third quarter onward, activities gradually resumed. A total of 86 final proposals were received across Teachers, Artists, and National School Projects categories, of which 18 projects were implemented. These projects are centred on themes such as linguistic diversity, critical thinking, indigenous games, birds and ecology, folklore, printing, weaving and textiles, installation art, historical sites, theatre music, local stories, lake study, and local art forms such as Bayalata and Mudalapaya Yakshagana.

Besides project implementation, two teacher training workshops were organised in Haveri and Vijayanagara districts. While Haveri saw only the first phase due to departmental challenges, Vijayanagara witnessed strong participation, with 42 teachers voluntarily attending subsequent sessions. This reflected a significant commitment to learning new pedagogical approaches — a major achievement of the programme. The workshops, covering areas such as folk traditions, journalism, museums, theatre, and language arts, encouraged innovative classroom practices.

Building on previous inter-state trainings, a four-day residential workshop was held at Theatre Flamingo Lab, Canacona, Goa, introducing the Kali Kalisu initiative to participants from neighbouring regions, including Uttara Kannada and Belagavi. The training brought together 52 teachers, seven B.Ed students, and a few local artists. The training began with a theatrical performance by members of the Lab, which invited participants into the world of arts-integrated education. This was followed by arts-integrated group activities, model-making, playful pedagogy, discussions on birds, rhythm and reason, and various demonstrations.

As part of its annual outreach, the programme conducted a three-day Kalayatra in Kodagu district, covering Somwarpet, Madikere, and Virajpet. By visiting 32 schools, the team engaged teachers through discussions on the programme, proposal writing, and demonstration classes highlighting arts-integrated pedagogy.

This year, the team worked towards the fifth edition of ***Hejjegalu,*** a publication that carries snapshots of the projects implemented under the programme in the last two years, along with details of other capacity building activities under the programme.

In line with the five year road-map of the Arts Education programme, this year, experts from the field were commissioned to prepare detailed mid-term programme reviews with their observations and recommendations. Read the reports by **Anand V Patil** and **Malavika Rajnarayan**. Also, the proceedings from the conference *Arts Education: Responding to Changing Landscapes,* held last year, has been published this year, featuring diverse perspectives from the panellists on Arts Education. Read the book **here**.

This programme is made possible in partnership with InterGlobe Foundation.



ARTS EDUCATION: PROJECTS

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

SIDDAYYA KALLAYYA MATHAPATI

Gadag, Karnataka

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

To engage 37 students of fifth and sixth grades of the Government Model Kannada Boys School, Hulkoti, in Gadag taluk, Gadag district. Titled *Mudranakashi Namma Gadag* (Gadag: The Kashi of Printing), this 15-month initiative is crafted to explore the resources and processes of local printing presses, nurturing students' curiosity, observational abilities, creative thinking, and practical reasoning, laying the foundation for deeper, more meaningful learning. The outcome of this project will be an exhibition and a publication.

HEMANTHA RAJA K

Ballari, Karnataka

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

To engage fifth grade students of the Government Model Higher Primary School Taranagar, in Sandur taluk, Ballari District. Titled *Bayalata Patya Samyojita Prayoga* (Bayalata Curriculum Integrated Experiment), this 15-month initiative aims to encourage creativity, collaboration, and communication, transforming learning into a joyful and meaningful experience. The outcome of this project will be a performance.

Students make a collage using articles published in local newspapers like Navodaya, Nagarikari, and Chakravarthi
From the Foundation Project with Siddayya Kallayya Mathapati

“ನಮ್ಮ ಸರ್ಕಾರಿ ಶಾಲೆಯ ಮಕ್ಕಳಿಗೆ ಕಲಿಕೆಯಲ್ಲಿ ವೈವಿಧ್ಯತೆಯನ್ನು ತರಲು ‘ಜೇನು-ನಾನು’ ಯೋಜನೆ ಬಹಳ ಮುಖ್ಯವಾಗಿದೆ. ಯೋಜನೆಯಲ್ಲಿ ಕಾರ್ಟೂನ್ ಚಿತ್ರಗಳ ವೀಕ್ಷಣೆ, ತನ್ನ ಕಲ್ಪನೆಯ ಜೇನನ್ನು ಚಿತ್ರಕಲೆಯಲ್ಲಿ ಪಡಿಮೂಡಿಸಿರುವುದು ಮಕ್ಕಳನ್ನು ಶಾಲೆಯತ್ತ ಹೆಚ್ಚು ಆಕರ್ಷಿಸಿದೆ. ತೋಟಗಳಲ್ಲಿ ಕಾಫಿ ಹೂಗಳು ಅರಳಿದಾಗ ಅಲ್ಲಿ ಪರಾಗಸ್ಪರ್ಶ ಮಾಡುವ ಜೇನು ಹುಳುಗಳನ್ನು ವೀಕ್ಷಿಸುತ್ತ,ಅವುಗಳ ವೈಜ್ಞಾನಿಕ ಮತ್ತು ಪರಿಸರದ ಸಂಬಂಧಗಳನ್ನು ತಿಳಿಯುವ ಮೂಲಕ ಪರಿಸರದೊಂದಿಗೆ ಕಲಿಕೆ ಸಾಗುತ್ತಿದೆ.ಕೇವಲ ಮರದ ಮೇಲೆ ಗೂಡು ಕಟ್ಟಿರುವ ಹೆಜ್ಜೇನುಗಳಲ್ಲದೆ,ಪೆಟ್ಟಿಗೆಯಲ್ಲಿ ಜೇನು ಸಾಕುವ ಬಗೆಯನ್ನು ಪ್ರಾತ್ಯಕ್ಷಿಕೆ ರೂಪದಲ್ಲಿ ತಿಳಿಡಿರುವುದು ಮಕ್ಕಳ ಕುತೂಹಲವನ್ನು ಗರಿಗೆದರಿಸಿದೆ. ಶಾಲಾ ಗೋಡೆಯ ಮೇಲೆ ಚಿತ್ರಿಸಿರುವ ಜೇನುಗೂಡಿನ ಮಾದರಿಯ ಮೇಲೆ ಜೇನು ಕುರಿತಾದ ತಮ್ಮ ಅನುಭವಗಳನ್ನು ಚೀಟಿಯಲ್ಲಿ ಬರೆದು ಅಂಟಿಸಿದಾಗ ಮಗುವಿನ ಸ್ವಅಭಿವ್ಯಕ್ತಿಗೆ ಅವಕಾಶ ದೊರೆತಂತಾಯಿತು. IFA ಸಂಸ್ಥೆಯು ಶಾಲೆಯಲ್ಲಿ ಈ ಯೋಜನೆಯನ್ನು ನಡೆಸಲು ಅವಕಾಶ ಮಾಡಿಕೊಟ್ಟಿದ್ದರಿಂದ ನಮ್ಮ ಶಾಲೆಯು ತಾಲೂಕಿನ ಇತರ ಎಲ್ಲಾ ಶಾಲೆಗಳಿಗಿಂತ ಭಿನ್ನವಾಗಿ ಸಮುದಾಯದ ಗಮನವನ್ನು ಸೆಳೆಯುವುದರ ಜೊತೆಗೆ, ಈ ಶೈಕ್ಷಣಿಕ ವರ್ಷದಲ್ಲಿ ದಾಖಲಾತಿ ಉತ್ತಮಪಡಿಸಲು ಸಾಧ್ಯವಾಯಿತು. IFA ಬೆಂಬಲದ ಈ ಯೋಜನೆ ಅರ್ಥಪೂರ್ಣವಾಗಿದೆ.

Our *Jenu–Naanu* (The Bee and Me) project has made learning more engaging and joyful for children in our government school through creative, nature-based activities. By observing bees in coffee plantations, learning about beekeeping, creating artworks, and sharing their experiences, children have developed curiosity, creativity, and a stronger connection with nature. The project from IFA has made this possible, helping our school stand out in the taluk, attract community appreciation, and improve student enrolment during this academic year. Their support has been truly meaningful and transformative.

(translated from Kannada)

Bharathi A
Headmistress and Project Coordinator
Arts Education



Students birdwatching around a lake near the school, under the guidance of bird-lover Aravind K
From the Foundation Project with Siddappa V Biradar | Image Credits: Harish Dharawadakar

SAROJA HARTI

Dharawad, Karnataka

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

To engage fifth grade students of the Government Higher Primary School, Noolvi, in Hubballi taluk, Dharawad district. Titled *Hatti Bandhisuva Mattu Vibhajisuva Daragalu* (Cotton: Threads that Bind and Divide), it is an inquiry through soil, society, and self. This 15-month initiative aims to foster environmental awareness and research thinking through folk stories, performances, and creative writing by integrating science, culture, and art into a meaningful learning experience. The outcome of this project will be a series of performances.

SIDDAPPA V BIRADAR

Uttara Kannada, Karnataka

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

To engage eighth grade students of the Government High School, Chibbalageri, in Haliyala taluk, Uttara Kannada district. Titled *Hakkiya Hadu* (Songs from the Birds), this 15-month initiative aims to foster environmental awareness and research through folk stories, puppetry performances, and creative writing by integrating science, culture, and art into a meaningful learning experience. The outcome of this project will be performances and a publication.



"IFA and I have a kind of inseparable relationship. I have been in touch with the organisation for one and a half decades, participating in various stages of inclusive learning and reviewing the projects. It is a pleasure to work with an organisation like IFA, which has been making sincere efforts in implementing the work plan by providing close consultation and open opportunity for expression of opinions.

The proposals we evaluated contained very valuable content. We reviewed the proposals received on the basis of their implementation, possibilities, and outcomes, presenting our opinions openly. In this way, the opinions of the evaluators were accepted transparently.

Dr Ningu Solagi
Research Scholar and Evaluator
Arts Education

Students observe and nurture the growth of cotton seeds sown daily
From the Foundation Project with Saroja Harti | Image Credits: Shri Veerendra Yavagal

“ಹಕ್ಕಿಯ ಹಾಡು – ಪಶ್ಚಿಮಘಟ್ಟದ ಹಕ್ಕಿಗಳ ಜನಪದ ಸಂಶೋಧನಾ ಯಾತ್ರೆ” ಯೋಜನೆಯು ಪರಿಸರ ಶಿಕ್ಷಣ, ಸ್ಥಳೀಯ ಸಂಸ್ಕೃತಿ ಮತ್ತು ಸೃಜನಾತ್ಮಕ ಕಲಿಕೆಯನ್ನು ಒಗ್ಗೂಡಿಸುವ ವಿಶಿಷ್ಟ ಪ್ರಯತ್ನವಾಗಿದೆ. ಈ ಯೋಜನೆಯ ಮೂಲಕ ವಿದ್ಯಾರ್ಥಿಗಳು ತಮ್ಮ ಸುತ್ತಮುತ್ತಲಿನ ಹಕ್ಕಿಗಳನ್ನು ವೈಜ್ಞಾನಿಕವಾಗಿ ವೀಕ್ಷಿಸುವುದರ ಜೊತೆಗೆ, ಹಳ್ಳಿಯ ಹಿರಿಯರಿಂದ ಕೇಳಿಬರುವ ಜನಪದ ಕಥೆಗಳು, ನಂಬಿಕೆಗಳು ಮತ್ತು ಜೀವನಾನುಭವಗಳನ್ನು ದಾಖಲಿಸುತ್ತಾರೆ. ಈ ಪ್ರಕ್ರಿಯೆಯು ಮಕ್ಕಳನ್ನು ಸಂಶೋಧಕರು, ಕಥೆಗಾರರು, ಕಲಾವಿದರು ಹಾಗೂ ಪರಿಸರ ಸಂರಕ್ಷಣೆಯ ಬಗ್ಗೆ ಜವಾಬ್ದಾರಿಯುತ ನಾಗರಿಕರನ್ನಾಗಿ ರೂಪಿಸುತ್ತದೆ. IFAಯ ಬೆಂಬಲವು ಈ ಕಲಾ ಅಂತರ್ಗತ ಕಲಿಕಾ ಯಾತ್ರೆಗೆ ಜೀವ ತುಂಬಿದ್ದು, ಸ್ಥಳೀಯ ಜ್ಞಾನವನ್ನು ಸಂರಕ್ಷಿಸುವುದರ ಜೊತೆಗೆ ಮಕ್ಕಳ ಸೃಜನಶೀಲತೆ, ವಿಮರ್ಶಾತ್ಮಕ ಚಿಂತನೆ ಮತ್ತು ಸಮುದಾಯದೊಂದಿಗೆ ಅವರ ಬಾಂಧವ್ಯವನ್ನು ಬಲಪಡಿಸಲು ಮಹತ್ವದ ಅವಕಾಶವನ್ನು ಒದಗಿಸಿದೆ.

Bird Song: A Folklore Research Journey on the Birds of the Western Ghats is important because it creates a meaningful bridge between environmental education, local culture, and creative learning. Through this project, students explore birds found in their surroundings by combining scientific observation with the folk stories, beliefs, and memories shared by village elders. The process encourages children to become researchers, storytellers, artists, and active learners while developing a deeper connection with nature and their community. The IFA project is invaluable because it makes this innovative learning journey possible, enabling students to document local knowledge, preserve cultural heritage, and express their learning through puppetry, storytelling, writing, and performance.

(translated from Kannada)

Sidappa Biradar
Science Educator and Project Coordinator
Arts Education

MANJUNATH

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

To engage eighth grade students of the Government High School, Siddrampura, in Sindhanur taluk, Raichur district. Titled *Deshiya Aatagalu* (Indigenous Games), this 15-month project aims to restore the value of play in education. It fosters the holistic development of students through the integration of indigenous games as an artistic expression with a focus on the science and social science syllabuses. The outcome of this project will be a performance and an exhibition.

LAKSHMAN TUKKARAM BADAMI

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

To engage eighth grade students of the Government High School, Guledagudda in Badami taluk, Bagalkot district. Titled *Samayada Elegalu* (Leaves of Time), this 15-month project weaves together the century-old architectural heritage of the school building with the living stories and sensory designs of the local weaving community. Through interdisciplinary exploration involving history, science, social studies, and art, students engage with the deeper meanings embedded in handwoven textiles, nearby ecosystems, tools, and the daily rituals of making. The outcome of this project will be an exhibition and a publication.

VATHSALA

Bengaluru, Karnataka

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

To engage students from grades three to five at Government Lower Primary School, Srinivagilu, Koramangala, Bengaluru. Titled *Gadigallida Abhivyaktigalu–Bahubahaasha Tragatigalu* (Expressions without Borders – in Multilingual Classrooms), this 15-month initiative aims to foster curiosity in learning and the appreciation of linguistic diversity by encouraging students to express themselves in their mother tongue and engage with translations in the State language of Kannada. The outcome of this project will be a publication, a series of performances and an exhibition.

GURUBASAVARAJA RB

Vijayanagara, Karnataka

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

To engage eighth grade students of the Government High School, Basarakodu in Hagaribommanahalli taluk, Vijayanagara district. Titled *Odu Helu Mattu Swataha Bare* (Read, Speak, and Write on your Own), this 15-month initiative aims to enhance critical thinking and reasoning by engaging students in solving mysteries. Through reading and writing detective stories, they develop vocabulary, comprehension, and narrative skills. Activities rooted in history and ethics encourage deeper dialogue around social studies, and science subjects in exciting ways. The outcome of this project will be a publication.



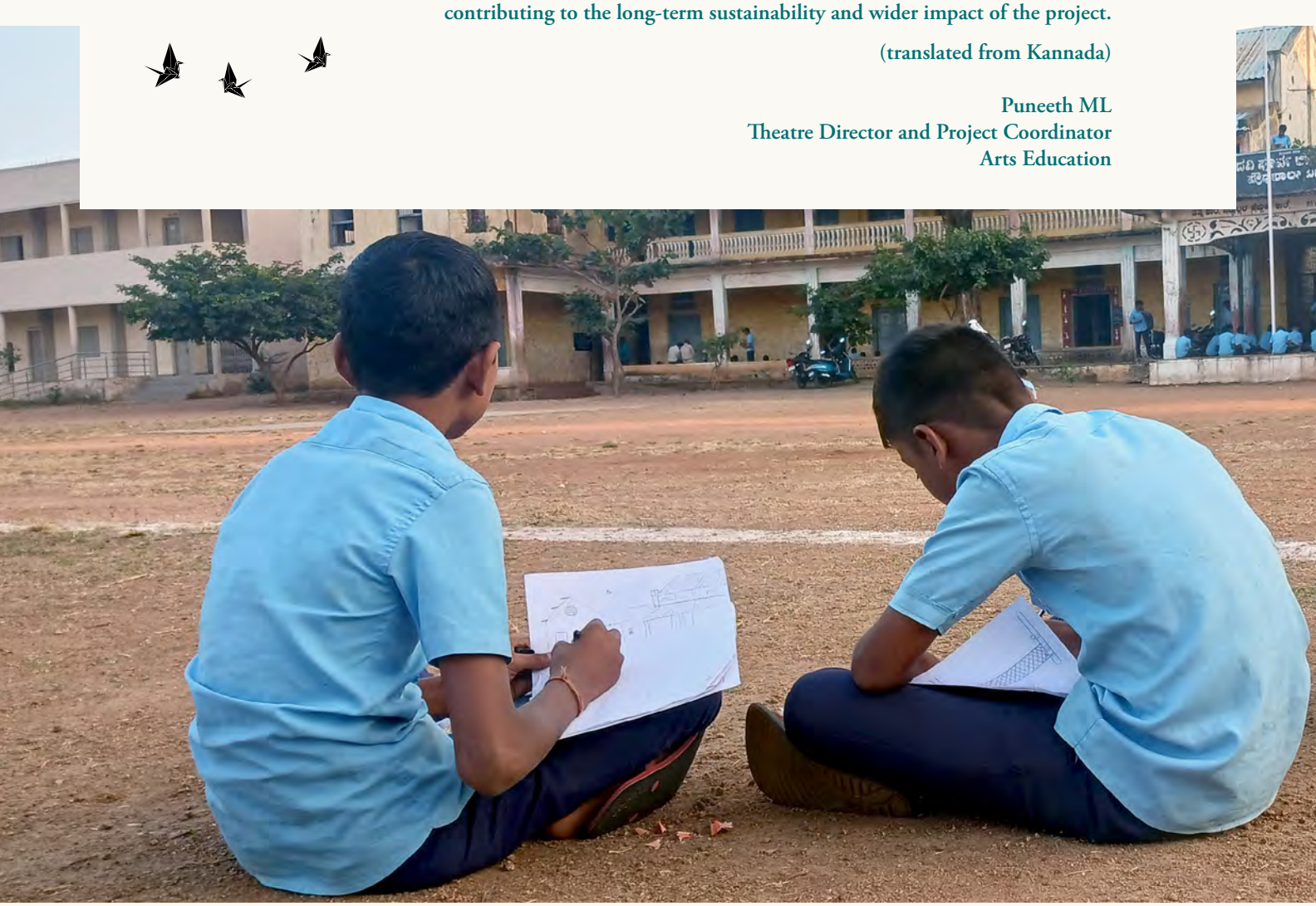
Students participate in environment-themed drawing and writing activities as part of World Environment Day celebrations (June 05, 2026)
From the Foundation Project with Vathsala | Image Credits: Bharthi

ಇಂದಿನ ಬಹುತೇಕ ಮಕ್ಕಳು ಈ ಡಿಜಿಟಲ್ ಯುಗದಲ್ಲಿ ಸಾಂಪ್ರದಾಯಿಕ ಕಲೆಗಳಿಂದ ದೂರವಾಗುತ್ತಿದ್ದಾರೆ, ಕೇವಲ ಒಣ ಪಠ್ಯಗಳನ್ನು ಬಾಯಿಪಾಠ ಮಾಡಿ ಒಪ್ಪಿಸುವ ವಿಧಾನವನ್ನು ಪಲ್ಲಟಗೊಳಿಸಿ, ಮೂಡಲಪಾಯ ಯಕ್ಷಗಾನವನ್ನು ಸರ್ಕಾರಿ ಶಾಲಾ ಮಕ್ಕಳ ಪಠ್ಯಾಧಾರಿತ ಪ್ರಸಂಗವಾಗಿ ರೂಪಿಸುವ ಆಲೋಚನೆ ಮತ್ತು ಈ ಯೋಜನೆ ಅತ್ಯಂತ ವಿಶಿಷ್ಟ ಹಾಗೂ ಪ್ರಸ್ತುತವಾದುದು. ಇನ್ನೂ ಶಿಕ್ಷಣ ಮತ್ತು ಕಲೆಯ ಸಮ್ಮಿಲನದ IFAನ ಚಿಂತನೆಯೇ ಅಭೂತಪರ್ವವಾದದ್ದು. ಕಲಿ-ಕಲಿಸು ಎಂಬ ಯೋಜನೆಯೊಂದನ್ನ ರೂಪಿಸಿ ಅದರ ಮೂಲಕ ಸರ್ಕಾರಿ ಶಾಲಾ ಮಕ್ಕಳಿಗೆ ಮತ್ತು ಶೈಕ್ಷಣಿಕ ರಂಗಭೂಮಿಗೆ ಮಾನ್ಯತೆ ದೊರಕಿಸಿಕೊಟ್ಟಿದಲ್ಲದೆ ಶಿಕ್ಷಣದಲ್ಲಿ ರಂಗಭೂಮಿ ಎಂಬ ಪರಿಕಲ್ಪನೆಗೆ, ಕಲಾವಿದರು ಕಲಾತ್ಮಕ ಪ್ರಯೋಗಗಳಿಗೆ ಒತ್ತಡವಿಲ್ಲದೆ ಕೆಲಸ ಮಾಡಲು ಆರ್ಥಿಕವಾಗಿ ಬೆಂಬಲ ನೀಡುತ್ತಾ, ನನ್ನಂತ ಎಷ್ಟೋ ಕಲಾವಿದರ ಯೋಜನೆಗಳನ್ನ ತಿದ್ದಿ ತೀಡುತ್ತಾ ಸಂಶೋಧನೆಗೆ ಹಾಗೂ ಕಲಾತ್ಮಕ ಅಭಿವ್ಯಕ್ತಿಗೆ ಅಗತ್ಯವಿರುವ ತಜ್ಞರ ನೆರವು ದೊರಕಿಸಿಕೊಡುವುದಷ್ಟೆ ಅಲ್ಲದೆ, ಈ ಕಲಿ-ಕಲಿಸು ಯೋಜನೆಯನ್ನು ಕೇವಲ ಒಂದು ಪ್ರದರ್ಶನವಾಗಿ ಉಳಿಸದೆ ಸರ್ಕಾರಿ ಶಾಲೆಗಳ ಮತ್ತು ಶಿಕ್ಷಣ ಇಲಾಖೆಯ ಗಮನ ಸೆಳೆಯುವಲ್ಲೂ ನೆರವಾಗುತ್ತಿದೆ ಮತ್ತು ಯೋಜನೆಯ ಸುಸ್ಥಿರತೆಗೆ ದಾರಿ ಮಾಡಿಕೊಡುತ್ತಿದೆ.

In today's digital age, most children are gradually moving away from traditional art forms. In this context, the idea of transforming the conventional method of memorisation and recitation by developing Mudalapaya Yakshagana into a curriculum-based performance for students is both unique and highly relevant. With the Kali-Kalisu initiative, IFA has not only helped bring recognition to government school children but has also strengthened the concept of theatre as a tool for education. In addition, it supports artists like me by helping refine and develop our projects, while also providing access to expert guidance essential for research and artistic expression. Beyond this, the Kali-Kalisu initiative ensures that such initiatives do not remain merely one-time performances. It helps draw the attention of government schools and the education department, contributing to the long-term sustainability and wider impact of the project.

(translated from Kannada)

Puneeth ML
Theatre Director and Project Coordinator
Arts Education



ಶಾಲಾ ಕಟ್ಟಡ ಚಿತ್ರಿಸುತ್ತಿರುವ ವಿದ್ಯಾರ್ಥಿಗಳು (Students drawing the school building)
From the Foundation Project with Lakshman Tukkaram Badami



BHARATHI A

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

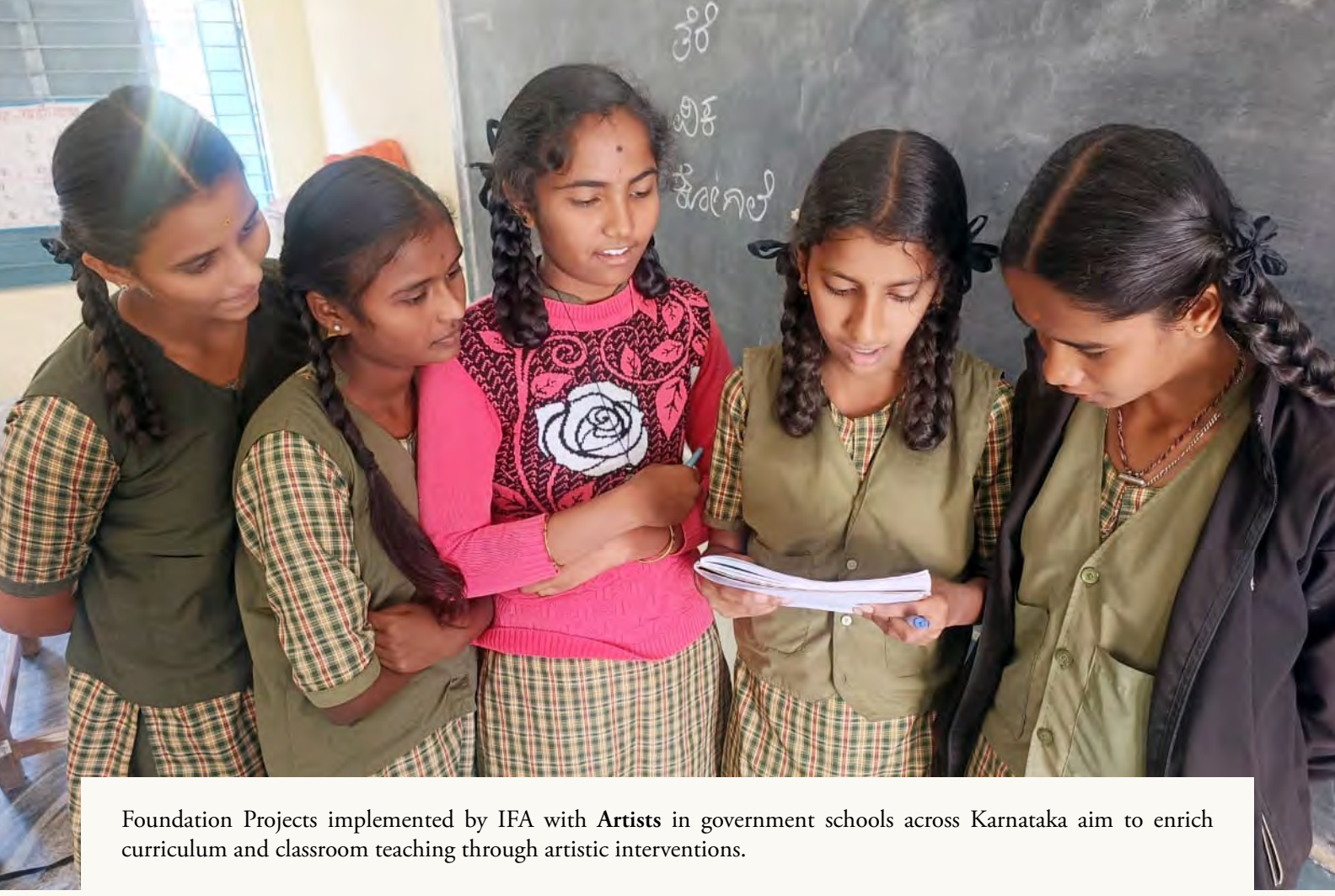
To engage 35 students of Government Lower Primary School, Sannakere, in Koppa taluk, Chikkamagaluru district. Titled *Jenu Naanu* (Honey and Me), this 15-month initiative aims to deepen children's understanding of pollination, ecological balance, and the food chain, while nurturing environmental consciousness. By integrating science, environmental studies, and language learning, the project creates a dynamic and interdisciplinary classroom experience. The outcome of this project will be performances, an exhibition and a publication.

SURESH LAXMAN RAJAMANE

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

To engage 35 students of Government Lower Primary School, Doniyavara Thota, Metagudda village in Mudhol taluk, Bagalkot district. Titled *Bete Nayigala Kote Mudhol* (Mudhol: The Fort of Dogs), this 15-month initiative aims to nurture observation, curiosity, expression, and creative connections through the cultural and ecological lens of the Mudhol hound. By integrating Environmental Science, Mathematics, and Kannada with creative writing, sculpture, mural-making, and community documentation, the project positions the dog as a central figure of inquiry and imagination. The outcome of this project will be an exhibition.

Students observing the process of pollination watch with curiosity as bees sit amidst the petals, sipping nectar
From the Foundation Project with Bharathi A | Image Credits: Suma G



Foundation Projects implemented by IFA with **Artists** in government schools across Karnataka aim to enrich curriculum and classroom teaching through artistic interventions.

NANDINI DM

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

To engage eighth grade students of the Government High School in Anekere village, Channarayapatna taluk, Hassan district, through a project titled *Naavu mattu Kere* (Us and the Lake). The initiative involves a series of artistic explorations centred on the Anekere Lake. Through these engagements, students will explore how the village community relates to the lake, and how, in turn, the lake reflects and contributes to the social, economic and cultural life of the village. The insights gained from these explorations will be integrated into their science, social science, and language syllabuses. The outcome of the project will be a series of workshops, an exhibition, and a publication.

PUNEETH ML

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

To engage sixth and seventh grade students of the Government Higher Primary School in Menasagere village, Maddur taluk, Mandya district, with Mudalapaya Yakshagana, a local art form that is rapidly disappearing from the cultural life of the region. The students will learn about the history and practices of this form through a series of sessions conducted by community artists, and apply their learning to texts from their mathematics and language syllabuses. The outcome of the project will be a series of performances in the presence of school staff and community members.

Students discuss concepts for a poster on the environment | From the Foundation Project with Nandini DM

MADHU MN

Bangalore, Karnataka

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

To engage sixth and seventh grade students of Government Model Primary School in Kengeri Old City, Bangalore Urban district with the project titled *Installation Art with Kids*. This project will engage students in the creation of a large-scale mixed-media installation. By exploring various techniques, including light, sound, texture, and scale, it encourages students to interact with the artwork, and connect it to their syllabuses in science, mathematics, social science and language. The outcome of this project will be a temporary art installation in the school premises and a publication.

RAJSHEKHAR GUNDAYYA SWAMY

Koppal, Karnataka

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

To engage seventh grade students of the Government Model Higher Primary School in Anegundi village, Gangavathi taluk, Koppal district, through a project centred on Moriyarara Gudda (the Hill of the Moriyars), located in the legendary megalithic site of Hire Benakal. Through a series of activities and field trips, students will explore this site using historical and artistic approaches, connecting their learnings to the social science, science, and language syllabuses. The outcome of the project will be an exhibition and a performance.



"The project seeks to transform learning into a lived, joyful experience where concepts are understood through the whole body, nurturing curiosity, confidence and a deeper connection with knowledge of life skills. The IFA project is meaningful because it enables us to explore an educational philosophy that views learning as an artistic, cultural and human process rather than the mere acquisition of information.

Shalom Sannutha
Artist, Academician and Project Coordinator
Arts Education

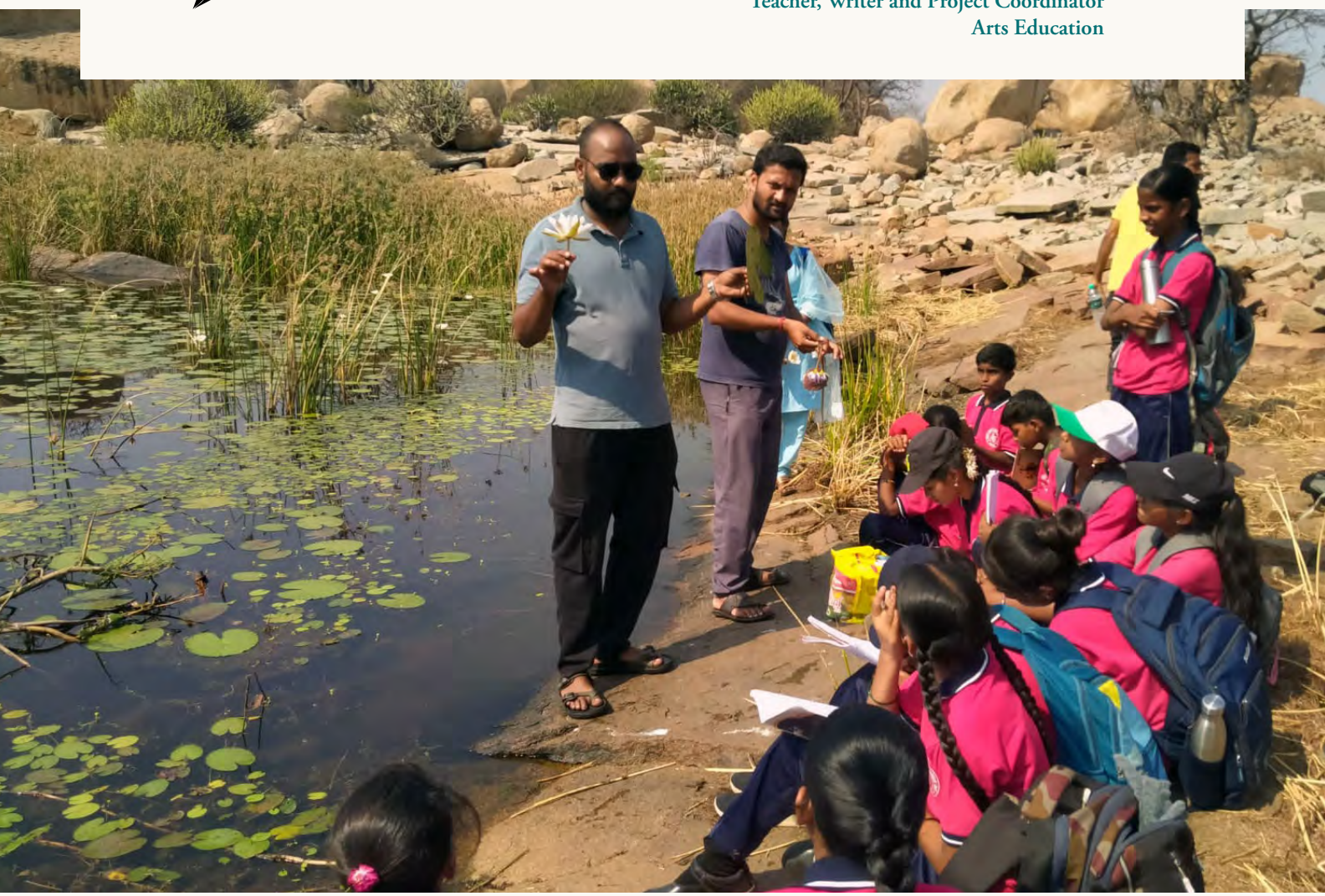
Students exploring sketching and face drawing | From the Foundation Project with Madhu MN

“ನಮ್ಮ ಶಾಲೆಯ ಸುಮಾರು 40 ಮಕ್ಕಳು ಕಥೆ ಹಾಗೂ ಲೇಖನಗಳನ್ನು ಬರೆಯುತ್ತಿದ್ದರು. ಅವುಗಳು ಸ್ಥಳೀಯ ದಿನಪತ್ರಿಕೆಯಲ್ಲಿ ಪ್ರಕಟವಾಗಿದ್ದವು. ಅವುಗಳನ್ನು ಒಂದೆಡೆ ಸೇರಿಸಿ ಪುಸ್ತಕ ರೂಪದಲ್ಲಿ ಹೋರಾಟರಬೇಕೆಂಬ ಹವಣಿಕೆಯಲ್ಲಿದ್ದೆ. ಈ ಸಂದರ್ಭದಲ್ಲಿ ಪೆನ್ಸಿಲ್ ಕೊಟ್ರೇಶ್ IFAದ ಕಲಿ ಕಲಿಸು ಯೋಜನೆ ಪರಿಚಯಿಸಿದ. ಇಲ್ಲಿ ಪತ್ತೇದಾರಿ ಕಥೆ ಓದು, ಹೇಳು ಮತ್ತು ಬರೆ ಯೋಜನೆಯನ್ನು ಪ್ರಸ್ತಾವನೆಗೆ ಸಲ್ಲಿಸಿದೆ. ಅದು ಆಯ್ಕೆಯಾಯಿತು. ಈಗ ಮಕ್ಕಳು ಸುಲಭವಾಗಿ ಕಥೆ ಓದುವ, ವಿಮರ್ಶಿಸುವ ಹಾಗೂ ಸಲಹೆ ಸೂಚನೆಯಂತೆ ತಿದ್ದುಪಡಿ ಮಾಡಿ ಹೊಸ ಕಥೆ ಬರೆಯುವ ಹವ್ಯಾಸ ರೂಢಿಸಿಕೊಂಡಿದ್ದಾರೆ. ಈಗ ಸಂಪನ್ಮೂಲ ವ್ಯಕ್ತಿಗಳಿಂದ ವ್ಯವಸ್ಥಿತವಾಗಿ ತರಬೇತಿ ನೀಡುತ್ತಿರುವುದರಿಂದ ಮಕ್ಕಳು ಬರೆಯುವ ಕಥೆಗಳಿಗೆ ಒಂದು ವ್ಯವಸ್ಥಿತ ಮಾರ್ಗ ದೊರೆತಿದೆ. ಮುಂದಿನ ದಿನಗಳಲಿ ಪತ್ತೇದಾರಿ ಕಥೆ ಓದಿಸಿ ಬರೆಸಿ ಪುಸ್ತಕ ರೂಪದಲ್ಲಿ ಹೊರರುತ್ತೇವೆ. ಈ ಹಿನ್ನೆಲೆಯಲ್ಲಿ IFA ನಮಗೆ ತುಂಬಾ ಬೆಂಬಲವಾಗಿ ನಿಂತಿದೆ.

Around 40 children from our school were already writing stories and articles which were being published in the local newspaper. I was eager to put them together and publish them in the form of a book. On this occasion, ‘Pencil’ Kotresh introduced me to the Arts Education programme Kali Kalisu at IFA. I submitted a proposal for reading, telling and writing a detective story which was selected. Now, the children have easily developed the habit of reading stories, reviewing them and making corrections. Further, with training by resource persons, there is a systematic way for the stories written by the children. In the coming days, our children will be able to read and write more stories and publish them in the form of a book. In this way, IFA has rendered great support.

(translated from Kannada)

Gurubasavaraja RB
Teacher, Writer and Project Coordinator
Arts Education



During a field trip, Baba Budan, a traditional herbalist, informed students about the Ayurvedic herbs found in Moriyar Hills From the Foundation Project with Rajshekhar Gundayya Swamy | Image Credits: Srinivas

SHALOM SANNUTHA

Mysore, Karnataka

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

To engage eighth grade students of the Government High School in Lakshmipuram, Mysore district, with Theatre Music and Kaavyabhinaya (action songs), as pedagogical tools for learning mathematics, science, and language. Students will study and understand subjects from their curriculum through approaches from Theatre in Education (TIE) and Science Theatre. The outcome of the project will be a series of workshops and a publication.

SHRINIVAS

Yadagiri, Karnataka

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

To engage seventh grade students of the Government Model Higher Primary School in Doranahalli village, Shahapur taluk, Yadagiri district, with the history and local stories of the freedom movement in Doranahalli village. Students will explore the revolutionary history of this region through a series of artistic interventions and apply their learning to texts from their social science and language syllabuses. The outcome of the project will be a theatrical performance in the presence of school staff and villagers and a publication of a handbook containing stories, poems, and writings by students.



Students participate in the art of origami to learn concepts in mathematics, connecting them to poetry, current issues, and songs
From the Foundation Project with Shalom Sannutha

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

GHOSAL DANGA ADIBASI SEVA SANGHA

Birbhum, West Bengal

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

To engage primary school and hostel students of the Rolf Schoembs Vidyashram (RSV) run by Ghosal Danga Adibasi Seva Sangha, in Ghosal Danga, Birbhum district. This 18-month project titled I*ntegrating Santal Aesthetics into Everyday Educational Practices,* seeks to revitalise school education by embedding Santal artistic traditions, storytelling, mural-making, theatre, and indigenous food and customs, into the everyday rhythm of classroom learning. The school hopes to bridge formal education and the cultural life of the local Santal Adivasi community, nurturing creativity, cultural identity, and ecological sensitivity among learners. The outcome of the project will be a handmade anthology of illustrated stories, a mural, community exhibition and a seminar on Santal aesthetics.

APPLE BUDS ACADEMY

Kangpokpi, Manipur

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

To engage students of fifth to eighth grades of Apple Buds Academy, in Kangpokpi district, Manipur. This 18-month project titled *Dreams Beyond Textbooks and Echoes of the Earth* hopes to reconnect students with the ecological and cultural heritage of their region through arts-integrated learning. The project emphasises bilingual learning in Thadou and English, intergenerational dialogue with community elders, and the development of teachers as facilitators of a culturally responsive, place-based pedagogy. The outcome of the project will be a series of performances, an ecological archive, a community celebration, and a Living Memory Garden planted with native species tied to folk narratives.



An activity as part of the arts-integrated project
From the Foundation Project with Apple Buds Academy | Image Credits: Cacaab Kipgen



Coloured sketch of Sacred Heart Cathedral, Chandannagar for a two-part graphic novel series
From the Foundation Project with Ankita Mahanty | Image Credits: Suman Kumar Mallik

ARCHIVES AND MUSEUMS

In this year, collaborations were forged with four new institutions – two museums and two archives – namely: **Chandernagore College Museum** in Chandannagar, West Bengal, **Conflictorium** in Ahmedabad, Gujarat, the **Vintage Hub** in Jorhat, Assam and **Women of Vaastukala Archive,** an online archive. The institutions are of varying nature, from government institutions to individual led initiatives to online archival initiatives. Their collections also cover a wide spectrum, comprising historical artefacts, photographs, audio-visual and oral history materials around lesser-explored histories of communities, practices and cities. We received 139 proposals in response to the Request for Proposals for these four collaborations and eight projects were selected for implementation by IFA. The outcomes of these projects include multi-format audio-visual media, travelling displays, exhibition, graphic novel, drawings, and film.

Project Coordinators across the programme organised public-facing events to energise the collections of the partner institutions and engage with diverse audiences and the larger public. In May 2025, Aadithya S working with **The Cinema Resource Centre (TCRC)** organised a week-long workshop that explored the creative and historical potential of film ephemera, with a particular focus on lobby cards from Tamil Cinema. It culminated in an exhibition showcasing students' works created at the workshop in collaboration with the Department of Applied Arts, Bengaluru School of Visual Art, Karnataka Chitrakala Parishath (CKP).

In July 2025, Kohinoor Darda working with **Zapurza Museum of Art and Culture** in Pune, launched a two-month exhibition ***Her Canvas, Her City.*** As part of the exhibition, a guided walk-through and a panel discussion was also organised in May and September 2025 respectively. In September 2025, Anjana Shekar and Balaji Maheshwar working with TCRC organised *Re Viewing Cinema: A Workshop on Film Reviewing and Critiquing* in collaboration with Pagir, Thiruvanmiyur in Chennai.

In October 2025, Abhilasha NS, Project Coordinator working with **Archives at NCBS,** organised an online presentation, ***Independent India's Promise of People's Health,*** where she was in conversation with Shreelata Rao Seshadri. This lecture was part of the ***Archives Public Lecture Series #70*** organised by Archives at NCBS. Furthermore, in October 2025, IFA in collaboration with Goethe-Institut, Bangalore and Alliance Francais, Bangalore as part of the Travelling Plants exhibition, showcased a film, Sleepwalker Archives , by Karthik Subramanian who also conducted a day-long cyanotype workshop. Karthik's film was supported by IFA under the Archives and Museums programme in collaboration with **The French Institute of Pondicherry**. This film was also screened at **Museum of Art and Photography (MAP),** Bangalore as part of their exhibition *Beneath the Turning Sky.*

This programme is supported by Tata Trusts.



ARCHIVES AND MUSEUMS: PROJECTS

In collaboration with the Chandernagore College Museum, Chandannagar: Set up in 2023, the museum is located in West Bengal in a city that was once a French colony and a flourishing trading centre, and is now an important cultural site. Born out of the Heritage Studies initiative undertaken by the Chandernagore College, the museum was set up to commemorate the legacy of the armed freedom fighters associated with the College and the city of Chandannagar. The museum also foregrounds the social, political, economic and cultural heritage of the city. It hosts a combination of displays, installations, photographs, sculptures, archival documents, illustrations, a traditional loom and a weaving machine. Two projects were implemented in collaboration with the Chandernagore College Museum, West Bengal.

ANKITA MAHANTY

Durgapur, West Bengal

Rs 3,00,000 over one year and three months

To facilitate research and creation of two volumes of a graphic novel on the lesser-explored history of revolutionary figures in Chandannagar including Rashbehari Bose, Kanailal Dutta, Upendranath Bandyopadhyay, Motilal Roy and others. It will also explore the tangible and intangible heritage and culture of the city that emerges out of the collection at the Chandernagore College Museum. The outcomes of the project will be a sample print as well as digital copies of the two-volume graphic novel, a handout on the museum, and workshops around illustration and storytelling.

The prison watch tower at Alipore Jail Museum, Kolkata
From the Foundation Project with Ankita Mahanty | Image Credits: Tridev Ruidas

“My project addresses the different vocabularies and imaginations of the rann (salt desert) as an inhabited space. The project locates local and visual vocabularies to speak of the relation between humans and the non-human, the environment, the social and the political. It seeks to engage people from fisher and pastoral communities in these conversations in Ahmedabad. The IFA project will be critical in making the link between artistic spaces in Ahmedabad and people in Kutch, and in supporting the discovery of new visual forms for such a dialogue.

Ishita Sharma
Researcher, Writer and Project Coordinator
Archives and Museums

KORAK MISRA

Konnagar, West Bengal
Rs 3,00,000 over one year and three months

To facilitate archival research and ethnographic field-work towards production of creative interventions encapsulating the history of Chandannagar and the Chandernagore College Museum. The project will delve into the history of the city, the impact of French rule, revolutionary histories and the various tangible and intangible cultural heritage, and how the Chandernagore College and the Museum stand as witness to all these transformations. The outcomes of the project will be the documentary film, onsite audio-guide in the museum, the 360-degree virtual tour for the website of the museum, the audio-visual podcast and video vlog for social media platforms and/or website.



Documenting the exhibits at the Chandernagore Museum
From the Foundation Project with Korak Misra | Image Credits: Oishi Biswas

দ্রুত পরিবর্তনশীল নগরায়ণ ও সামাজিক রূপান্তরের এই সময়ে, ইতিহাস ও ঐতিহ্যের বহু মূল্যবান স্মারক, দলিল এবং স্মৃতি ক্রমশ বিস্মৃতির আড়ালে চলে যাচ্ছে। কালের নিয়মে সেই আপাত অপ্রয়োজনীয়তার ভেতর থেকে প্রয়োজনীয় অংশটুকু যত্নে সংরক্ষণ করাই আর্কাইভ ও মিউজিয়ামের প্রধান দায়িত্ব। চন্দননগর কলেজ মিউজিয়াম আজ সেই স্মৃতি ও চিহ্নের সহাবস্থানের এক গুরুত্বপূর্ণ পরিসর হয়ে উঠেছে। এই প্রকল্পের মাধ্যমে আমরা মিউজিয়ামটির সঙ্গে আজকের শহর ও তার মানুষের একটি নতুন সেতুবন্ধন গড়ে তুলতে চাই, যাতে এটি তার চার দেওয়ালের সীমা অতিক্রম করে আরও বিস্তৃত ও জীবন্ত হয়ে ওঠে। ছাত্রজীবন থেকেই IFA-র সহায়তায় সম্পন্ন নানা প্রকল্প আমাদের অনুপ্রাণিত করেছে। এই প্রকল্পে IFA-র দীর্ঘ অভিজ্ঞতা, সুসংগঠিত কর্মপদ্ধতি এবং আর্কাইভ ও মিউজিয়ামভিত্তিক উদ্যোগ পরিচালনার দক্ষতা আমাদের জন্য বিশেষভাবে গুরুত্বপূর্ণ। আমরা বিশ্বাস করি, IFA-র তত্ত্বাবধান, পরামর্শ এবং কাঠামোগত সহায়তা এই কাজটিকে আরও সুপরিকল্পিত, গবেষণাভিত্তিক এবং দীর্ঘমেয়াদে কার্যকর করে তুলবে।

In this rapidly changing period of urbanisation and social transformation, many valuable traces of history, heritage, and collective memory are slipping into obscurity. Preserving what remains significant from this seemingly forgotten past is one of the fundamental responsibilities of archives and museums. Chandannagore College Museum has emerged as an important space where these memories and historical markers coexist. Through this project, we seek to build a meaningful connection between the museum, the contemporary city, and its people, enabling it to extend beyond its physical boundaries. The experience, structured approach, and guidance from IFA has helped us develop this project in a rigorous, research-driven, and sustainable manner.

(translated from Bangla)

Korak Misra
Independent Film Director, Editor and Project Coordinator
Archives and Museums



Preparation and practice sessions for the Jorhat Horse Race | From the Foundation Project with Merajur Rahman Baruah



In collaboration with the Conflictorium - Museum of Conflict, Ahmedabad: Conflictorium is a participatory museum centred on conversations of conflict – social, political, cultural, and personal. Established in 2013, the museum resides in the erstwhile Gool Lodge in Ahmedabad. With emphasis on art, audience and archives, where intersectional and interdisciplinary approaches to peace and conflict are explored, the museum tries to acknowledge the phenomenon of "conflict" as a key move in imagining a peaceful society. It has an accessible copy of the Indian Constitution, a long-form wall timeline tracing major episodes of violence and resistance in Gujarat, a corridor of silhouettes of key nation-making figures with archival speeches, a reference space with literature, and a peepal tree that invites the public to write and hang up apology notes. Two projects were implemented in collaboration with the Conflictorium, Ahmedabad, Gujarat.

ISHITA SHARMA

Bangalore, Karnataka

Rs 3,00,000 over one year and three months

To facilitate research and creation of an exhibition that foregrounds the lesser explored aspects of Kutch and Saurashtra, linking it with the politics and history of the larger state of Gujarat. By expanding the understanding of the Rann of Kutch beyond its geographical uniqueness as a salt desert and salt marsh, this project inquires into the inhabited and lively spaces of the desert, the histories of the Vagher fishing and Fakirani jat pastoral communities, and other histories, practices, and material heritage in conversation with the collection and archives at the Conflictorium. The primary outcome of this project will be an exhibition and a small series of public programmes – public workshops, sessions and talks – along with a booklet or zine that reflects on the processes and explorations of the project.

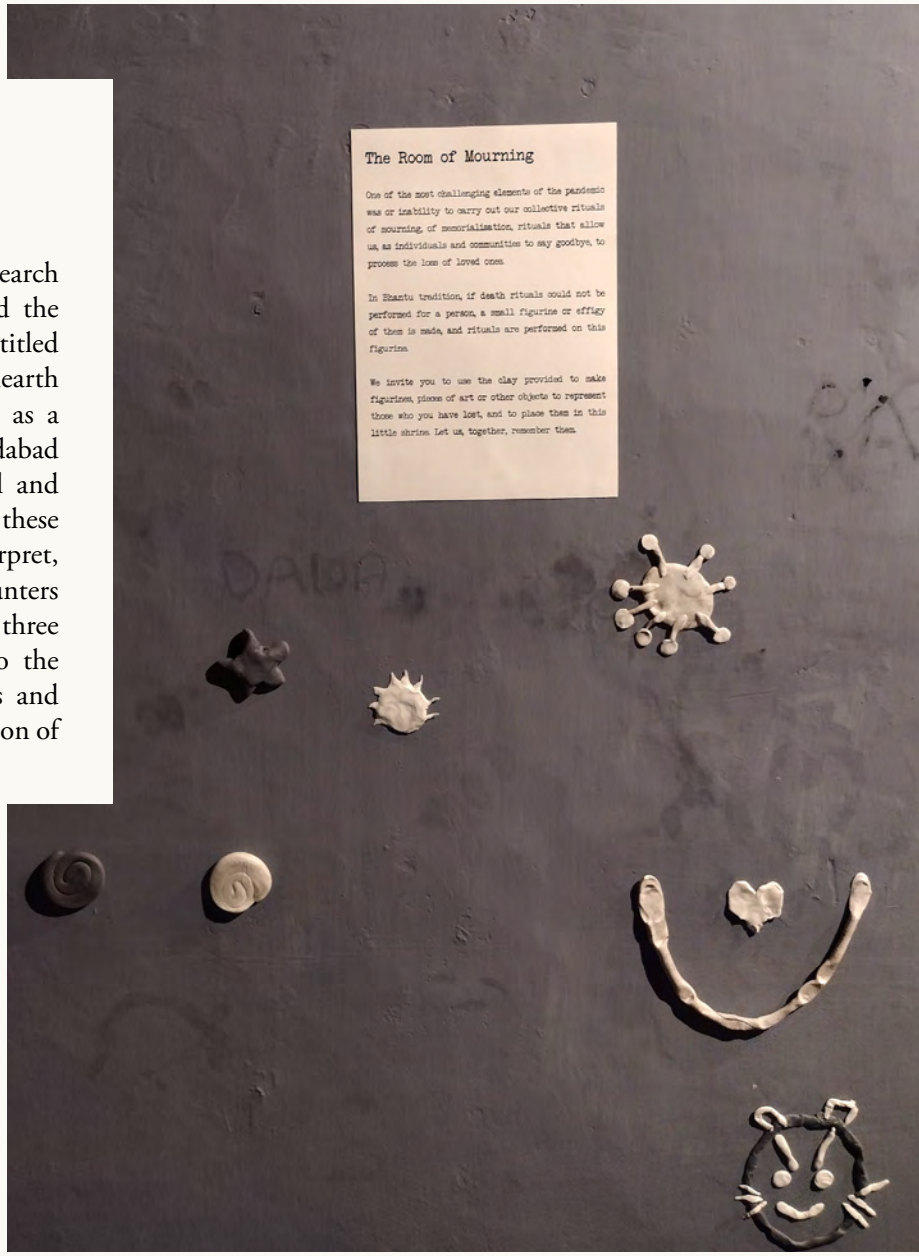
Of Rocks and Water: Sedimentary stone formations near the Rann of Kutch, Gujarat
From the Foundation Project with Ishita Sharma

SURYAKUMAR OMPRAKASH MAURYA

Ahmedabad, Gujarat

Rs 3,00,000 over one year and three months

To facilitate auto-ethnographic excavation, research through the archive of the Conflictorium and the creation of a travelling museum. Tentatively titled *Travelling with Conflictorium,* this project will unearth how "conflict" is understood as a movement, as a circulation across three sites: the city of Ahmedabad that is inscribed in its people through spatial and sensorial habits; the museum that rearranges these inscriptions; and the participants who interpret, resist or transform themselves through encounters with both. The outcome of this project will be three overlapping and interrelated phases leading to the creation of six workshops, co-created artifacts and responses that will make their way into the creation of a travelling museum.



"Documentation of a city's heritage is an extremely important task. In cities like Calcutta and Ahmedabad, conscious researchers, architects and heritage practitioners have created valuable records of the built, cultural and social histories of their cities. In Assam, however, the heritage of our urban centres remains sparsely documented, often overlooking the many tangible and intangible elements that define a place and connect it to its roots. We have taken Jorhat as a case in point—the last capital of the Ahom kingdom and one of Assam's most important cultural and educational hubs. Our endeavour is to document the city's architectural heritage, map its historic structures and profile them in the manner they deserve, while also recording one of the most enduring events that has shaped Jorhat's identity for over a century—the Jorhat Races.

Our association with the India Foundation for the Arts has given this effort a much-needed impetus, allowing us to approach the project in a more systematic manner, with the larger objective of building an archive that can serve as a lasting record of Jorhat's heritage.

Avinibesh Sharma
Archivist and Managing Trustee, Vintage Hub

Impulses to Participate at Conflictorium, from the exhibition, *What was to Pass, Remained*
From the Foundation Project with Suryakumar Omprakash Maurya

In collaboration with Vintage Hub, Jorhat: Vintage Hub is a vibrant cultural place that brings together a variety of spaces: an archive, a gallery, a bookstore, cafe and publishing house. Located in the heart of Jorhat, Assam, Vintage Hub's primary mission is to conserve and disseminate resources related to the history of Jorhat and Assam, offering open access to both researchers and the general public. Vintage Hub holds photographic records from 1885, books on the city and its people, rare artefacts and heirlooms, historical maps, and even more materials contributed by people from all walks of life. It also has an archive of audio-visual materials that serve as an important record of the city's history. Two projects were implemented in collaboration with Vintage Hub, Jorhat, Assam.

MERAJUR RAHMAN BARUAH

Greater Noida, Uttar Pradesh

Rs 3,00,000 over one year and three months

To facilitate research and creation of a documentary film on the unique equestrian tradition of the Mishing tribe of Jorhat, Assam exploring its generational continuity, communal significance and ecological contexts. Besides the film, a brochure/booklet will be designed in order to disseminate the research findings. In Jorhat, horse racing has been a tradition since 1864 under the aegis of the Gymkhana Club. It stands as a unique example of a colonial inheritance being converted into a living indigenous equestrian tradition where wild feral horses are brought in, reared and trained for the race by the members of Mishing community. The film delves into this lesser-known aspect of a cultural tradition that is intrinsic to the history of Jorhat. The primary outcome of this project will be a 30-minute documentary, along with a booklet or brochure that narrativises the research.



Preparing the semi-feral horse before training | From the Foundation Project with Merajur Rahman Baruah

“The project, *Urban Memory and the Afterlife of Colonial Architecture* in Jorhat, offers an insightful case study of urban memory in a postcolonial Indian town which has been a distinctive architectural landscape and a commercial hub of British Assam. The structures that continue to define and shape the community memory of the place offer a deep insight in terms of heritage conservation, urban planning and cultural engagement. Since Jorhat is one of Assam’s most historically layered towns, the project and IFA’s meaningful support will serve as a bridge to integrate oral histories with the town’s architectural past and significantly contribute to drawing the state’s attention to heritage-sensitive urban planning.

Dhritimoni Mahanta and Debahuti Das
Researchers and Project Coordinators
Archives and Museums

DHRITIMONI MAHANTA AND DEBAHUTI DAS

Jorhat, Assam

Rs 3,00,000 over one year and three months

To facilitate research to examine how colonial-era architecture of Jorhat survives, transforms or fades in contemporary urban life by tracing its “afterlife” through community memory, adaptive reuse and heritage practices. Through archival research, field-work, and documentation of oral narratives the project will foster long-term community stewardship of Jorhat’s colonial heritage. The outcome of this project will be heritage walks and memory trails, travelling displays, a community memory archive, storytelling sessions and a photo essay.



Hallways that have carried generations of dreams, at the Government Boys’ HS & MP School, Jorhat, Assam
From the Foundation Project with Debahuti Das and Dhritimoni Mahanta

In collaboration with the Women of Vaastukala Archive: The archive is primarily located on the web and hosts oral histories of 21 women practitioners of architecture, design, planning, and allied disciplines, from across India. Announced as accessible in 2022, the archive was supported by the Graham Foundation, Chicago, and has emerged from a research project *Revisiting India's Architectural History: Tracing the Women Practitioners of Twentieth Century India.* The intent is to record conversations with a wide range of women practitioners in varying positions across the built environment industry, map their journeys, and arrive at an alternate narrative about India's architectural history post-independence. The archive is now supported and hosted by Curating for Culture, a collective focused on making invisible histories visible. Two projects were implemented in Collaboration with the Women of Vaastukala Archive.

SHAIWANTI GUPTA

Jaipur, Rajasthan

Rs 3,00,000 over one year and three months

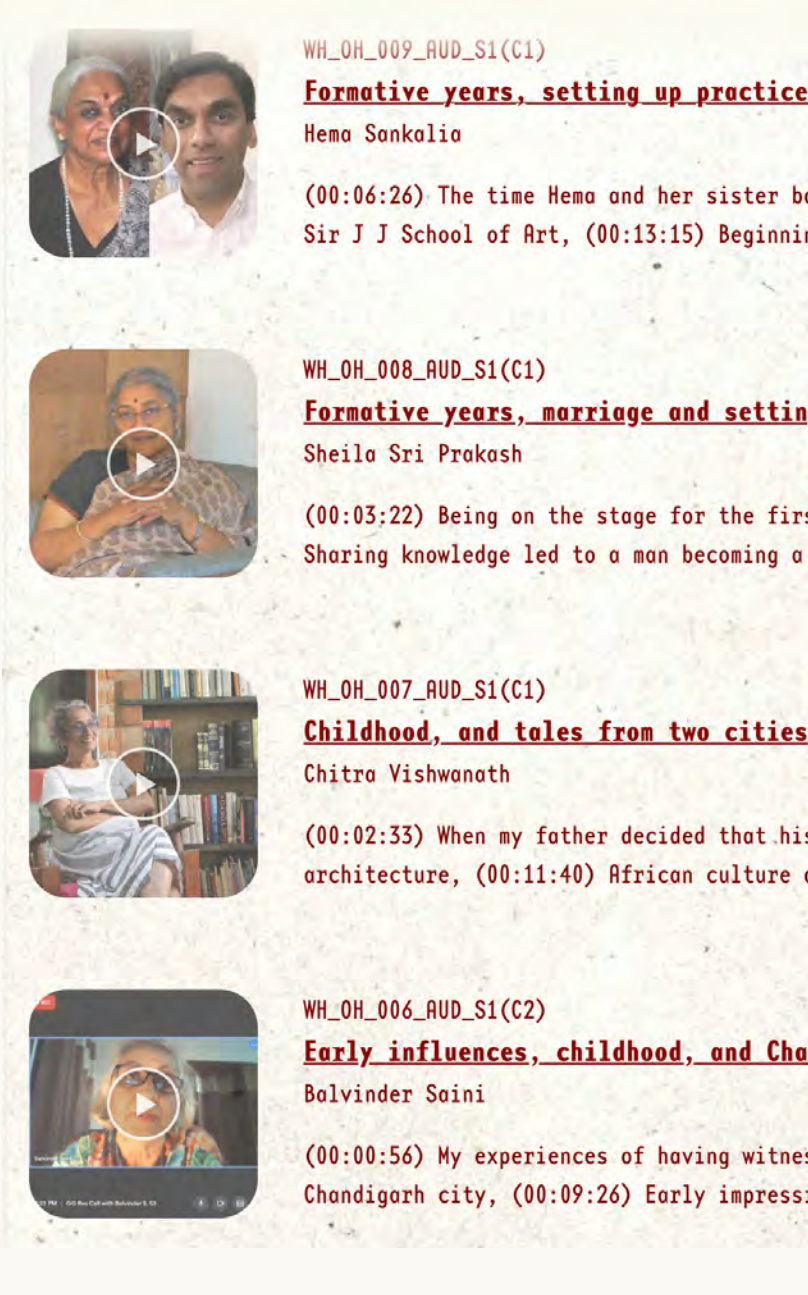
To spatialise the narratives of the Women of Vaastukala Archive through a focused body of layered drawings and analytical diagrams. Tentatively titled *Listening to Draw: Annotating the Women of Vaastukala Archive,* this project will develop a series of timeline diagrams and comparative typological plates through listening to the oral history recording of a selected group of practitioners across generations. The outcomes of this project will be eight to ten analytical and narrative drawing plates as digital files, four to five large format physical prints for display, a printed research booklet and a digital publication.

SUDHA KF

Palakkad, Kerala

Rs 3,00,000 over one year and three months

To facilitate research towards creation of a short non-fiction film that explores the intersections and interactions of notions of woman/ feminist, architectural practice, and social action. Based on the oral history records of the Women of Vaastukala Archive, this project will create a narrative audio-visual archive in the form of a documentary film to bring alive histories of labour and culture, where the question of what objects/spaces/histories are deemed archive-worthy will be examined. The primary outcome of this project will be the documentary film.



Freely accessible, searchable database of oral histories at the Women of Vaastukala Archive
Image Courtesy: Graham Foundation and Curating for Culture



From *The Project 560 Festival, Bangalore:* A walk in Lalbagh with Suresh Jayaram
Image Credits: Shree Nivethitha R

PROJECT 560

Project 560 underwent an extensive review to evaluate its impact and future direction. While the annual cycle of project implementation was on hold, the IFA team remained active in actualising the review as a four-step process: commissioning the programme's first ***Voices from the Field,*** conceptualising and executing the Project 560 Festival, two Roundtables, and finally a programme evaluation meeting led by four Bangalore based artists-scholars.

The Project 560 Festival was a vibrant celebration of Bangalore, hosted across a network of diverse city venues: the Science Gallery, 1Shanthiroad, Sabha Blr, and Studio 345. Held over two weekends in September 2025, the festival drew a wide audience to engage with the multifaceted narratives of the city that have unfolded through the Project 560 programme for nearly a decade.

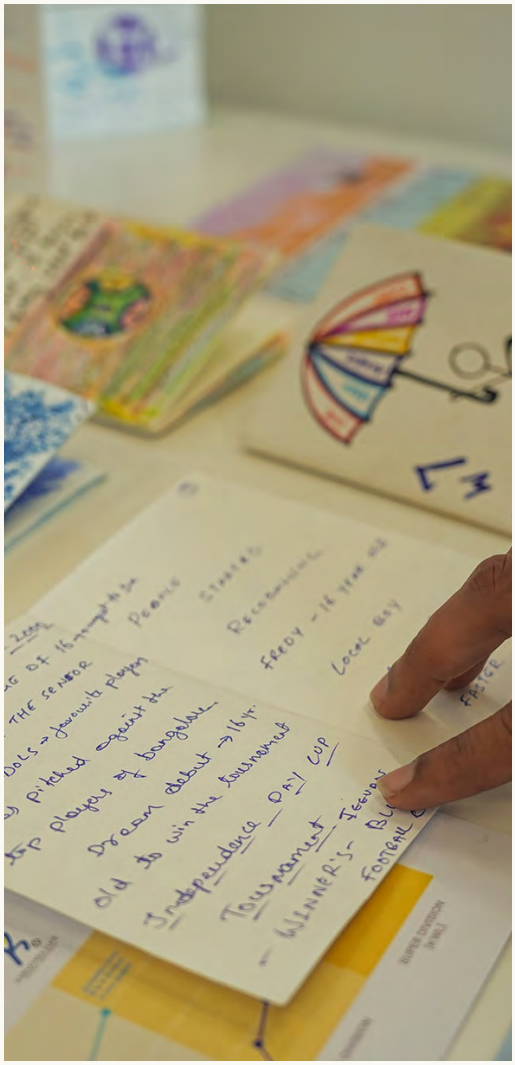
Two curtain-raiser walks in Malleswaram and Coles Park were organised in August to build public momentum for the festival. A central pillar of the festival was guided walks through Lalbagh, Cubbon Park, the Ulsoor Cemetery, Malleswaram, Laggere, Rajajinagar, and Majestic. The public engagements featured exhibitions, hands-on workshops, interactive games, scholarly talks, community gatherings, and dramatised readings.

To chart the future of the programme, IFA facilitated two roundtable discussions bringing together artists, architects, urbanists, and former Grantees/ Project Coordinators. A formal programme evaluation meeting was held at the IFA office with a panel of experts comprising Mamta Sagar, Naveen Mahantesh, Abhisheka Krishnagopal, and Sharanya Ramprakash. This discussion synthesised findings from the *Voices from the Field* report and the roundtable summaries, leading to the evaluators submitting a formal Recommendation Report. The report encourages us to implement incubation-led projects, create spaces for informal artists' gatherings, and disseminate earlier Project 560 artworks to take an active role in energising the city's cultural practices.

From projects previously implemented, Eshwari R's project under the Neighbourhood Engagements category was completed, leading to a bi-lingual publication in English and Kannada titled *Reel Duniya, Real Duniya: Cinema, Memory, and Leisure in Laggere.* Under Arts Projects, Monica Kaushik organised an event *This Space is Ours at Lalbagh* and a final exhibition at Azim Premji University, Shiva Pathak organised a final showcase featuring work done throughout the project *Mori Daatidha Veera - The Warrior Who Crossed The Drain,* and Suchitra Deep's project culminated in the launch of the **website**.

This programme is supported by BNP Paribas India Foundation.







> Volunteering at the Project 560 Festival helped me see Bengaluru beyond its IT identity. I explored the city's history, heritage, science, research, art, and culture while interacting with visitors, speakers, and fellow volunteers. Every session offered a new perspective on the people and stories that have shaped Bengaluru. I wanted to volunteer because it was a unique opportunity to contribute to an event that celebrates the city's diverse identity while learning from experts and the community. As a person born and brought up here, I have always loved knowing more about the city and this experience deepened my appreciation for Bengaluru's rich cultural heritage.
>
> Shobha Singh
> Volunteer at the Project 560 Festival



From *The Project 560 Festival, Bangalore*
Top: Display at Science Gallery | Image Credits: Aakarshana Media House
Bottom: Project Spotlight with Salila Vanka at 1ShanthiRoad | Image Credits: Aakarshana Media House

“Through the Project 560 festival, I experienced a different side of Bengaluru — from visiting Rumale Art Gallery in Rajajinagar or theatre hopping in Laggere, to exploring north-east India flavours in Kalyan Nagar and capturing soundscapes of Cooke Town. It was amazing to experience all this under one umbrella. Moreover, I met some nice people as participants and organisers, who I am still in touch with. Thank you team IFA for organising it.

Kashyap Kothari
Attendee at the Project 560 Festival









From *The Project 560 Festival, Bangalore*
Top: Exhibition at Science Gallery | Image Credits: Aakarshana Media House
Bottom: A cinematic walk in Laggere with Eshwari R and Mahima Gowda | Image Credits: Aakarshana Media House

“The Project 560 Festival was a joyful and enriching experience. Volunteering for it opened my eyes to Bangalore, and I got to see so many hidden, unexpected sides of the city that I had never come across before, tucked away in corners I cross all the time. Alongside that, I also got to meet and converse with incredible artists and practitioners from across India, which was a treat. This was my second time volunteering with IFA, and each time reaffirms why I keep coming back. I deeply admire the work IFA does and resonate with its mission. Every event I've been part of has taught me something new, whether a fresh idea or a new perspective. or has introduced me to a wonderful new person to learn from. I also absolutely love the IFA team. Their warmth and passion make volunteering feel less like a task and more like being part of a community I genuinely care about.

Jyestha Sinha
Volunteer at the Project 560 Festival







From *The Project 560 Festival, Bangalore*
Project Spotlight with Ganapathy BP at Science Gallery | Image Credits: Shree Nivethitha R







My project *Invisible Neighbours* started out as a question about the insects found in Bangalore today and how they have been affected by the city's horticultural endeavours over the past 300 years. While working on it, I found myself rethinking many basic assumptions I started with and learning new ways to understand urban ecologies. Through the past year this project has been invaluable in my attempt to explore this topic with the help of experts across disciplines while also articulating my own voice in non-fiction filmmaking.

Aniruddh Shivkumar Menon
Creative Professional and Project Coordinator
Project 560



From *The Project 560 Festival, Bangalore*
Top: A Dramatised Reading by Shobhana Kumari at Sabha | Image Credits: Aakarshana Media House
Bottom: A walk in Malleswaram with Suchitra Deep | Image Credits: Harshita Bathwal

“Engaging with Project 560 was a deeply emotional journey that transformed familiar urban spaces into landscapes of shared wonder and connection. The immersive experiences—from the historic Majestic Walk to the Science Gallery—were brilliant, but it was the Aravani team's heartfelt event at Cubbon Park that moved me to tears. It was a beautiful reminder of how art can bridge divides and heal, and it left me with a profound appreciation for our city. My heart is full, and I am so eagerly waiting for the next edition to unfold.

Sandeep Oza
Attendee at the Project 560 Festival









From *The Project 560 Festival, Bangalore*
Top: A sound workshop at Sandbox Collective with Shiva Pathak and collaborators | Image Credits: Aakarshana Media House
Bottom: A walk in Majestic with Chandra Keerthi B | Image Credits: Aakarshana Media House







> In light of the current eviction of vendors in Bangalore in the name of clearing pavements for access, this project reminds us of the need to design *with* people, not just for them. A community project of this nature requires financial backing, and a project from an organisation like IFA not only validates the work being done but also allows the project to move forward without the constant concern of securing funding. Moreover, it is an interesting departure for an arts funding organisation to implement a project that intersects with urban design, paving the way for people to recognise that art can also serve a functional, practical purpose.
>
> Shiva Pathak
> Multidisciplinary Arts Professional
> and Project Coordinator
> Project 560



From *The Project 560 Festival, Bangalore*
Top: A walk in Ulsoor Cemetery with Aravani Art Project | Image Credits: Pranav Sethuratnam
Bottom: A poetry workshop at 1ShanthiRoad with Mamta Sagar | Image Credits: Aakarshana Media House

THE IFA ARCHIVE

The IFA Archive preserves an extensive collection of materials from projects that have been supported and implemented by IFA over the past 30 years. Its digital platform, available at **www.theifaarchive.org,** serves as a resource to explore the varied narratives emerging from India's linguistic, geographical, and socio-cultural diversity that IFA has engaged with. As of March 2026, the online archive features materials from 731 grants and projects spanning the years 1995-96 to 2021-22, while the physical repository houses materials from 813 grants and projects spanning 1995-96 to 2023-24.

The IFA Archive provides artists, researchers, and arts enthusiasts with an opportunity to engage with its extensive collection. Over the past year, it welcomed numerous visitors to the archive and also marked the introduction of Archive Week, conceived as a week-long engagement aligned with International Archives Week, an annual global initiative led by the International Council on Archives. The IFA Archive welcomed students, scholars, and representatives, including Robert Phillips from Princeton University, Ishitha Shah from Curating for Culture, and Mira Brunner from Qamra Archives, to engage with the archive's collections through a series of events organised as part of Archive Week.

The IFA Archive actively holds conversations around archiving and engages the public through various initiatives. This year, two sessions were organised as part of the ***Date with The Archive*** series, featuring artists and scholars from diverse disciplines who shared insights from their creative and research engagements with archives. Four new episodes were added to ***The IFA Archive Podcast,*** providing listeners with a deeper understanding of how artists and scholars have explored and expanded their IFA projects over time. Additionally, the *IFA Archive Newsletter* offers an annual deep dive into arts and culture archiving, featuring in-depth discussions, interviews, recordings of public engagements, and exclusive archival content. Another key initiative ***Spotlight on The IFA Archive,*** continued with sharing of a monthly video on social media that traces the journeys of IFA-supported projects. Nine such videos were released across all our social media platforms, broadening the reach of archival narratives.

The IFA Archive serves as a crucial repository that captures the richness of India's artistic and cultural heritage. The team is dedicated to safeguarding and presenting its collections, ensuring their continued discovery and engagement for the future. We welcome you to visit us in Bangalore or explore us **online**.

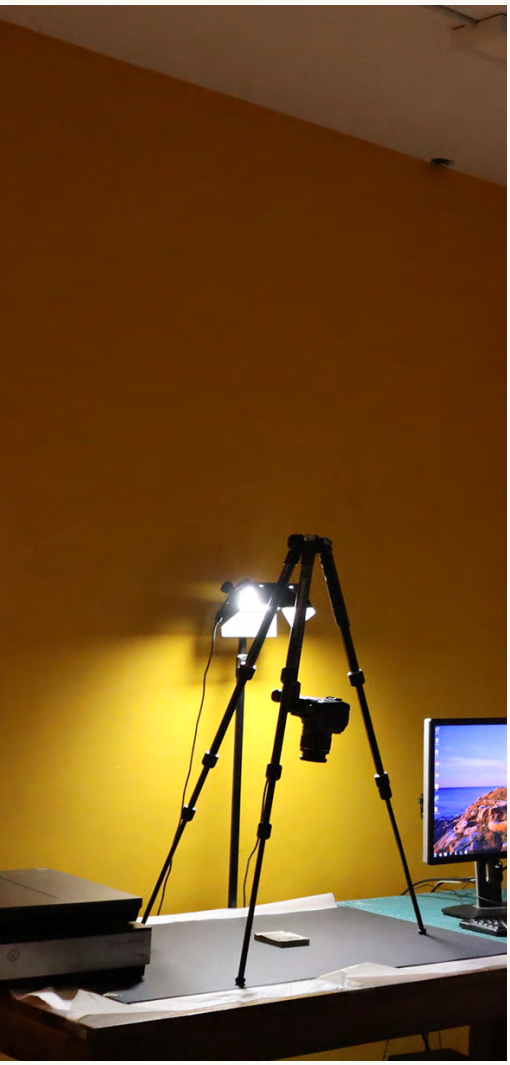
This initiative is built with support from SP Lohia Foundation India.

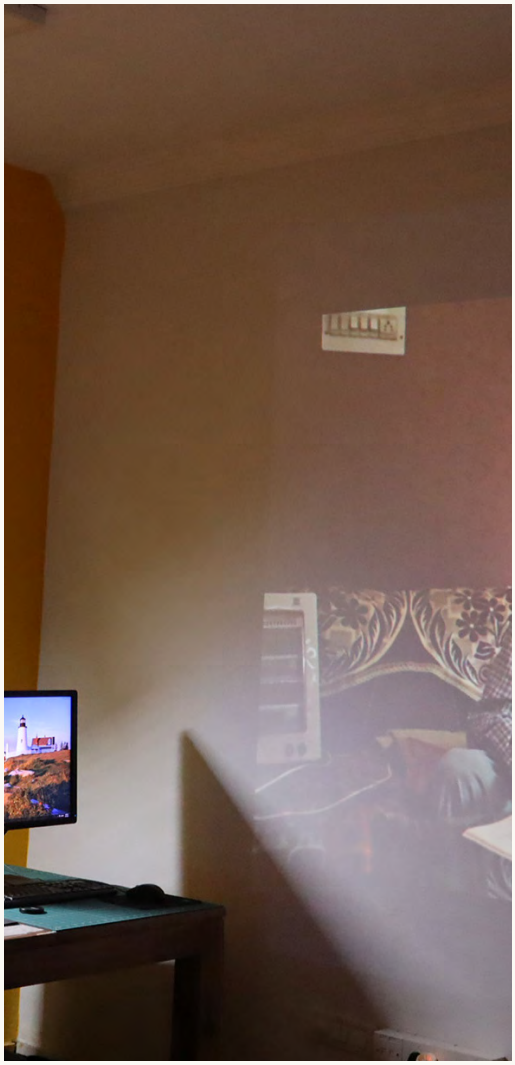


Musicophilia in Mumbai: Visual and Sonic Archives | **August 06, 2025**
This online session was conducted with cultural studies scholar **Tejaswini Niranjana**. Her talk focused on the phenomenon of 'musicophilia' in Mumbai from the late 19th century to the present. Tejaswini previously received a grant from IFA in 2014-15 for this project, and an exhibition in 2015 explored this connection between making music and making space.



The Feminist in the Archive | **December 04, 2025**
This online session was conducted with **Urvashi Butalia** reflecting upon the multiple ways in which she has engaged – as a researcher, activist, publisher, teacher and writer – with archives, and especially with its absences. She pondered on the many questions that confront her, and us, as we embark on archiving the lost: when you look into forgotten stories and the silences of an archive, what tools and methods do you bring to make it more feminist and egalitarian? How does one tackle questions of access, and whose voices get recorded? What about the responsibility, custody, ownership, and sustainability that undergirds this work? And how does one write a marginal life?







"I thoroughly enjoyed making my presentation at *Date with the Archive* in August 2025, ably assisted by the IFA Archive team. For the talk, I drew on the collaborative grant I received from IFA in 2015 towards creating the exhibition *Making Music-Making Space* in Mumbai. I am grateful to the consistent support from IFA for Arts Practice and Arts Education since its inception, and am happy to have been its beneficiary. The exhibition would not have gained the traction it did without their vision and financial assistance.

Tejaswini Niranjana
Cultural Theorist, Author, Grantee
and *Date with the Archive* Guest

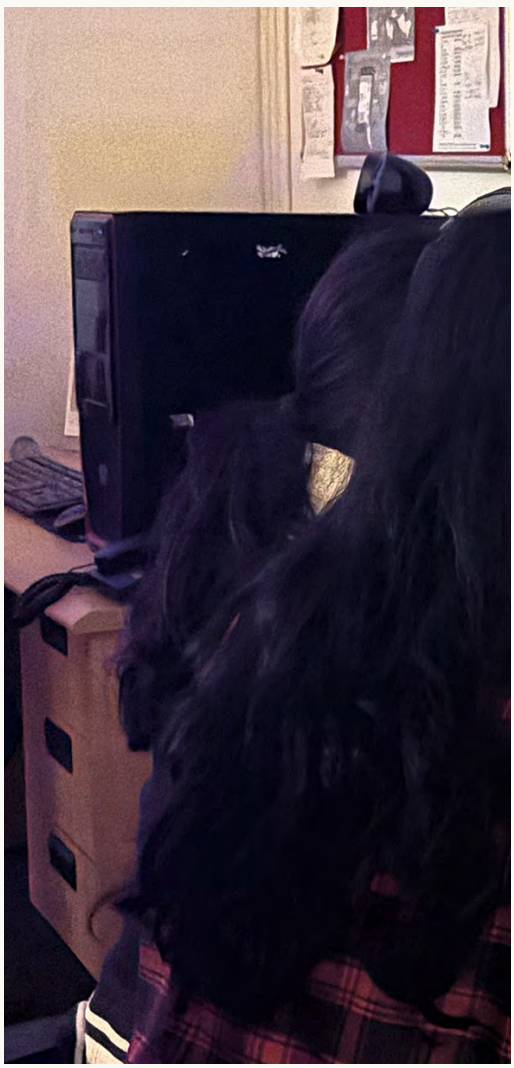


From *Archive Week* at The IFA Archive, Bangalore
Top: Projection of Priyanka Chhabra's film *Iqraar-Naama* | Image Credits: Anna Mary
Bottom: A student handling archival material | Image Credits: Anna Mary

“For us, archives, both textual and material, are an endless source of information to help reconstruct various aspects of both historical and archaeological pasts. They help throw light on the mundane and often hidden stories, engaging with those who help us rebuild more holistic histories. Beyond engagement, we also seek to make these archives readily accessible, assisted through our podcast as a viable audio medium. In that regard, the support extended by the IFA enabled the accessibility to the rich archives and collections of the SL Bhatia History of Medicine Museum, Bangalore. This support is vital in the age of misinformation, especially in the realm of health and well-being.

Akash Srinivas and Durga Kale
Project Coordinators and Podcast Guests









From *Archive Week* at The IFA Archive, Bangalore
Top: Attendees listen intently during a walkthrough | Image Credits: Anna Mary
Bottom: Students engage with a game by Dhruv Jani | Image Credits: Anna Mary









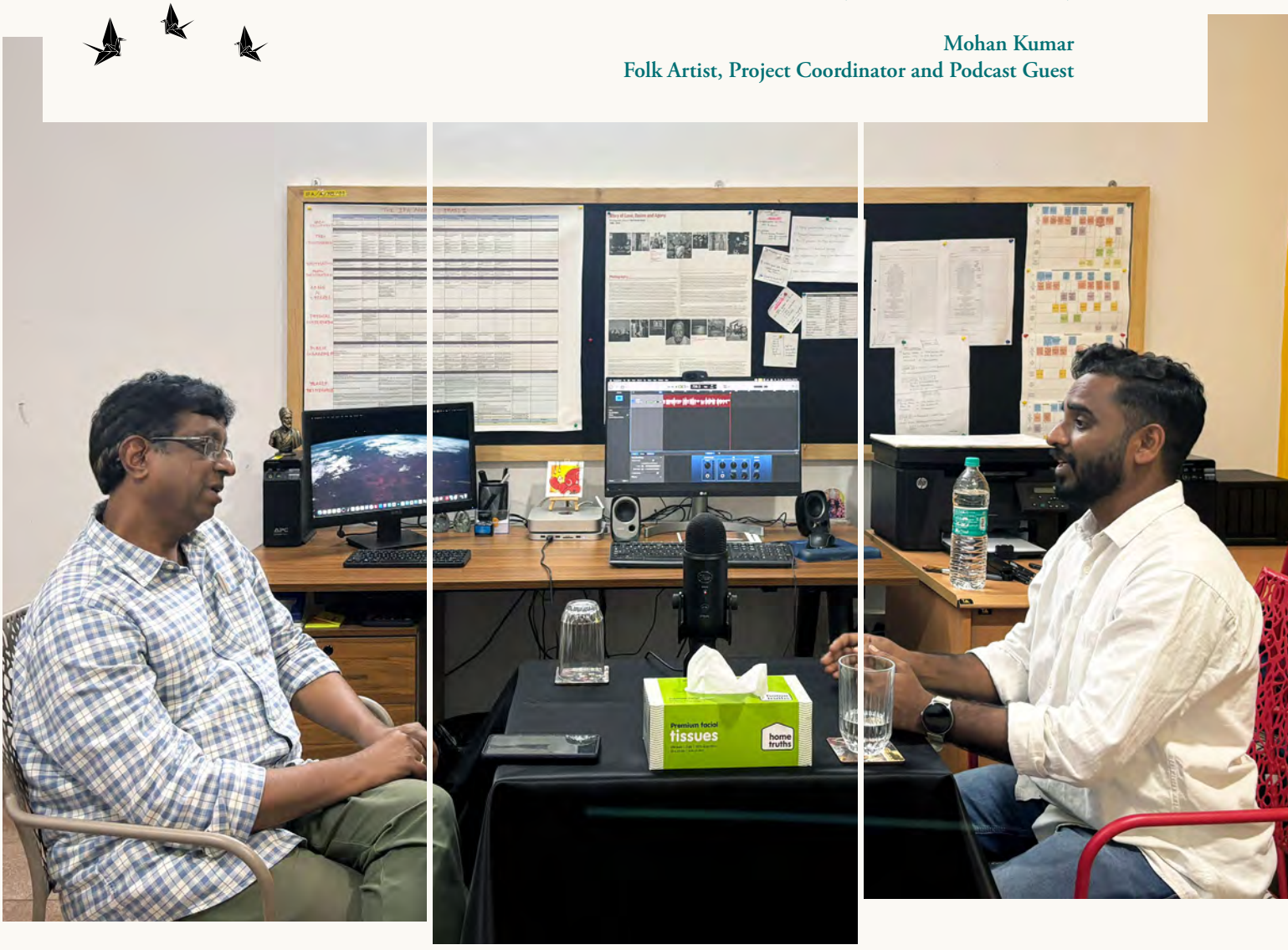
From *Archive Week* at The IFA Archive, Bangalore
Top: Visitors viewing a projected archival photograph | Image Credits: Anna Mary
Bottom: A visitor examines archival material | Image Credits: Anna Mary

“ಕಳೆದ ಏಳೆಂಟು ವರ್ಷಗಳಿಂದ ಐ ಎಫ್ ಎ ಸಂಸ್ಥೆಯ ಒಡನಾಟದಲ್ಲಿ ಸಂಪನ್ಮೂಲ ವ್ಯಕ್ತಿಯಾಗಿ ಹಾಗು ಕಲಾ ಯೋಜನೆ ಮತ್ತು ಸಂಶೋಧನಾ ಯೋಜನೆಗಳಲ್ಲಿ ಕಾರ್ಯನಿರ್ವಹಿಸುವ ವಿಶೇಷ ಅನುಭವ ಎಂದಿಗೂ ಮರೆಯಲಾಗದು ಕೆಲವು ತಿಂಗಳ ಹಿಂದೆ ಐ ಎಫ್ ಎ ಸಂಸ್ಥೆಯ ಪಾಡ್ಕಾಸ್ಟ್ ರಿಕಾರ್ಡಿಂಗ್ ನಲ್ಲಿ ಪಾಲ್ಗೊಂಡೆ ಈ ಅಪರೂಪದ ದಾಖಲೀಕರಣ ಯೋಜನೆಯಲ್ಲಿ ನಮ್ಮ ನೆಲ ಮೂಲ ಸಂಸ್ಕೃತಿಯ ಪರಿಚಯನ್ನು ಹಾಡಿನ ಮೂಲಕ ಸಮುದಾಯಗಳ ವಿವಿಧ ನಂಬಿಕೆ ಸಂಪ್ರದಾಯಗಳ ಹಾಗು ಆಚರಣೆಗಳ ಜೊತೆಯಲ್ಲಿ ಹೇಗೆ ಬೆಸೆದು ಕೊಂಡಿದ್ದವು ಎಂಬುದನ್ನು ಸಂದರ್ಭೋಚಿತ ವಿವಿಧ ಹಾಡುಗಳೊಂದಿಗೆ ಹಂಚಿಕೊಂಡೆ ಮುಂದಿನ ತಲೆಮಾರಿಗೆ ಉಳಿಸುವಂತ ಇಂತಹ ಅಪರೂಪದ ಕಾರ್ಯ ಶ್ಲಾಘನೀಯವಾದದ್ದು ನಿರಂತರವಾಗಿ ನಡೆಯಲಿ ಎಂದು ನಾನು ಆಶಿಸುತ್ತೇನೆ.

Over the past seven to eight years, I have had the privilege of being associated with the IFA as a resource person for the training workshops and for undertaking arts education and arts research projects. It has been a truly enriching experience that I will always cherish. A few months ago, I participated in an IFA podcast recording. As part of this unique initiative, I shared how our indigenous culture has been preserved and expressed through songs, and how these songs are deeply intertwined with the diverse beliefs, traditions, and rituals of different communities. This is a rare and valuable effort to document and preserve our cultural heritage for future generations. I sincerely hope that such commendable initiatives continue for many years to come.

(translated from Kannada)

Mohan Kumar
Folk Artist, Project Coordinator and Podcast Guest



Krishnamurthy TN and Mohan Kumar N (right) recording an IFA Archive Podcast episode on folk narratives in Karnataka
Image Credits: Anna Mary

PROJECT ORIENTATION

IFA organises orientation sessions for all Project Coordinators at the beginning of their project terms. These online sessions offer us an opportunity to to hear about their projects and talk about their processes and plans. We also share IFA's history, values, and functioning, and foster a space for open sharing, conversations, and possibilities for new networks and associations within the group.

Held over two days, the conversations enable us to understand these projects up close while gaining a bird's eye view of the diversity of artistic practices and contexts across the country. It helps us build deeper connections as we journey together through the life of these projects.

IFA has been working on and implementing projects in Indian languages; therefore, during the orientation, we attempt to provide live translations of presentations (other than English) in the chat box as well as facilitate break-out rooms in languages. We organised four such orientation sessions: May 05-06, 2025, July 03-04, 2025, December 18-19, 2025 and March 23-24, 2026. A total of 63 Project Coordinators along with their collaborators participated in them.

We also organise sessions on financial reporting for Project Coordinators to ease the tracking of their project expenses. Four such online training sessions, attended by 42 participants, were organised.



A screenshot from an online Project Orientation held in March 2026
L-R (First Row): Swapnil A, Amshu MS, Milind Chhabra, Cindy Zothanpuii Tlau, Korak Misra;
L-R (Second Row): Priyakshi Agarwal, Dhruv Jani, Epsita Haldar, Johnson Rajkumar, Soumya Jha;
L-R (Third Row): Shruti Maria Datar, Maithili Nitin Bavkar, Stuti Ajakumar Bansal, Ankita Mahanty, Khushbu Patel Prafulchandra;
L-R (Fourth Row): Tridev Ruidas, Suman Kumar Malik, Sumana Maji

PROJECT SHOWCASE

Project Showcase@IFA features sessions, online or physical, where our Grantees and Project Coordinators share their work. These events have enabled cross-cultural conversations across geographical boundaries within India as well as abroad.

We organised eight project showcases this year – three online and four in-person – across our programmes. We made concerted efforts to showcase work and facilitate conversations in English and other languages, with attempts at live translations in English and Indian Sign Language. All IFA staff participated in planning, curating and executing these events, which elicited thoughtful responses and deep engagements from our audiences. We also partnered with other cultural spaces to showcase our work and projects through screenings and performances at Alliance Francaise, Bangalore and Alliance Française de Madras, Chennai.

Sleepwalker Archives
Archives and Museums | October 18, 2025, Bangalore
IFA, in collaboration with Goethe-Institut, Bangalore, and Alliance Francaise, Bangalore, as part of the *Travelling Plants* exhibition, showcased a film by **Karthik Subramanian** titled *Sleepwalker Archives,* along with a day-long cyanotype workshop conducted by Karthik. The workshop was attended by over 25 participants engaging with Karthik and the form. Karthik's film was created in collaboration with the French Institute Pondicherry in 2022-23.

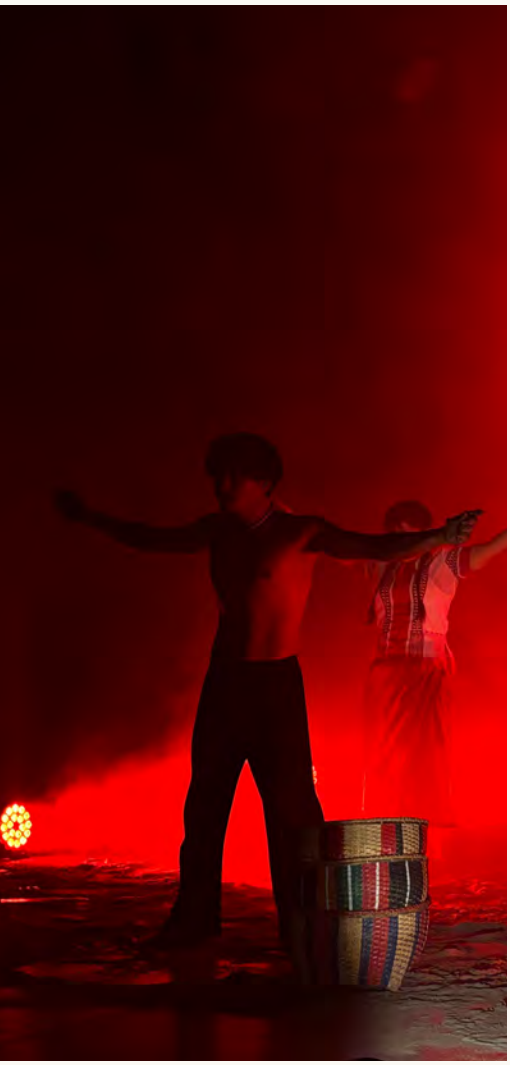
Kali-Kalisu: Introduction and Discussion on Arts-Integrated Projects
Arts Education | January 10-11, 2026, Davanagere
A special physical showcase was organised with students from two projects under Arts Education: **Arivu Educational Trust**, Mysore, and **Kalkeri Sangeet Vidyalaya**, Dharwad. They presented their work at the University College of Visual Arts, Davanagere. After the students presented the project outcomes, open discussions with parents were held, creating a participatory atmosphere. Alongside this, six art-integrated workshop sessions were held for the four invited local school students from Davanagere. This event also served as an introduction to the Art Institutions for students and the wider community.
The event was supported by InterGlobe Foundation.

Aboriginal Cry
Arts Practice | January 21, 2026, Chennai
Aboriginal Cry, directed by **Thoudam Victor Singh** and performed by Akhoka Theatre, is a non-verbal physical poetry performance that critiques the efficacy of six mega hydro projects in Manipur that failed to live up to their intended purpose. It was showcased at Alliance Française Madras, Chennai. The event was well-received, with attendees expressing interest in engaging with and attending more such performances in future.

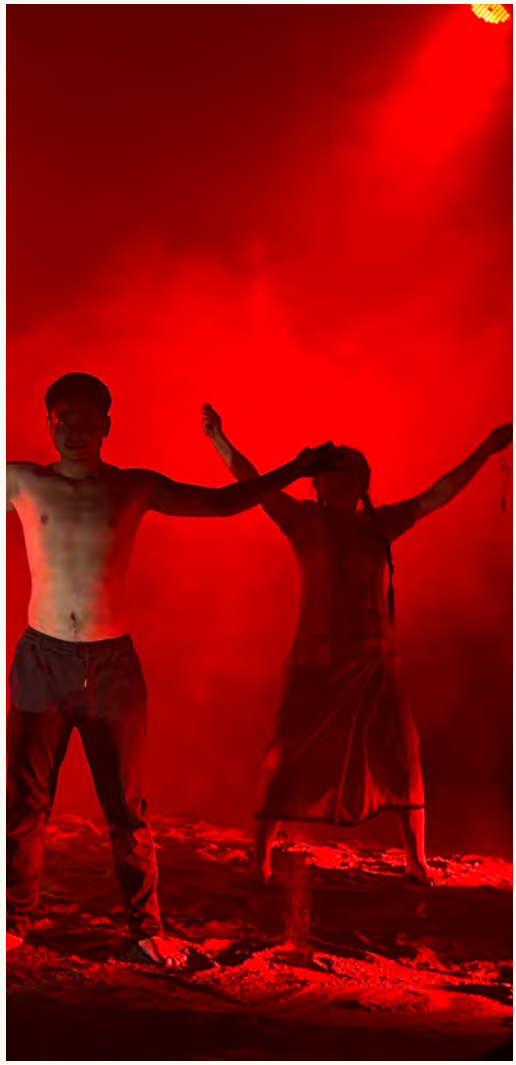




From the Project Showcase *Sleepwalker Archives* by Karthik Subramanian at Alliance Française, Bangalore
Image Credits: Darshana Davé









From the performace *Aboriginal Cry* by Thodam Victor Singh at Alliance Française, Chennai
Image Credits: Anna Mary



Museum in your Pocket! 'Play'ful Curations at the Museum
Archives and Museums | April 30, 2025
Apoorva Iyengar and **Moumita Ghosh**, Deputy Director of the Bihar Museum, shared how a card game was conceived and created for the Regional Gallery of the Bihar Museum. This collaborative project between IFA and Bihar Museum demonstrated how a 52 card-deck game, with information about the object, creator, place, etc., enables the audience to understand museum objects and can spark curiosity to understand history from multiple perspectives.



Children as Citizens
Arts Education | July 30, 2025
In this session, **Kiddy Kingdom Academy Samiti** (**KK Academy**) in Lucknow presented their project of the same name. **Lakshmi Kaul**, along with **Akshita** and **Rahul**, spoke about how, through a participatory process with the children, they actively sought to bring students' lived experiences, thoughts, and imaginations into their school, using artists, historians, and the community as resources.



Veera Tammanna Nayaka - A Hero Remembered
Arts Education | September 08, 2025
IFA organised a showcase at Sabha, Bangalore to present the work of **Mohan Kumar N**, a folk singer of the Kadu Golla community in Karnataka. Mohan, through the performance of songs and narratives, took the audience through his research project on the discrepancies in the documented history of the lives of the local ruler King Ranabhaire Gowda, and Veera Tammanna of the Kadu Golla community, the latter considered a Veeragara or a local hero.



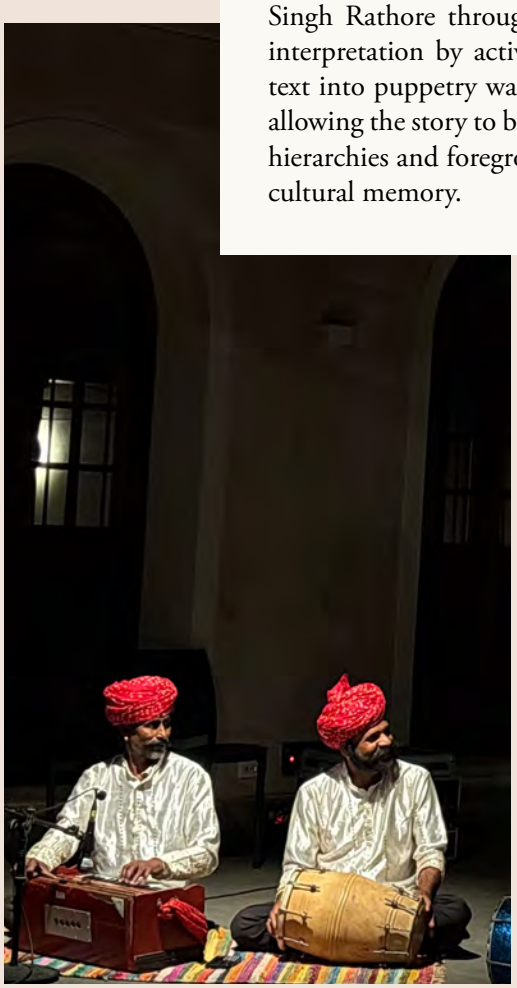
Degrees of Exclusion of Languages
Arts Practice | December 10, 2025
In this online showcase, visual artist **Poonam Jain** shared her experience of tracing the cultural histories, dilemmas, hierarchies, and erasures that languages navigate in order to survive. The project examined the blurring of boundaries between habit and memory, looking at the histories of Mahajani or Modiya lipi (Marwari), Modi lipi (Marathi), Tamil numerals, Devanagari, and Kannada, and created letterpress types for some of them.

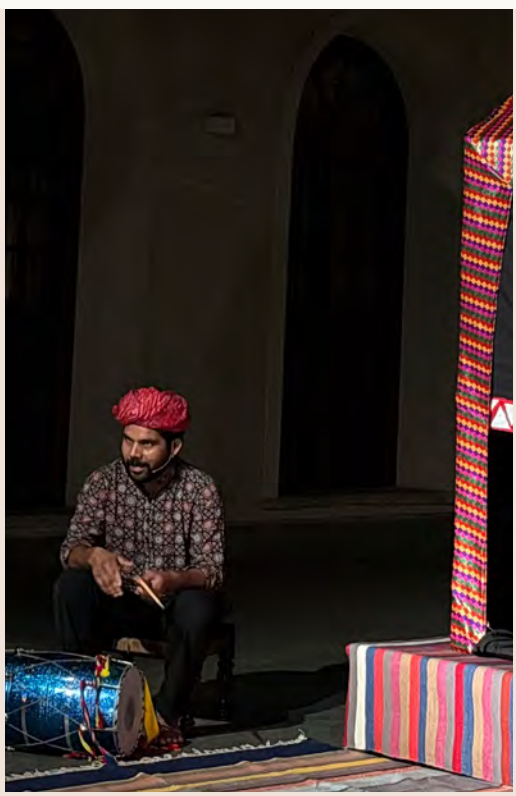


Amar Singh Rathore

Arts Practice | March 05, 2026

In a special showcase organised at Sabha, Bangalore, Master Katputhli artist Ram Lal Bhatt brought to life the legendary tale of the eponymous valiant prince Amar Singh Rathore through string puppetry. The show grew out of the story's radical interpretation by activist and dramaturg late Smt. Tripurari Sharma. Bringing this text into puppetry was both an artistic choice and a political act for Ram Lal Bhatt, allowing the story to be retold through a form historically shaped and silenced by caste hierarchies and foregrounding the voices that were kept at the margins of Rajasthan's cultural memory.







Ram Lal Bhatt performs at Sabha, Bangalore
Image Credits: Anna Mary

RESOURCE MOBILISATION

Through the past year, IFA continued its efforts towards raising resources and securing support from an ever-evolving funding ecosystem. One of the highlights of the year was securing programmatic support from a new donor, InterGlobe Foundation, who is supporting the Arts Education programme. While we continued to expand our Arts Services and Consultancies this year, it remained a challenge to secure sponsorship for large scale fundraising events under Corporate Engagements. The team had extensive conversations with many potential donors seeking institutional partnerships as well as individual support, and we raised a total of Rs 183.96 lakh across our initiatives.

Under **Art Services**, we had a unique engagement with Eicher Group Foundation for a project that documents the journeys of truckers in the North and South of India. We commissioned four artists for the photo and video documentation of these journeys.

We engaged with a first time collaborator SL Kirloskar CSR Foundation for the Kirloskar Art Grant, and with long-time collaborator Goethe-Institut / Max Mueller Bhavan Bangalore on an arts-integrated capacity-building training project for Gram Panchayat librarians across Karnataka.

In the area of **Institutional Support**, we continued engaging with our multi-year donors BNP Paribas India Foundation, Tata Trusts, InterGlobe Foundation, and Parijat Foundation. Along with this, we continued to connect with and made appeals to potential institutional donors in order to secure funding across all programmes.

Under **Individual Donors**, which continues to be a critical source of support and encouragement, we created three video interviews with our Individual Donors as part of our planned video campaign for fundraising this year, with favourable reach and outcomes. We received significant support from individuals, securing funds from ***Friends of IFA*** and **Donor Patrons,** as well as from our ongoing engagement with employee giving platforms **Benevity** and Bright Funds. We look forward to another enriching year of growing the foundation with our circle of partners, patrons and collaborators, especially when celebrating 30 Years of IFA.

Starting off our ***30 Years of IFA*** fundraising campaign this year, marking the milestone, we raised Rs 1.25 lakh towards the **IFA Corpus,** and look forward to growing our circle of individual donors. We hope you will all join us and donate generously in the coming year to help us secure the future of funding in the arts.

We thank all our donors and partners for journeying with us in the last year.

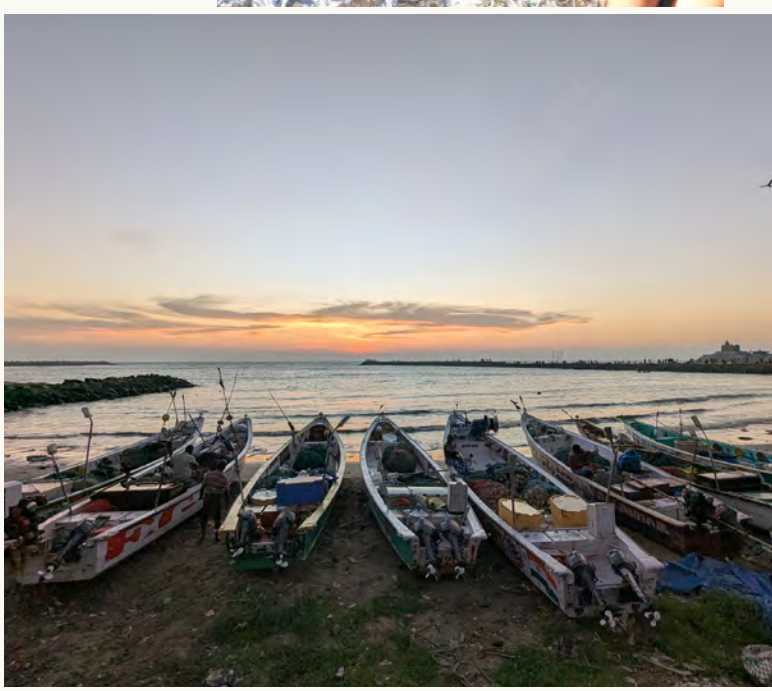






> The arts have been an important part of my childhood. Whether it was music, dance, craft or painting, whether Western or Indian, my family always made it a point to introduce me to something unique. I am grateful that I was offered a small peek into this world as a child, because as I got older, it helped me refine and develop my own understanding and appreciation of the arts, and how I engage with organisations like IFA and many others. I hope to carry this forward by offering my daughter a peek into this world as well, and I hope she too will be as mesmerised and captivated by it as I am!

Liam Timms
Friend of IFA



From an Arts Service Project for Eicher Group Foundation
Top: A glimpse of a colourfully decorated interior of a truck cabin during the North Journey documenting truckers
Photo Courtesy – Darshana Davé, IFA
Bottom: A pause at the tranquil waters at sunrise in Kanyakumari during the South Journey documenting truckers
Photo Courtesy – Darshana Davé, IFA



Celeste's Perfumerie (210mm x 297mm), Five Colour Screen Print on Paper
From the Foundation Project with Aastha Gupta

COMMUNICATIONS AND OUTREACH

The team had an exciting year working on strategising and creating communication material to complement the assorted needs of the institution and showcase the work supported by IFA. One of the best things about working in the Communications team at IFA is that our work allows us to look at wide-ranging material, which in turn lets us imagine great possibilities for them - how to experiment with form, matter, and colours. We keep in mind that they speak to different kinds of audiences and attempt to make them as accessible as possible.

A major highlight for us was creating a comprehensive communication and outreach strategy for ***The Project 560 Festival*** in Bangalore, which included print and digital collateral. We produced promo videos, emailers, social media creatives, a brochure, a set of eight postcards, badges, and bags. Another exciting project was conceptualising the *Archive Week,* a week-long series of public engagements to mark International Archives Day in June 2025. We worked on the curation of the event, outlined a comprehensive communications strategy, and designed communication materials and merchandise such as postcards and bookmarks, which were appreciated by the public who came to our office. Through these large-scale projects, we were able to interact with audiences and gauge what appealed to them most, and how the work spoke to them in more ways than one.

We interacted with the media to create awareness about our work and received 120 notices across regional and national media. We have also dedicated time to document events and create a body of resources made available digitally to a wider audience. All this material rests in the form of videos on our **YouTube** channel, to be accessed across the field of arts, culture, and humanities.

This year, the team put out one edition of the IFA newsletter ***Staying Connected,*** which features the goings-on at IFA, including new projects, studies and reports, and exciting work available online. We also shared the third edition of ***The IFA Archive Newsletter,*** which is a deep dive into our vast repository of project outcomes in Bangalore, detailing new things in the IFA Archive, tips and tricks of the trade, and highlighting global archives of interest. Additionally, we created and promoted nine ***Spotlight on The IFA Archive*** videos on our social media platforms, and worked on two fundraising campaigns to encourage individual donor support. We designed and published the **Annual Report,** an institutional component highlighting the year's work, and produced the **limited editionIFA Calendar,** one that puts IFA projects on the forefront, so that you can keep the arts by your side throughout the year. This year, we also conceptualised multi-form plans for our 30 Years celebration and other limited edition art collectibles to mark this special milestone for the institution. As a team, we continued to experiment with mediums and formats, old and new, to extend programme outreach to engage audiences across platforms online and offline.



Design for *The Project 560 Festival* brochure (2025)

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, 2026, 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, 2026, 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

a. We have sought and obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purpose of our audit.
b. The financial statements dealt with by this Report include the transactions related to foreign contribution received and utilised under the Foreign Contribution (Regulation) Act, 2010.
c. In our opinion, proper books of account as required by law have been kept by the India Foundation for the Arts, Bengaluru so far as appears from our examination of those books.
d. The Balance Sheet, the Statement of Income and Expenditure, 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: 26019485WHTWIM2828

Place: Chennai | Date: October 07, 2026

BALANCE SHEET AS AT MARCH 31, 2026

PARTICULARS	Figures at the end of the Current Reporting Period March 31, 2026 (₹)	Figures at the end of the Previous Reporting Period March 31, 2025 (₹)
SOURCES OF FUNDS		
UNRESTRICTED FUNDS		
CORPUS FUND	20,49,08,739	20,47,83,739
ACCUMULATED DEFICIT/SURPLUS	(1,65,33,629)	(1,56,18,577)
	18,83,75,110	**18,91,65,162**
CAPITAL ASSET FUND	**23,43,376**	**20,34,402**
RESTRICTED FUNDS		
PERFORMING ARTS FUND		
Opening balance	87,25,526	1,77,17,523
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	-	-
Less: Expenditure during the year	(34,71,357)	(89,91,997)
Closing balance	**52,54,169**	**87,25,526**
SRTT CORPUS FUND		
Opening balance	74,82,512	73,40,178
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	5,41,289	5,39,962
Less: Expenditure during the year	(4,65,699)	(3,97,628)
Closing balance	**75,58,102**	**74,82,512**
BNP PARIBAS INDIA FOUNDATION		
Opening balance	96,42,304	49,51,476
Add: Contribution Received during the year	-	1,81,05,826
Add: Interest Received during the year	2,19,457	3,74,052
Less: Expenditure during the year	(98,61,761)	(1,37,89,050)
Closing balance	**-**	**96,42,304**
CAF AMERICA		
Opening balance	-	24,00,366
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	-	1,61,368
Less: Expenditure during the year	-	(25,61,734)
Closing balance	**-**	**-**

PARTICULARS	Figures at the end of the Current Reporting Period March 31, 2026 (₹)	Figures at the end of the Previous Reporting Period March 31, 2025 (₹)
SOURCES OF FUNDS		
GROW FUND		
Opening balance	-	1,14,971
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	-	-
Less: Expenditure during the year	-	(1,14,971)
Closing balance	**-**	**-**
INDORAMA CHARITABLE TRUST		
Opening balance	-	3,43,757
Add: Contribution Received during the year	-	-
Add: Interest Received during the year	-	-
Less: Expenditure during the year	-	(3,43,757)
Closing balance	**-**	**-**
SRTT FUND AM & AP		
Opening balance	5,75,780	-
Add: Contribution Received during the year	84,29,000	39,31,350
Add: Interest Received during the year	1,66,411	-
Less: Expenditure during the year	(71,13,045)	(33,55,570)
Closing balance	**20,58,146**	**5,75,780**
INTERGLOBE FOUNDATION		
Opening balance	-	-
Add: Contribution Received during the year	65,89,000	-
Add: Interest Received during the year	-	-
Less: Expenditure during the year	(53,09,942)	-
Closing balance	**12,79,058**	**-**
PARIJAT FOUNDATION		
Opening balance	-	-
Add: Contribution Received during the year	12,00,000	-
Add: Interest Received during the year	-	-
Less: Expenditure during the year	(4,22,200)	-
Closing balance	**7,77,800**	**-**
CURRENT LIABILITIES	**8,19,270**	**7,29,120**
TOTAL	**20,84,65,031**	**21,83,54,806**

PARTICULARS	Figures at the end of the Current Reporting Period March 31, 2026 (₹)	Figures at the end of the Previous Reporting Period March 31, 2025 (₹)
APPLICATION OF FUNDS		
NON CURRENT ASSETS		
Fixed Assets (Written-Down Value)	**24,30,480**	**21,21,503**
INVESTMENT (AT COST)		
Corpus Fund Investment	18,14,93,482	18,22,52,878
SRTT Corpus Fund Investment	76,15,910	72,00,000
BNP Paribas India Foundation Fund Investment	-	90,53,000
SRTT AM & P Fund Investment	12,50,000	-
Other Surplus Fund Investment	15,00,000	24,94,738
	19,18,59,392	**20,10,00,616**
CURRENT ASSETS		
CASH AND BANK BALANCES		
Cash in Hand	399	301
Cash at Bank	96,00,939	76,78,642
	96,01,338	**76,78,943**
OTHER CURRENT ASSETS		
Accrued Interest	2,88,333	3,32,471
Receivables	41,97,988	71,33,773
Other Current Assets	87,500	87,500
	45,73,821	**75,53,744**
TOTAL	**20,84,65,031**	**21,83,54,806**

Significant Accounting Policies and Notes to the Accounts for the year 2025-26

A. Accounting Policies

1. The financial statement is prepared on accrual basis under historical cost convention as per generally accepted accounting principles.

2. (a) Grants received from local sources by the Foundation, to the extent utilised for revenue purposes are taken as income.
   (b) Grants received from a foreign source by the Foundation, to the extent utilised for Project Implementation, are taken as income.
   (c) Funds disbursed for project implementation out of the local funds by the Foundation, are treated as expenses and unutilised advances, 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.

3. 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.

4. (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.

5. 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

1. It is observed that there is a difference of Rs 151.43 lakh between fund balances and respective investments. However, the value of Investments as on March 31, 2026 is Rs 2,981.33 lakh which is higher by Rs 911.31 lakhs as compared to the Fund balances of Rs 2,070.02 lakh.

2. Project implementation amounts committed by the Foundation pending disbursement out of previously sanctioned projects as on March 31, 2026 is Rs 89.83 lakh (Previous Year Rs 89.43 lakh).

3. During the year a sum of Rs 7.00 lakh received from M/s Goethe-Institut/ Max Mueller Bhavan towards Art Education programme is treated as Advance, as the modalities of implementing the project yet to be finalised.

4. The investment of the Trust includes an investment of Rs 70.40 lakh (Market Value Rs 931.02 lakh) in HDFC Mutual Fund (HDFC Balanced Advantage Fund – Regular Plan – Growth), made in the year 2006, out of the funds treated as foreign contribution. The investment is proposed to be withdrawn.

5. Miscellaneous expenses includes IGST, CGST and SGST amounting to Rs 18,49,855/- written off as the same is considered as non-recoverable.

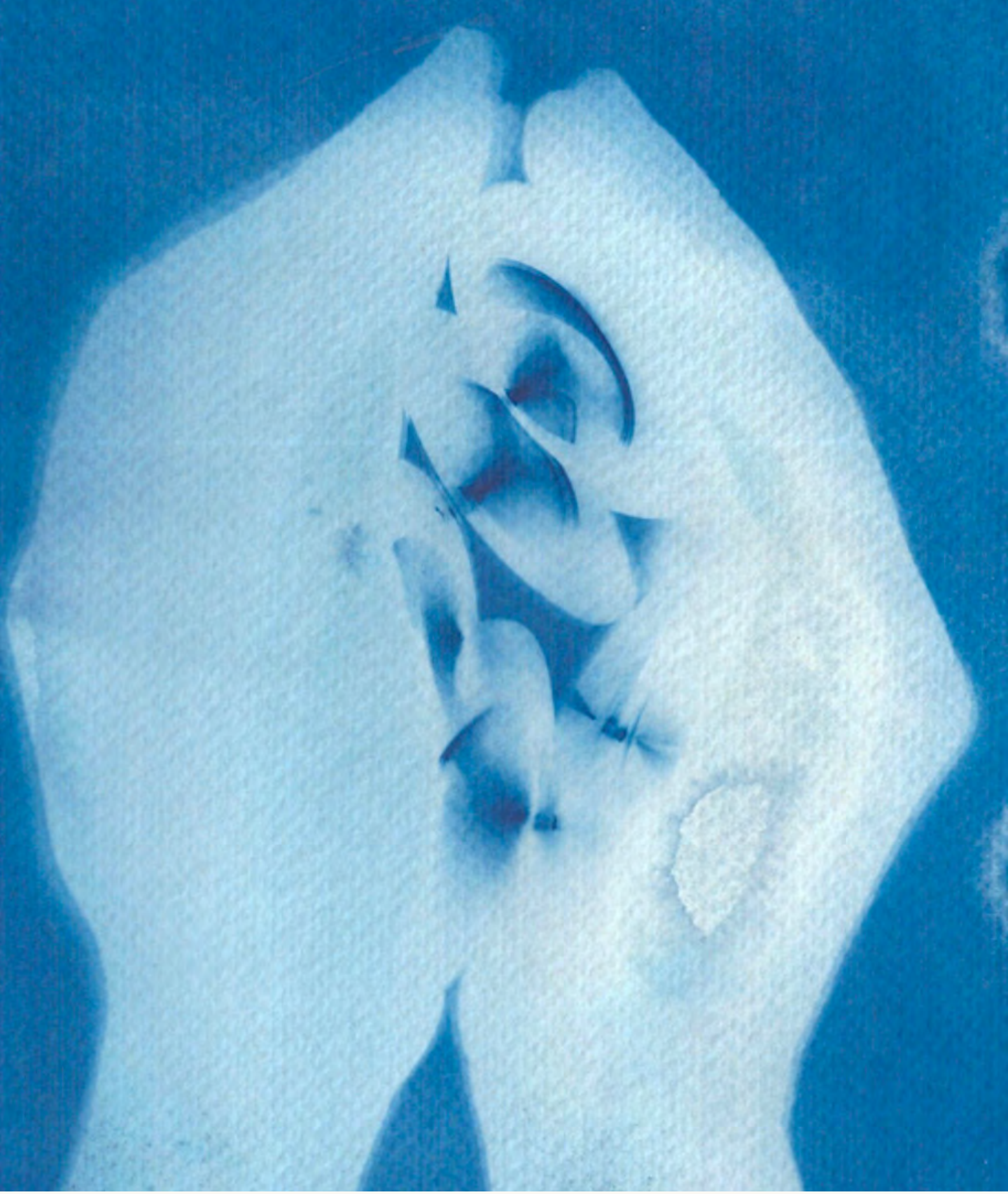
6. Previous year's figures have been regrouped where necessary.

STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED MARCH 31, 2026

PARTICULARS	For the Year Ended March 31, 2026 (₹)			For the Year Ended March 31, 2025 (₹)		
	Un-Restricted Funds	Restricted Funds	Total	Un-Restricted Funds	Restricted Funds	Total
INCOME						
TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES	-	2,66,44,003	2,66,44,003	-	2,95,54,707	2,95,54,707
DONATIONS, SUBSCRIPTIONS, EVENTS & ARTS SUPPORT	43,59,518	-	43,59,518	35,50,620	-	35,50,620
INTEREST ON CORPUS FUND INVESTMENT	1,29,08,635	-	1,29,08,635	1,29,76,890	-	1,29,76,890
PROFIT ON REDEMPTION	1,20,86,486	-	1,20,86,486	1,25,06,870	-	1,25,06,870
OTHER INCOME	7,69,487	-	7,69,487	12,19,135	-	12,19,135
TOTAL INCOME (I+II)	**3,01,24,126**	**2,66,44,003**	**5,67,68,129**	**3,02,53,515**	**2,95,54,707**	**5,98,08,222**
EXPENSES						
PROGRAMME COST						
Arts Research	1,47,202	40,53,046	42,00,248	-	26,78,828	26,78,828
Arts Practice	50,000	47,00,973	47,50,973	1,53,999	40,61,734	42,15,733
Arts Education	6,58,552	25,00,127	31,58,679	9,12,722	17,84,280	26,97,002
Project 560	59,719	10,85,670	11,45,389	-	18,72,920	18,72,920
IFA Archive - IFA Funds / Indorama Charitable Trust	17,10,287	-	17,10,287	29,97,189	3,43,757	33,40,946
Archives and Museums	1,70,240	22,56,839	24,27,079	-	22,57,573	22,57,573
VMKHC Expenses	3,75,172	-	3,75,172	3,29,886	-	3,29,886
PROGRAMME SUPPORT COST						
Arts Education - Evaluation, Orientation, Monitoring & Staff Costs	1,01,136	36,34,091	37,35,227	6,510	28,79,274	28,85,784
Archives & Museums - Monitoring, Research Trips & Staff Costs	1,05,700	11,55,269	12,60,969	-	4,82,223	4,82,223
Arts Practice - Evaluation, Proposal Development & Staff Costs	3,42,346	6,19,278	9,61,624	4,77,645	1,91,800	6,69,445
Arts Research - Evaluation, Orientation, Monitoring & Staff Costs	1,61,667	12,76,220	14,37,887	-	72,76,388	72,76,388
Dissemination	1,78,968	7,34,097	9,13,065	1,48,189	-	1,48,189
Project Presentation	-	2,20,509	2,20,509	5,39,479	-	5,39,479
Project Orientation	-	17,895	17,895	19,070	-	19,070
Project 560 - Evaluation, Festival, Project Review & Staff Costs	33,823	32,61,492	32,95,315	-	12,32,914	12,32,914
Project Showcase - Parijat	-	-	-	1,45,621	-	1,45,621

PARTICULARS	For the Year Ended March 31, 2026 (₹)			For the Year Ended March 31, 2025 (₹)		
	Un-Restricted Funds	Restricted Funds	Total	Un-Restricted Funds	Restricted Funds	Total
RM - Staff Cost, Communications, Website	16,15,540	2,35,000	18,50,540	28,32,966	73,040	29,06,006
AS Staff Costs - Apportionment	5,49,406	-	5,49,406	-	-	-
SMART Programme Expenses	30,000	-	30,000	3,65,514	-	3,65,514
Grow Fund Costs	-	-	-	5,963	1,14,971	1,20,934
Programme Staff Cost	1,13,22,396	-	1,13,22,396	85,31,617	35,77,005	1,21,08,622
Other Programme Costs	23,67,530	19,645	23,87,175	16,10,542	-	16,10,542
Recruitment Expenses & Relocation Expense	-	-	-	45,880	-	45,880
ED Travel	1,12,997	-	1,12,997	20,097	-	20,097
Printing & Stationery	-	-	-	-	4,33,812	4,33,812
Zoom Expenses	56,948	-	56,948	63,495	-	63,495
Communications & Outreach	9,54,686	-	9,54,686	-	-	-
Assets Acquired	2,90,135	3,00,000	5,90,135	4,32,615	-	4,32,615
Other Operating Expenses	72,66,570	5,73,852	78,40,422	58,76,324	2,94,188	61,70,512
	2,86,61,020	**2,66,44,003**	**5,53,05,023**	**2,55,15,323**	**2,95,54,707**	**5,50,70,030**
Board Meeting expenses	5,28,303	-	5,28,303	4,32,163	-	4,32,163
Fundraising Expenses	-	-	-	20,182	-	20,182
Provision for doubtful ITC recovery	-	-	-	7,10,599	-	7,10,599
Miscellaneous Expenses	18,49,855	-	18,49,855	-	-	-
	23,78,158	**-**	**23,78,158**	**11,62,944**	**-**	**11,62,944**
	3,10,39,178	**2,66,44,003**	**5,76,83,181**	**2,66,78,267**	**2,95,54,707**	**5,62,32,974**
EXCESS / (DEFICIT) OF INCOME OVER EXPENDITURE	**-**	**-**	**(9,15,052)**	**35,75,248**	**-**	**35,75,248**





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From the Foundation Project with Dhruv Jani

End Cover 2: Nao Namani ceremony, a formal inauguration of a racing boat
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