

A photograph of a person in a dynamic pose, with one arm raised high and hands in specific gestures, set against a plain background. The person is wearing a dark, possibly black, garment. The lighting is dramatic, highlighting the contours of the body and the texture of the fabric. The background is a plain, light-colored wall. The overall mood is artistic and expressive.

India Foundation for the Arts Annual Report 2011-12



### **ABOUT IFA**

India Foundation for the Arts (IFA) is one of the country's leading independent arts funders, championing the cause of arts philanthropy and advocating the importance of the arts in public life. In the last decade and a half we have substantially enriched India's cultural landscape and infused passion and professionalism into the business of arts philanthropy.

IFA was set up in 1993 to focus on urgent but unattended needs in specific areas of the arts. Since we began we have committed over seventeen crore rupees (three million, one hundred and fifty thousand US dollars) to projects located in almost every corner of the country. Our support has gone out to independent research and teaching institutions, cultural and development organisations, scholars and artists.

Today we fund cutting edge artistic practice, support initiatives to bring the arts into the classroom, assist in institution development and infrastructure creation, fund research in the arts, help in the preservation and transmission of valuable cultural knowledge, and create public platforms for the dissemination and advocacy of the arts. We also act as a source of information and expertise to those in the arts community and beyond.



### **MISSION STATEMENT**

To enrich the practice and knowledge of, widens public access to, and strengthen capacities and infrastructure in the arts in India, by supporting innovative projects, commissioning research and creating public platforms.

### **VISION STATEMENT**

To ensure that the arts, in all their diversity, are nurtured and valued because they enrich individual and community life and are critical to envisioning the future of our society.

### **BELIEFS AND VALUES STATEMENT**

The arts are indispensable to individual and community well being. Support for the arts should be widely accessible without prejudice to class, language, religion or gender. It is vital to encourage reflection on the arts as well as reflective arts practices. Transparency, mutual trust and give-and-take must characterise the business of arts philanthropy.

## INTRODUCTION

A simple thought inspired the setting up of India Foundation for the Arts (IFA) in 1993—that support for the arts must be shaped by the concerns and aspirations of people in the arts and not by the dictates of the market, state agendas or developmental discourse.

That thought guides what IFA does even today. What has changed, however, is how IFA funds the arts. At the start we made only grants, which strengthened research, practice and education in the arts. In 2005-06, we also began to administer projects ourselves, recognising that arts organisations in India often lack the bandwidth or mandate to make certain vitally needed interventions in the arts. We have now introduced fellowships—two were awarded this year—to enable artists and curators to pursue projects that marshal the resources of public archives. In the coming year, we expect to offer fellowships to curators interested in developing exhibitions or leading other initiatives that look at museum collections with fresh eyes.

The broad objective of these fellowships is to galvanise public institutions that are mandated to advance research and education in culture and the arts. We believe that archives should host seminars, talks and exhibitions that draw upon their holdings, thereby actively influencing arts scholarship, practice and teaching. Equally, museums can better serve the cause of public education by allowing their collections to be re-presented and invested with diverse narratives. We hope the interventions that our fellowships make possible will provoke archives and museums to fulfill their mission with greater passion and purpose.

As our support for fellowships indicates, we continue to believe that the creativity of the individual—which can transform arts practice as well as the functioning of arts institutions—cannot be ignored by a philanthropic organisation dedicated to the arts. The same belief partly explains the growing number of grants that we are now making for workshops and residencies, which have offered younger visual and performing artists opportunities for creative exchange, guidance by experienced practitioners, and wider exposure to their field of interest.

It is also true, however, that we support such initiatives because they help to develop the soft infrastructure for the arts, apart from empowering and imparting momentum to a new generation of arts organisation that are engaging with the larger issues in the arts. For instance, the conferences we have funded during the year, besides enriching arts discourse, have enabled arts and research communities to act in concert to strengthen the areas of the arts in which they are invested. In 2011-12, nearly half of IFA's funding for programmes (totalling Rs 122 lakh for 20 grants, two fellowships and one self-administered project) was allocated for the purpose of creating a nurturing environment for the arts.

We ended 2011-12 with 256 *Friends of IFA* and 55 donor patrons (who have donated Rs 1 lakh or more to IFA). Five of a recently completed series of films on IFA highlight why some of our individual donors feel it is imperative to support the arts. Their generosity, along with our other fundraising initiatives, has brought in Rs 146 lakh during the year.



Importantly, some of IFA's trustees joined other key donors to contribute Rs 69.73 lakh towards our new building. IFA is now closer to having its own home—a home which will enable us to fulfill our growing responsibility to the arts, where we will be able to display the remarkable outcomes of the projects we have

funded, and where artists will be able to develop and present their work. IFA completes 20 years in 2013 and we are hopeful that, with further support from individuals, trusts and companies, we will celebrate that milestone in our new office and art space.

**Anmol Vellani**  
Executive Director





My reason to become a Friend of IFA is for the passion you show, the vision you have and the time and energy you spend to create a space for imagination and dialogue in this world.

*Katlijn Verstraete, Friend of IFA*





## ARTS RESEARCH AND DOCUMENTATION

IFA began offering archival fellowships this year to address the interests of two of its grant programmes—Arts Research and Documentation and Extending Arts Practice. These fellowships have been designed to respond to the urgent need to energise public archives in India, while simultaneously addressing the research impulse inherent in artistic and curatorial projects. Our aim is to see archives functioning less as mere repositories, and more as sites actively influencing discourse and creativity in the arts. It is our hope that these fellowships, which enable artists and curators to use archival resources to create artworks and exhibitions, will encourage public archives to recognise their role as active participants in the arts.

We received 15 applications, five of which were sent out to a team of three external evaluators. They recommended that two fellowships be granted—one to Ekta Mittal for work with the Archives of Indian Labour and the other to enable Nandini Chandra and Samina Mishra to curate a film festival using material from the archive of the Children’s Film Society of India.

In response to our Request for Proposals, which we send out annually, we received 165 applications from across the country. Following a thorough internal and external evaluation of the proposals, we made six grants, which cover a wide range of subjects—the contributions of female performing artists, minority literary traditions, state commissioned public art, miniature paintings, and the mutations that folk music undergoes as it enters new musical, social and cultural contexts. Three of the grants will result in films, including one animation film.

While IFA continues to be engaged with arts research and writing in Bengali (we made a grant to enable digitising and archiving of early 78 rpm gramophone records of Bengali plays), we also commissioned a three-member research team to produce a report on the gaps that exist in arts research and documentation in Marathi. We are currently examining the recommendations of this report and considering the feasibility of introducing a Marathi Language Initiative.

Gramophone record labels of Bengali plays performed between 1900 and 1930. See also page 6.

# ARTS RESEARCH AND DOCUMENTATION: GRANTS

1. **Makarand Sathe, Pune**  
**Rs 2,70,000 over one year and six months**

For the translation of a three-volume book, *Marathi Natkachya Tees Ratri: Ek Samajik Rajkiya Itihas* from Marathi to English. The book chronicles the socio-political history of modern Marathi theatre and has the potential to inform and enrich the more mainstream, but sometimes blinkered English-language discourse on the arts. An earlier IFA grant had supported the research and writing of the book.

2. **Vikram Sampat, Bangalore**  
**Rs 3,00,000 over one year and six months**

For research towards a book on the impact of recording technology on South Indian classical music, especially the role played by women singers of the early twentieth century, who adapted an elaborate art form to the demands of a fledgling audio recording medium. The study will reconstruct the lives of these forgotten women and analyse how their refashioning of ragas and compositions for the three-minute recording format contributed to the subsequent development of Carnatic music.

3. **Gautam Pemmaraju, Mumbai**  
**Rs 5,00,000 over one year**

For research and the making of a film on the satirical poetic tradition in Dakhani known as *Mizabiya Shairi*. A vibrant form in the 1940s, this tradition is now in decline, not only due to the fading syncretic socio-cultural fabric of the city of Hyderabad but also because of the erosion of the Hyderabadi style of literary Urdu and the arts associated with it. The film will explore the complex relationship between Dakhani as a regional linguistic form and the socio-political factors shaping its contemporary use.

4. **Ayswarya Sankaranarayanan, Jammu**  
**Rs 5,00,000 over one year and six months**

For research and the making of an animation film on the miniature paintings made in the Pahari tradition displayed at the Amar Mahal Palace, Jammu. The paintings tell the story of *Nala-Damayanti* and are based on a twelfth century epic poem called the *Naishadiyacharita*. The paintings will be studied alongside the corresponding verses of poetry.

5. **Sajitha Madathil, Thiruvananthapuram**  
**Rs 3,00,000 over one year**

For research towards a book in Malayalam on women's participation in three different performance traditions in Kerala—Kathakali, Singaari Melam and Mudiattam. Through documentation and analysis of female interventionist strategies within the folk and classical arts, the project will shed light on emergent female aesthetics within these traditions and fill a serious gap in academic and popular perceptions of female performers in Kerala.

6. **Khushboo Bharti, Jaipur**  
**Rs 3,00,000 over one year**

For research towards a book and an exhibition on the impact of the Rajasthan government's policy on and patronage of public art projects in Jaipur. The book will examine the reasons for the surge in state-commissioned public art works in the last ten years and how these works reflect a larger political and cultural ideology. The effect of each new government's changing policy on the content, form and location of public art projects in the city will also be studied. The exhibition will include photographs and a map of public art projects in Jaipur.



**7. Himanshu Verma, New Delhi**  
**Rs 5,00,000 over one year**

For research and the making of a film on the journey of a Genda Phool song, with its origins in Chhattisgarhi folk music, across varying musical, cultural and social contexts. The project will trace the various transformations and appropriations of the song and the different meanings it has acquired as a result.

**8. Indrani Majumdar, Kolkata**  
**Rs 2,80,000 over two years**

For the collection, digitisation and archiving of 78 rpm gramophone records of Bengali plays performed between 1900 and 1930. The project will document the plays performed on stage as well as those produced exclusively for gramophone recordings.

## **FELLOWSHIPS**

**1. Samina Mishra and Nandini Chandra, New Delhi**  
**Rs 1,50,000 over one year**

For research into the archive of the Children's Film Society of India (CFSI) to shed light on how the State, as embodied by the CFSI, imagined and represented the child. The research will cover the period from 1955, when CFSI was established, to the early 1980s. The project will result in a monograph and a curated package of films from the CFSI archive.

**2. Ekta Mittal, Bangalore**  
**Rs 1,50,000 over one year**

For research towards a travelling exhibition kit consisting of materials from the Archives of Indian Labour. This project will also extend earlier research with migrant labourers in Bangalore that culminated in a short film titled *In Transience*. The kit will make material from the Archives available to a wider public and the footage gathered during the filming of *In Transience* will be deposited in the Archive.





## NEW PERFORMANCE

This programme has increasingly focused on helping to create an environment that fosters creative exchange and nurtures reflective performing art practices. This focus was reflected in our support for two conferences, a dance residency and a three-month theatre workshop this year.

The national conferences we funded were both concerned to outline action plans to support and strengthen networks among specific constituencies—TYA (Theatre for Young Audiences) practitioners in the one case and Dalit/Adivasi theatre workers in the other.

The first conference assembled around 150 TYA practitioners and stakeholders working in diverse linguistic contexts to discuss the concept of TYA, its need and its potential. “Such a conference to create a forum for interaction was long overdue. There is a greater need for concerted efforts to encourage and develop consciousness about excellence in children and youth theatre, explore diverse relations between theatre and education, and create appropriate dramatic literature for the young. The almost total absence of adolescent literature and youth theatre is shocking,” said Dr Ashish Ghosh, founder director of ANANT, a theatre group in Delhi and convener of this conference.

The second conference brought together performing artists, writers and thinkers to review the historical development of the Dalit/Adivasi theatre movement, investigate existing Dalit/Adivasi forms of expression and

their relationship to other performance practices in India, and critically reflect on the broad notion of ‘Dalit-ness’ as including adivasis and women.

The Gati Summer Dance Residency received a second round of support. In this third edition of the residency (GSDR 2011) six choreographers worked with mentors and peers in a progressive series of intensive sessions and were assisted to develop a critical eye towards their work. The residency culminated in the public presentation of the work developed by the residents. Urmimala Sarkar, evaluator of GSDR 2011, wrote, “Gati has continuously exhibited a strong commitment to facilitating the work of young dancers, questioning and formulating their own future paths through their dance practice. The ‘process’ as well as the ‘product’ of the residency, underline the importance of sustaining such an effort.”

Also supported was an extended workshop offering four young theatre directors from Assam expert guidance to develop individual productions that respond to socio-political changes in the region. The theatre-making process was followed by a performance festival that presented all the theatre pieces in the home towns of the four directors, soliciting active participation and support from local communities. “In the long run,” says Mrunal Bora, one of the workshop facilitators, “the project will establish a mutually supportive community of performing artists who are exploring new directions in Assam.”



## **NEW PERFORMANCE: GRANTS**

- 1. The Gati Forum, New Delhi**  
**Rs 6,00,000 over three months**

For the third edition of a residency programme for six emerging choreographers from diverse dance backgrounds and regions. The resident artists will engage in intensive workshops and discussions with peers and mentors over ten weeks to create individual pieces of work, which will be shown to the public at the conclusion of the residency.

- 2. University of Delhi, Delhi**  
**Rs 3,89,200 over two months**

For a three-day national conference bringing together performing artists, writers, educationists and teachers to discuss theatre for young audiences (TYA) in India and its relationship to other performance and pedagogical practices. The conference will strengthen existing networks among TYA stakeholders and outline possible actions to support their future endeavours.

- 3. Navtej Johar, New Delhi**  
**Rs 3,00,000 over six months**

For the creation of a dance-drama performance based on Jean Genet's play, *The Maids*. Combining padams in Bharatanatyam and the dramatic narrative of the play, the performance will reflect on the lives of the devadasis. The maids will be performed by male dancers and multi-media images will be used to convey the devadasi's experiences and the socio-cultural setting of the performance.

- 4. Badungduppa Kalakendra, Rampur, Assam**  
**Rs 6,00,000 over four months**

For a three-month workshop to enable four young theatre directors from Assam to develop productions that critically engage with the socio-political changes and cultural diversity of the region. The directors and their team members will tour together to present the newly created work in their respective home towns and share their theatre-making experience with local audiences.

- 5. Pyara Kerketta Foundation, Ranchi**  
**Rs 4,03,750 over two months**

For a two-day national conference on contemporary Dalit/Adivasi theatre in India. The conference will review the historical development of the Dalit/Adivasi theatre movement, study its conceptual underpinnings, investigate its existing forms of expression and critically reflect on its relationship to other performance practices in India. The conference also aims to strengthen networks among Dalit/Adivasi theatre artists and outline possible actions to support their work.









## EXTENDING ARTS PRACTICE

During 2011-12 this programme supported work by individual artists seeking to explore new artistic processes, engage interdisciplinarity, and stimulate discourse on contemporary arts practices. The programme also continued to facilitate cutting-edge residencies in order to nurture budding artists and help build capacity in emerging arts institutions.

To build on the achievements of the inaugural residency offered by the Goa Centre for Alternative Photography (Goa-CAP) in 2010-11, IFA decided to extend support to Goa-CAP's second residency, ALTLab 2.0, as well. Four photographers—from Delhi, Bangalore, Shillong and Guwahati respectively—spent two months at Goa-CAP experimenting with a variety of photographic processes, equipment and surfaces to develop and extend their photographic practice. A major addition in the second residency was the introduction of a three-day walking expedition over 38 km to sensitise the residents to the local ethos and encourage them and use the experience to reflect upon their practice. The suggested route offered a multifarious perspective on Goa, covering the touristy Calangute, the developed village of

Aldona, the mining areas of Bicholim, and the underdeveloped village of Sanquelim. P Madhavan, co-founder of Goa-CAP, believes that the walking component “helps residents internalise a deeper understanding of art as a part of everyday life—a way to view life—rather than an object to be produced”.

With IFA's support, Goa-CAP has developed a strong network of artists and researchers working with alternative photographic practices; secured independent funding; and is now well placed to spearhead developments in alternative photography in collaboration with other stakeholders in the field.

We made two individual grants this year, one for research and another for artistic production. Vidyun Sabhaney received support to extend her practice as a contemporary comic book artist through the study of three folk traditions that tell stories through pictures, and Tejal Shah was given a grant to create a multi-channel video installation, which will feature at Documenta (13), the international arts festival to be held in Kassel, Germany, in July 2012. (See the grant descriptions on the next page for more information on these grants.)

I want to go back to Sikkim and set up on my own, a community dark room and pursue alternative practices [of photography] there. I also want to build awareness and improve the knowledge of enthusiastic learners through workshops once I have perfected the craft myself.

*Tashi Nordem Lepcha, ALTLab 2.0 Resident, Goa-CAP*



Casino Royale  
GOA



## EXTENDING ARTS PRACTICE: GRANTS

**1. Vidyun Sabhaney, New Delhi**  
**Rs 5,09,000 over one year**

For the creation of sequential visual storytelling techniques based on the study of three picture-based folk performance traditions. With the aim of enriching the contemporary comic book form, the project will focus on how *Patuachitra* from Bengal, *Kaavad* from Rajasthan and *Togalu Gombeyatta* from Karnataka depict stories from the Mahabharata.

**2. Tejal Shah, Mumbai**  
**Rs 4,99,000 over eight months**

For the creation of a multi-channel video installation titled 'Between the Waves', which uses text and dance choreography to explore contemporary conceptual understandings of the relationship between Animal – Human – Machine – Divine. Drawing upon Donna Haraway and Virginia Woolf, along with theories of evolution and existing religio-cultural practices, the project will highlight the inevitability of interstitial existence and challenge received notions of gender, race, evolution and consciousness.

**3. Sunlight Trust, Goa**  
**Rs 5,18,000 over four months**

For the second edition of a four-month residency programme, which will enable four Indian photographers from diverse cultural backgrounds to explore and experiment with different approaches to the photographic medium. This edition will introduce a three-day walking expedition to sensitise the residents to the local ethos and encourage them to use the experience to reflect on their practice.

The [Extending Arts Practice] programme is quite justified in seeing itself as a catalyst for precipitating a radical re-formulation of an artist's practice. In providing a . . . financial buffer, the grant frees you up to pursue projects and ideas that are devoid of any immediate commercial benefit. Seen this way, the grant allowed me to articulate my own practice on terms that are more conducive to my intellectual and artistic priorities.

*Abhishek Hazra, visual artist and IFA grantee*



## CURATORSHIP

This year the grants made under this programme supported three artist residencies at the Khoj International Artists Residency (KHOJ), a film curatorial workshop organised by the Katha Centre for Film Studies (KCFS), and two workshops on curation conducted by the Association of Artists, Academics and Citizens for University Autonomy (ACUA).

Shaped by their residencies at KHOJ, Akansha Rastogi, Rattananmol Johal and Leon Tan curated shows in an exhibition titled *Augmenting Practices* held in New Delhi in 2011. Akansha used an ethnographic approach to study and archive the work, production practices and studio space of the visual artist Ranbir Kaleka, resulting in an exhibition that offered provocative reflections on the relationship between artist and curator. Rattananmol explored the evolution of the documentary form—the questions it raises about representing multiple and subjective truths, and its display in contemporary art spaces. Leon curated KHOJ's archival material using augmented reality platforms on mobile phones, making it widely accessible to smart phone users.

KCFS conducted a five-day workshop on film curation led by six film curators and theorists, followed by a more intense one-day mentoring workshop. The workshop introduced the 20 participants to a wide range of cutting-edge debates on film curation, including film archiving, film

festivals, cinematic language and form, new technologies, audiences and spectatorship. Curatorial projects proposed by five of the workshop participants were selected for further development, resulting in curated film screenings in Mumbai over five weekends in February-March 2011. These film events—which explored themes as diverse as food and cinema, documentary aesthetics, avant-garde film exhibition, and silence in cinema—were open to the public and moderated by a film scholar in conversation with the curator.

ACUA organised the third and fourth in its series of workshops in Hyderabad and Jammu respectively. The Hyderabad workshop held at the Sarojini Naidu School of Arts & Communication addressed the thematic of 'Museums and Popular Culture' while the workshop held at the University of Jammu explored the question of 'Art and Conflict'.

The programme inched closer to realising its key objective of developing a Curatorship curriculum which draws upon the knowledge and discourse enabled by each nodal centre involved in the programme. The newly formed School of Culture and Creative Expressions at Ambedkar University, New Delhi, will be introducing an M.A. in Curation in 2013, where the curriculum will be implemented. In addition, IFA continued to develop its own website on Curatorship, which will host key materials generated through the programme.



## GRANT

1. Katha, New Delhi  
Rs 5,97,000 over one year and eight months

For the expansion of the workshops offered by an ongoing initiative to train young film enthusiasts and film and art students in the theory and practice of film curation. Also supported will be ancillary workshops and mentorship to provide conceptual and practical guidance to participants whose curatorial ideas have been selected for screening at a film festival.



Tejal Shah, video still from channel III, *Between the Waves*, multi-channel video installation, 85 min, colour and b/w, surround sound, 2012.  
Courtesy the artist, Barbara Gross Galerie, Munich, and Project 88, Mumbai.









## ARTS EDUCATION

The year saw the beginnings of a new direction for Kali-Kalisu, the government school teacher training project in Karnataka that was initiated in 2009 in partnership with Goethe Institut/Max Mueller Bhavan. Phases one (2009) and two (2010) were built around arts and capacity building exercises; in phase three this year, teachers organised and participated in regional conferences in Bidar, Dharwad and Mysore. Titled 'To Inspire, Analyse, and Reinforce Kali-Kalisu', these conferences showcased the classroom practices of Kali-Kalisu, expanded the constituency of interested teachers and activated many local artists and educationists to the cause of arts education.

At the Dharwad conference, teachers gained insights into important debates in arts education through topics such as 'Oral Tradition and its Relevance in Schooling Children' and 'Partnerships Within and Beyond Schools for Arts in Education', among others. An evening leather puppet performance by Gombe Mane sparked off conversations about classroom applications among teachers. In Mysore, the plenary topics included 'Arts

Education: The Foundation of Education', 'Arts in Education for a Knowledge Society' and 'The Role of the Arts in Improving Quality Education'. An important highlight of the Mysore conference was a play performed by students of the Government High School in Gumballi, Chamarajanagar District, and co-directed by a Kali-Kalisu Master Resource Person.

One of the most important objectives this year has been to work towards Kali-Kalisu's sustainability. To that end, we have pursued fruitful conversations with the Department of State Education Research and Training (DSERT) and the National Council of Educational Research and Training (NCERT) to incorporate Kali-Kalisu within pre-service teacher training programmes. We have also contributed position papers and shaped a new syllabus for arts education for the DSERT's teacher training programme. An implementation plan for the new arts education syllabus is underway.

An Artist Seminar was held on January 30 and 31, 2012, in Bangalore. The seminar



enabled artists engaged in the field of education to share their work and discuss the challenges and successes of their arts education projects. The deliberations were complemented by school visits for a firsthand glimpse of the Kali-Kalisu project in action.

The third national arts education conference on the topic of 'Diversity and Social Justice' was held on February 3 and 4 in Bangalore. The four plenary sessions shed light on a variety of subjects, ranging from equity of access to arts education to the role of the arts in shaping an inclusive classroom. The panel discussions were complemented by four breakout sessions that engaged participants in hands-on activities. A key highlight of the conference was the roundtable discussion with Kali-Kalisu teachers who shared their continuing work in arts education in their schools.

Publicising the successes of Kali-Kalisu has also been an area of focus this year. A process document detailing Kali-Kalisu's approach and method has been circulated among a variety of stakeholders in arts education. A four-page column in Bharat Gyan Vigyan Samiti's *Teacher* magazine for disseminating Kali-Kalisu based activities among teachers has also been activated. We have also commissioned an Impact Assessment report for Kali-Kalisu.

Our success in securing a fourth year of funding from Goethe Institut/Max Mueller Bhavan has enabled two bold, new directions for the project. In the coming year, we will support a 'model school' initiative to connect

teacher training in the arts to the immediate socio-cultural realities that surround the school district, and through the medium of the arts, bring together teachers, school administration, students, parents and local artists to address them. We will also fund four projects shaped by Kali-Kalisu teachers that connect the arts to education in meaningful and innovative ways.

## PROJECT

**Kali-Kalisu: Expanding Arts Education Networks and Discourse**  
Rs 28,30,791

For two-day regional conferences titled 'To Inspire, Analyse, and Reinforce Kali-Kalisu' in Bidar, Dharwad, and Mysore; a two-day seminar called 'Arts Education: Challenges and Successes'; and a national-level arts education conference on 'The Artist and Education: Diversity and Social Justice'.

Astad Deboo and his dance troupe from the Salaam Balak Trust performing *Breaking Boundaries* at IFA's third national Arts Education Conference in Bangalore in February 2012.





## SPECIAL GRANTS

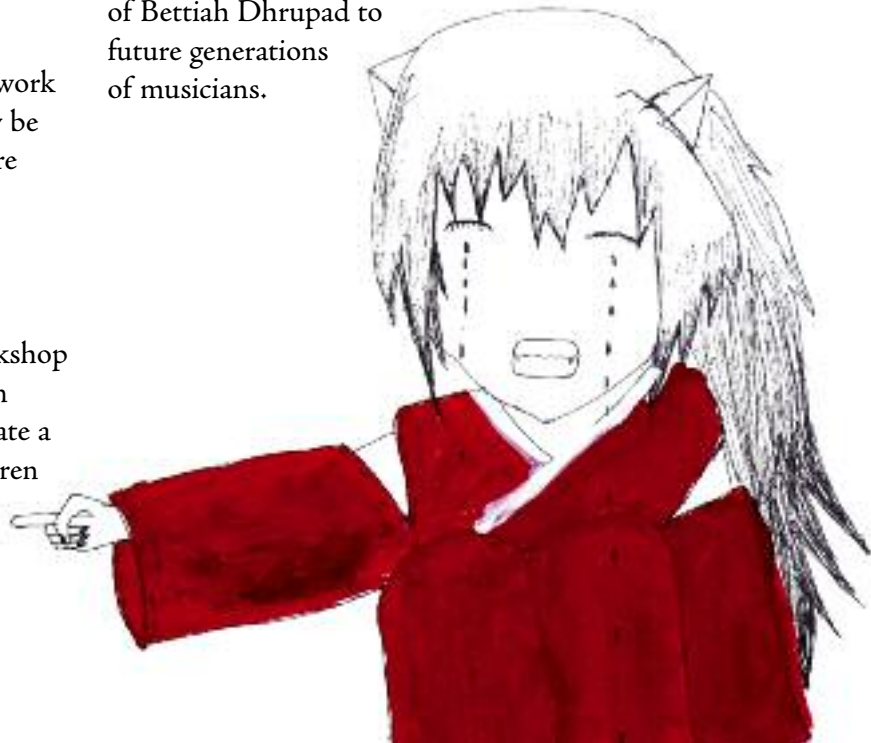
Our special grants have remained committed to supporting projects that are anchored on the ideas of 'community' and 'sustainability'. With an understanding that community arts projects often require longer periods of engagement, we have given attention to how the projects we support might be sustained beyond the termination of our funding.

Guided by this focus, we supported three community-based projects during the year. Kolkata Sanved, an organisation working in the areas of movement therapy and performance, was supported to facilitate creative workshops for children living on the railway platforms of Sealdah, Howrah, Asansole and Baruipur in West Bengal. Titled 'Platform Beat', the project draws inspiration from the dramatic and free-flowing yet vulnerable and challenging lives that these children lead. By bringing together storytelling, movement, music and theatre, the workshops will offer the children a broad palette of artistic experiences and skills to trigger their creativity. The project will be executed in partnership with four organisations—CINI Asha, Don Bosco, Prajak and Nirman—which have created shelters/rehabilitation centres for these children on each of these platforms. The work initiated under this project will eventually be sustained by these organisations, which are poised to develop into cultural centres.

Mumbai-based painter and animation filmmaker Aditi Chitre was supported to conduct a storytelling and visual arts workshop for twelve children in Chizami, a village in Nagaland. The two-week process will create a liberating environment in which the children can explore their identities and express themselves in new ways, uninhibited by

notions of 'folk', 'traditional' or the 'national'. All infrastructural and logistical support for this project will be provided by the North East Network (NEN). Primarily a women's rights organisation working also with the youth, NEN will work intimately with Aditi on this project with the idea of expanding its programmes across the Northeast to include similar arts initiatives.

The third grant was made to researcher Sumitra Ranganathan to archive the performance practice and repertoire of the Bettiah gharana of Dhrupad. Given that there are currently only two living expert performers of the tradition and that the musicians and students in Bettiah live in a depleted and isolated musical environment cut off from the larger world of Hindustani music, this project seeks to reinvigorate this 'endangered tradition' through the establishment of physical and online archives. While serving the important purpose of capturing a rich musical practice, culture and history, the archive will provide an environment for empathetic and critical listening and learning, thereby creating the conditions for the continued transmission of Bettiah Dhrupad to future generations of musicians.



## GRANTS

1. **Kolkata Sanved, Kolkata**  
Rs 8,12,000 over one year and four months

For creative arts workshops with children living in and around four railway platforms in West Bengal. Drawing inspiration from the dramatic, rhythmic and free-flowing character of railway platforms, the project will enable the children to experience and explore a wide range of artistic processes drawn from storytelling, movement, music and theatre. The workshops will lead to four large site-specific performances and the emergence of the four organisations as community cultural centres.

2. **Aditi Chitre, Mumbai**  
Rs 3,47,400 over six months

For a storytelling and visual arts workshop for children from Chizami in Nagaland. In the absence of any encouragement for the visual arts in Nagaland, this project will give the children the opportunity to explore their creativity by engaging with various styles of narration, visualisation and illustration. The workshop will result in a book of stories illustrated by the children as well as exhibitions of their artworks.

3. **Sumitra Ranganathan, Chennai**  
Rs 5,00,000 over one year and six months

For preserving and sustaining the performance practice and repertoire of the Bettiah gharana, one of the oldest and richest traditions of Dhrupad. Through interactions with two contemporary musicians living in Kolkata and Bettiah, the musical ecology of Bettiah Dhrupad will be documented and reinvigorated. The project will result in a multimedia physical archive located in Bettiah and Kolkata, an online portal and a guided listening DVD of the Dhrupad of Bettiah.

IFA pushed the boundaries of my thinking on what it could mean to put a multi-dimensional archive at the heart of an effort to preserve and sustain the performance practice and repertoire of the Bettiah gharana. *Sumitra Ranganathan*



Painting by a child who participated in Aditi Chitre's story writing and illustration workshop in Chizami, Nagaland.



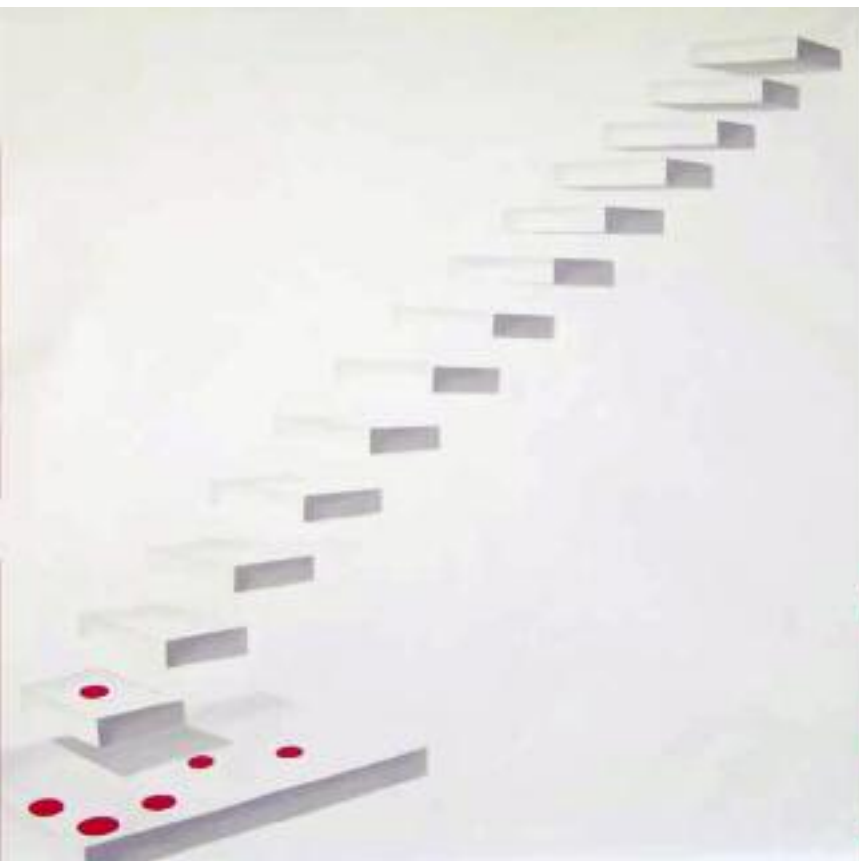
## COMMUNITY ENGAGEMENT

**A**part from making grants and implementing projects, IFA ensures wider public engagement with the work that it supports by organising conferences, workshops, festivals and grantee presentations, in addition to bringing out a magazine and an online quarterly newsletter.

We organised five grantee presentations during the year. The first showcased five grants made under the Bengali Language Initiative in Kolkata. There were three such presentations in Bangalore. The first, at the launch of IFA's Capital Campaign in Bangalore, saw Divya Vibha Sharma and Rajyashree Ramamurthy stage a performance of the contemporary dance piece *Don't Be Dotty*, which was created at the Gati Summer Dance Residency 2010, of which IFA was a key supporter. In the second, contemporary puppeteer Varun Narain entertained members of the ITechLaw 8th International Asian Conference 2012 with excerpts from his new production, *Out of the*

*Box*. Finally, Akansha Rastogi, a participant in a curatorial residency supported by IFA, made a photo-presentation on her experimental curatorial project, for which she inhabited and archived artist Ranbir Kaleka's studio. In Chennai, M V Bhaskar electrified audiences with a presentation on his unorthodox project to 'conserve' the Ramayana murals of the Chengam Venugopala Parthasarthy temple in Tamil Nadu by photographing, scanning and tracing the murals and rendering the images for animation and *kalamkari* work.

The IFA Film Festival, which screens selected IFA-funded documentary films on the arts, was held in Allahabad this year, in association with The Centre for Theatre and Film, University of Allahabad. *The Hindustan Times* reported, "The films screened at the festival showcased great promise making this a landmark event, a true homage to the still and moving image that constitutes film as an art and not just commercial entertainment."



The readership of IFA's bi-annual magazine, ArtConnect, continues to grow. In the coming years, we expect ArtConnect to find a place in educational institutions both here and abroad, particularly in departments of South Asian studies, art and aesthetics, and performance. In 2011-12, we brought out a special issue on networks and collectives in the arts. Through conversations and critical essays, this issue assessed the influence and relevance of confluences and partnerships among artists in a globalised world.

Since we now place greater emphasis on expanding our circle of individual donors, we are more alert to the need to develop multiple channels for publicly communicating the importance of supporting culture and the arts. We are grateful to filmmaker Sumantra Ghosal for agreeing to make a second set of films for IFA. These films cover the Gati Summer Dance Residency 2011, feature grantees under the Bengali Language Initiative, and record the perspectives of five of our donor patrons. Our donor patrons spoke about what made them such strong supporters of the arts, sharing their

beliefs that the arts are indispensable because they offer inspiration, help build communities, give future generations a cultural legacy to inherit, add value to brand building and set one on a path of self-discovery. We will be sharing these films at various public platforms and through online channels in the coming year.

We have also strengthened our online communication and now engage with our constituency more consistently through our website, weekly emailers and social media platforms. This has helped us connect with artist groups and communities across the country, and allowed us to share our communication material more effectively. As a direct result of these efforts, audience turnout at IFA-organised events has grown manifold. We have also revamped our quarterly e-newsletter, which conveys news about our grantees, and announces our requests for proposals, new grants and fundraising events. The new design, which now incorporates many more arresting images from IFA-supported projects, has been welcomed by IFA's growing database of subscribers.



*Her Obsession is Not My Obsession*, artwork by V S Blodsov, exhibited at IFA's fundraising event, Big Picture II. Courtesy Atul Malhotra Collection.



# MARKETING AND BUSINESS DEVELOPMENT

With the help of IFA's trustees and some key donors, we were able to raise Rs 69.73 lakh (another Rs 9.5 lakh has been committed) towards our new building in Bangalore. IFA is now many steps closer to having its own home—a home with the infrastructure we need to fulfill our growing responsibility to the arts; a home which will allow the invaluable outcomes of our work to be accessed and shown. It will also be a home for artists, offering them facilities to train and interact, and rehearse, record and present their work. We are hopeful that, with further support from individuals, trusts and companies, IFA's permanent office and art space will be ready for occupation in 2013.

In an effort to raise funds for our building campaign, we embarked on the second edition of Big Picture with the help of IFA's Gold Donor Patron and art collector, Abhishek Poddar. Eighty-nine artists donated 103 artworks to Big Picture II, which was inaugurated by visual artist Rekha Rodwittiya who donated an artwork for the exhibition and persuaded the artists of the Baroda Collective to do likewise. We are indebted to all the artists who came forward to support this initiative, which raised Rs 16.57 lakh for IFA's building.

This year we were able to raise a total of Rs 146 lakh through our various fundraising initiatives. We continued to receive support from the Axis Bank Foundation for our grant to Bharat Gyan Vigyan Samiti; from the Goethe Institut for our Kali-Kalisu initiative and an Arts Education Conference (see the Arts Education section); and the AMM Foundation for our Corpus.

We organised three fundraisers in Bangalore —*Adhe Adhure* and *August: Osage County*, both directed by Lillete Dubey, and *Arms and the Man* directed by Naseeruddin Shah. We also organised a special showing of *Butter & Mashed Bananas* for The Park Hotel, Bangalore. Sponsorship and support for our various public events came from a range of corporate houses. We thank Louis Philippe of the Aditya Birla Nuvo group, ING Vysya Bank, Amicorp, The Leela Palace, United Spirits Limited, Sumukha Art Gallery, The Park Hotel, Kingfisher Airlines and Neemrana Hotels for their support.

In our endeavour to reach out to corporations, we organised *IFA@Oracle*, showcasing ten artworks from Big Picture II at the Whitefield office of Oracle to sensitise its employees to the visual arts. We shared a small presentation with the employees about the connections between the arts and science. We also featured one of our grantees, puppeteer Varun Narain, at the ITTECH Law Conference in February.

Individual donations through our *Donor Patron Circle* and *Friends of IFA* continued to be a steady source of support for IFA. Two donors came forward to underwrite grants this year. We are grateful to Francis Wacziarg for supporting a grant made to Thomas McCarthy to research and document the *padams*, love poetry in the Carnatic music tradition, composed by the seventeenth century poet Kshetravaya, and to Sirish Apte for supporting the grant to Makarand Sathe for the translation from Marathi to English of a three-volume study on the socio-political history of modern Marathi theatre. Twenty individuals joined our

*Donor Patron Circle* and the number of *Friends of IFA* had grown to 256 by the end of the year.

We have set up an office in Mumbai, hiring a Marketing Manager who will oversee our engagement with the city. We expect to establish a much larger presence in Mumbai through featuring the work of our grantees in the coming year in partnership with Project 88, ArtIndia, Prithvi Theatre and the Mohile Parikh Center. Our purpose is to make our work better known to those in the city who might want to seek support from us and those who have been looking for a dependable avenue through which to support the arts.

Being a Friend makes one belong to a vibrant, exciting and creative force, which is successfully creating a bridge between art and its lovers; between tradition and novelty; and between form and fiction ... I am proud to be a Friend of IFA.

*Sajai Singh, Friend of IFA*

By sponsoring the arts . . . you are making a statement about your business or brand, [which] is what companies need to recognise.

*Samrat Som, Donor Patron of IFA*



Untitled artwork by Upendranath T R, exhibited at IFA's fundraising event, Big Picture II. Reproduced with the artist's permission.





## Auditor's Report to the members of the Board of Trustees of India Foundation for the Arts

We have audited the attached Statement of Financial Position of India Foundation for the Arts as at 31<sup>st</sup> March, 2012, and the relative Income Statement for the year ended on that date, both of which we have signed under reference to this report. These financial statements are the responsibility of the management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with the Auditing Standards generally accepted in India. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the Financial Statements are free of material misstatements. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the Financial Statements. An audit also includes assessing the accounting principles used and significant estimates made by the management, as well as evaluating the overall Financial Statement presentation. We believe that our audit provides a reasonable basis for our opinion.

We further report that:

- (i) We have obtained all the information and explanations, which to the best of our knowledge and belief, were necessary for the purposes of our audit.
- (ii) In our opinion, proper books of account have been kept by the Foundation so far as appears from our examination of those books.
- (iii) The Statement of Financial Position and the Income Statement dealt with by this report are in agreement with the books of account.
- (iv) In our opinion, the Statement of Financial Position and the Income Statement dealt with by this report have been prepared in all material respects in compliance with the applicable Accounting Standards.
- (v) In our opinion and to the best of our information and according to the explanations given to us, the Statement of Financial Position and the Income Statement together with the notes thereon and accounting policies attached thereto, give the information required, and also give a true and fair view:
  - (a) in the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31<sup>st</sup> March, 2012; and
  - (b) in the case of Income Statement, of the excess of Expenditure over Income for the year ended on that date.

for **Thakur, Vaidyanath Aiyar & Co.**  
**Chartered Accountants**  
**FRN: 000038N**



(V. Rajaraman)

**Partner**

**Membership No. 2705**

Place: New Delhi  
Date: August 16, 2012



## STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2012

PARTICULARS	As at 31-03-2012 (Rs)	As at 31-03-2011 (Rs)
<b>SOURCES OF FUNDS</b>		
CORPUS FUND	20,03,92,850	19,82,87,064
SIR RATAN TATA TRUST – CORPUS FUND		
Opening balance	63,25,158	
Add: Interest income for the year	5,07,539	
Less: Expenditure for the year	4,45,400	63,25,158
PERFORMING ARTS FUND		
Opening balance	2,22,28,750	
Add: Interest income for the year	1,39,215	
Less: Expenditure for the year	8,27,200	2,22,28,750
NAVAJBAI RATAN TATA TRUST GRANT		
Opening Balance	4,06,563	
Add: Interest income for the year	888	
Less: Unspent grant refunded to grantor	4,07,451	0
GOETHE-INSTITUT/MMB GRANT		
Opening Balance	11,65,490	
Contribution for the year	35,54,950	
Less: Expenditure for the year	28,15,791	19,04,649
JAMSETJI TATA TRUST GRANT		
Opening Balance	74,07,092	
Add: Interest income/contribution for the year	2,40,904	
	76,47,996	
Less: Expenditure for the year	37,69,354	
Less: Refundable to Jamsetji Tata Trust	38,78,642	0
STAFF WELFARE FUND	1,25,630	83,637
CAPITAL ASSET FUND	3,25,01,644	2,73,35,552
<b>TOTAL</b>	<b>26,28,52,835</b>	<b>26,32,39,306</b>
<b>APPLICATION OF FUNDS</b>		
FIXED ASSETS (Written down value)	3,25,01,644	2,73,35,552
INVESTMENTS (AT COST)	20,20,49,548	21,71,50,945
CURRENT ASSETS (NET)		
Current assets	1,79,70,621	
Less: Current liabilities	44,23,072	1,35,47,549
ACCUMULATED DEFICIT	1,47,54,094	21,27,696
<b>TOTAL</b>	<b>26,28,52,835</b>	<b>26,32,39,306</b>

### Significant Accounting Policies and Notes to the Accounts

#### A. Accounting Policies

- Expenditure and Income are recognised on accrual basis.
- Grants obtained by the Foundation to the extent utilised for revenue purposes are taken as income.
  - Grants disbursed by the Foundation are treated as expense and unutilised grants when received are treated as income.
  - Assets acquired are treated as expenditure as these are met out of the current year's income and the assets so acquired are shown notionally as fixed assets at cost less depreciation (straight line under the Companies Act) by contra credit to a Capital Asset Fund.
  - Since the entire cost of fixed assets is met out of revenue, depreciation is not charged to income and expenditure account separately.
  - Asset disposed off or written off are deleted both from the gross fixed asset and the corresponding Fund Account.
- Income from investment of dedicated grant funds is credited to the respective grant funds.
- 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 on a long-term basis. However, if, in the opinion of the management, the diminution in value is likely to be permanent, the same is provided for.
  - Residual balance in Premium paid and discount earned on investment of securities have been absorbed in the current year and adjusted in the interest income account.

## INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2012

	CURRENT YEAR (Rs)	PREVIOUS YEAR (Rs)
<b>INCOME</b>		
TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	1,17,36,387	1,25,95,183
TRANSFER FROM BUILDING FUND	52,20,220	0
DONATIONS, EVENTS & ARTS SUPPORT	90,92,659	67,51,350
INTEREST ON INVESTMENTS OF CORPUS	1,42,96,582	1,65,78,439
MEMBERSHIP & SUBSCRIPTION	3,33,500	4,86,308
REFUND OF GRANTS DISBURSED UNUTILISED	3,23,973	3,31,411
MISCELLANEOUS INCOME	9,123	68,435
<b>TOTAL</b>	<b>4,10,12,444</b>	<b>3,68,11,126</b>
<b>EXPENDITURE</b>		
<b>PROGRAMMES</b>		
Arts research and documentation	27,50,903	33,92,790
Extending arts practice	27,87,400	17,06,900
Arts education (including grant expenses of Goethe-Institut)	28,15,791	52,17,532
Special grants	8,06,000	6,07,319
New performance	24,30,950	27,63,741
Other programme costs	6,57,960	4,36,259
	<b>1,22,49,004</b>	<b>1,41,24,541</b>
NRTT Grant expenses	0	31,000
JTT Grant expenses for Curatorship	76,47,996	56,92,910
	<b>1,98,97,000</b>	<b>1,98,48,451</b>
Less: Programme expenditure met out of own funds	81,60,613	72,53,268
	<b>1,17,36,387</b>	<b>1,25,95,183</b>
Less: Capital expenditure included in the above, capitalised	0	49,600
	<b>1,17,36,387</b>	<b>1,25,45,583</b>
<b>EXPENDITURE MET OUT OF OWN FUNDS</b>		
PROGRAMMES (INCLUDING GRANTS)	81,60,613	72,53,268
OPERATING EXPENSES	1,91,92,231	2,71,53,770
BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	7,36,095	7,35,315
FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	85,55,496	34,15,342
FIXED ASSETS ACQUIRED	37,800	1,60,028
BUILDING UNDER CONSTRUCTION	52,20,220	8,85,002
<b>TOTAL</b>	<b>5,36,38,842</b>	<b>5,21,48,308</b>
<b>EXCESS OF EXPENDITURE OVER INCOME</b>	<b>(1,26,26,398)</b>	<b>(1,53,37,182)</b>

## INCOME APPROPRIATION STATEMENT FOR THE YEAR ENDED MARCH 31, 2012

ACCUMULATED SURPLUS (DEFICIT) : Opening balance	(21,27,696)	1,32,09,486
ADD: EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(1,26,26,398)	(1,53,37,182)
<b>ACCUMULATED DEFICIT : Closing balance</b>	<b>(1,47,54,094)</b>	<b>(21,27,696)</b>

(c) Income from mutual funds (growth schemes) are accounted for at the time of redemption. If such investments are shifted from one fund to another, the income realised thereon is accounted for in proportion to the time the investment was held by the respective funds.

5. Retirement benefits to officers and staff in the form of superannuation and gratuity are funded by means of policies taken with the Life Insurance Corporation of India. Leave encashment is accounted for on actual payment when leave is encashed since leave is not allowed to be accumulated beyond 60 days.

### B. Notes

1. Differences between fund balances and respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the fund having surplus investments.

2. Grants committed and instalments pending disbursement is Rs 35,42,900, which includes Rs 7,41,500 pertaining to sanctions made in earlier years.

3. Membership and Subscription fee of Rs 3,33,500 includes Rs 50,000 received from an individual towards life membership of 'Friends of IFA'.

4. Additions to Fixed assets acquired includes a sum of Rs 52,20,220 towards expenses incurred on the construction of building in progress. Subsequent to March 31, 2012, a commitment to spend a further sum of Rs 112.81 lakh has been made.

5. The amount of penalties received from the staff for their late attendance is grouped under Staff Welfare Fund in the Balance Sheet as the same is intended to be utilised for the welfare activities of the staff members of IFA.

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





*We acknowledge with gratitude the support of:*

AMM Foundation  
Axis Bank Foundation  
Goethe-Institut, Bangalore  
Sir Ratan Tata Trust  
Jamsetji Tata Trust  
The Ford Foundation

*We thank all our Donor Patrons who have made general donations to IFA, contributed to our corpus, underwritten specific grants and supported events:*

**Platinum Donor Patrons  
(Donations over Ten Lakh)**

Deepika Jindal  
Jamshyd Godrej  
Lavina Baldota  
Pramilla Malhoutra  
Saroj Poddar

**Gold Donor Patrons  
(Donations of Five to Ten Lakh)**

Abhishek Poddar  
Harish Bhartia  
Kalpana Raina  
Narotam Sekhsaria  
Pankaj Agrawal  
S N Agarwal  
Sudha Murty  
Sunil Kant Munjal

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

**Silver Donor Patrons  
(Donations of One to Five Lakh)**

Anjum Jung  
Anoop Sethi  
Anu Aga  
Archana Hingorani  
Ashish Dhawan  
Ashok Wadhwa  
Ashoke Dutt  
Atul Malhotra  
Chander Baljee  
David Platen  
Devashish Poddar  
Gaurav Goel  
Gopalkrishna Pullela Bachi  
Dr Illana Cariappa  
Ishwar Bhat  
Javed Akhtar  
Kavitha D Chitturi  
Latha Apparao  
Madhavi Swarup  
Milind Takkar  
Mohan Krishnan  
Mudit Kumar  
Neelesh Heredia  
Nikhil Poddar  
Parth Amin  
Pheroza Godrej  
Priti Paul  
Rashmi Poddar  
RKP Shankardass  
Rustom Jehangir  
Samrat Som  
Sandeep Singhal  
Shimi Shah  
Shirish Apte  
Suresh Nichani  
Tara Sinha  
Tarique Ansari  
V G Siddhartha  
Victor Menezes  
Vijay Crishna  
Vinneeta Chaitanya  
Yogi Sachdev



## BOARD OF TRUSTEES

Jaithirth Rao, *Industry*, Chairperson  
Bina Paul Venugopal, *Cinema*  
Chiranjiv Singh, *Civil Service*  
Francis Wacziarg, *Commerce, Heritage Conservation*  
Githa Hariharan, *Literature*  
Ishaat Hussain, *Finance and Industry*  
Jitish Kallat, *Visual Arts*  
Lalit Bhasin, *Law (From July 16, 2011)*  
Nandita Palchoudhuri, *Arts and Crafts (Till November 4, 2011)*  
Piyush Pandey, *Advertising*  
Prakash Belawadi, *Cinema and Theatre*  
Priya Paul, *Industry*  
Rathi Vinay Jha, *Civil Service (From July 8, 2011)*  
Ravi Nedungadi, *Finance and Industry*  
Romi Khosla, *Architecture*  
M V Subbiah, *Industry (Till November 4, 2011)*  
M V Subbiah, *Industry*

## PATRONS

Amitav Ghosh  
Ustad Amjad Ali Khan  
Ebrahim Alkazi  
Lalgudi Jayaraman  
Mrinalini Sarabhai  
Naseeruddin Shah  
Shekhar Kapur  
Shyam Benegal  
Syed Haider Raza  
Raja Syed Muzaffar Ali



**STAFF**

Anmol Vellani  
*Executive Director*

Arundhati Ghosh  
*Deputy Director*

Sanjay Iyer (Till May 23, 2011)  
*Programme Executive*

Shai Heredia (Till October 31, 2011)  
*Programme Executive*

Ashutosh Shyam Potdar  
*Programme Executive*

Anuja Ghosalkar  
*Programme Executive*

Anupama Prakash  
*Programme Executive*

Aruna Krishnamurthy  
(From August 16, 2011)  
*Programme Executive*

Rashmi Sawhney (From March 1, 2012)  
*Programme Executive*

Sumana Chandrashekar  
*Assistant Programme Executive*

Mohit Kaycee  
*Assistant Programme Executive*

Bindu Vaz  
(From October 3, 2011 to March 31, 2012)  
*Director: Marketing & Business  
Development*

Menaka Rodriguez  
*Manager: Individual Contribution  
Programme & Arts Services*

Joyce Gonsalves  
*Manager: Events*

Jigna Padhiar (From December 1, 2011)  
*Marketing Manager (Mumbai)*

Samarpita Samaddar  
(Till December 23, 2011)  
*Public Relations Officer*

Deepa B P (From February 1, 2012)  
*Public Relations Officer*

Swar Thounaojam (Till October 16, 2011)  
*Communications Officer*

Shivani Bail (From December 14, 2011)  
*Communications Officer*

Neelima P Aryan  
*Website Manager*

T C Jnanashekar  
*Manager: Management Services*

C Suresh Kumar  
*Deputy Manager: Management Services*

Pramila Bai K K  
*Front Office Assistant*

Savitha Sunder  
*Office Assistant*

VISUALS: Courtesy IFA grantees.

COVER: Sunitha, resident at Gati Summer Dance Residency 2012, rehearsing *Woo Man Investigations*. Photograph: Courtesy Soumit & Soumita.

DESIGN: Mishta Roy.

PRINTED AT: Manipal Press, Manipal.









Rakesh M P S, resident at Gati Summer Dance Residency 2012, rehearsing *A Dream of Silence*. Photograph: Courtesy Soumit & Soumita.



## India Foundation for the Arts

Apurva, Ground Floor, No. 259

4th Cross, RMV,

2nd Stage, 2nd Block

Bangalore - 560 094, India

Tele: +91 80 23414681/82

Fax: +91 80 23414683

E-mail: [contactus@indiaifa.org](mailto:contactus@indiaifa.org)

Website: [www.indiaifa.org](http://www.indiaifa.org)

I F A