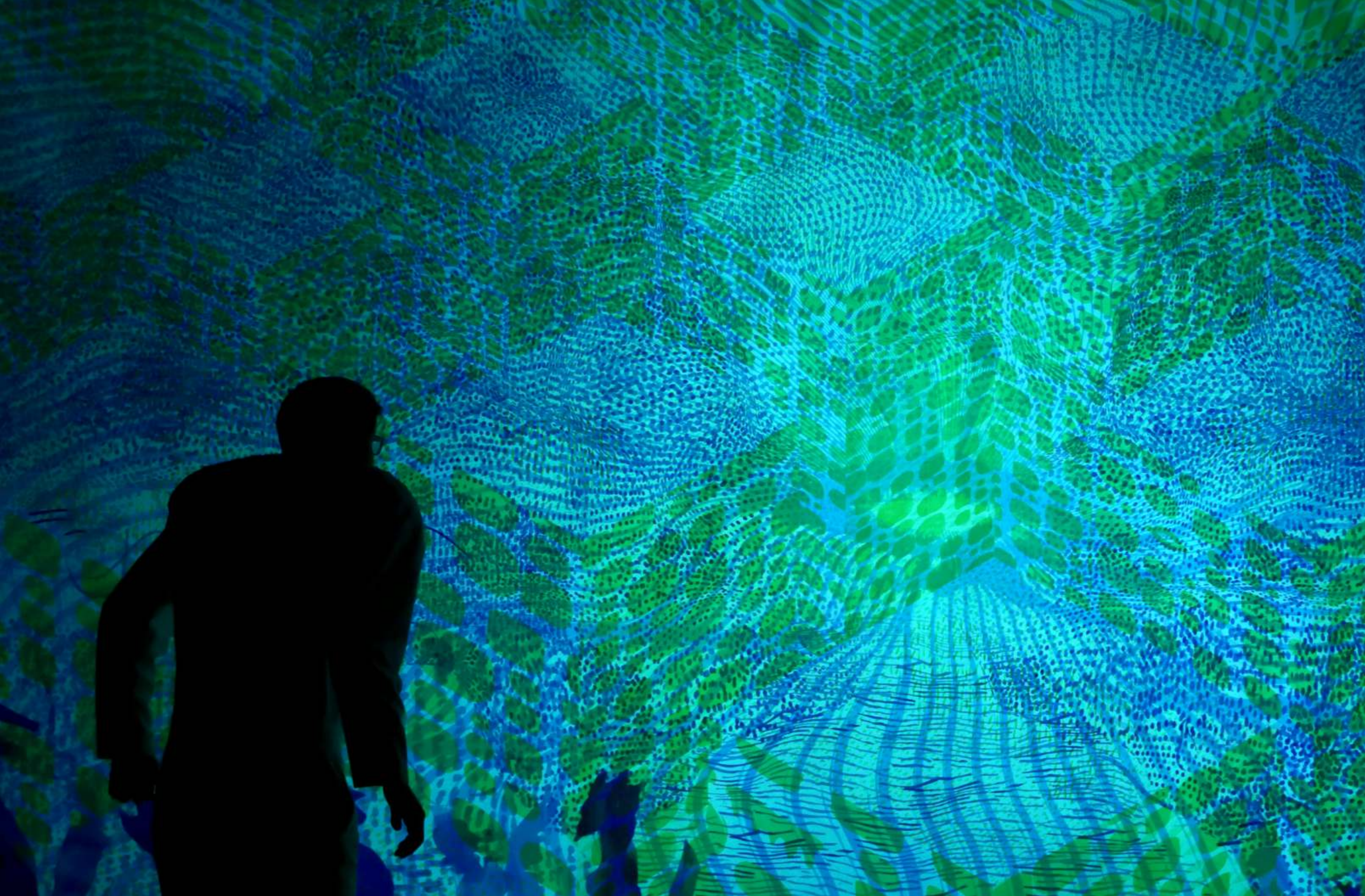


INDIA FOUNDATION FOR THE ARTS

Annual Report 2018-2019







ABOUT US

Over 20 Years of Celebrating the Arts
www.indiaifa.org

India Foundation for the Arts (IFA), a Public Charitable Trust, is an independent, national, not-for-profit, grantmaking organisation based in Bangalore that supports practice, research and education in the arts and culture in India. Since 1995 we have supported close to 600 projects disbursing over Rs 25 crore (USD 3.54 million) across the country. The outcomes of these projects—as books, films, performances, exhibitions, educational and archival material—have been circulating in the public domain, widening access and encouraging broader participation in the arts.

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

We support critical work that challenges dominant narratives and speaks truth to power. We embark on and facilitate journeys that seek unheard voices and untold stories, which are often ignored, erased, or silenced. As a facilitator, catalyst, and provocateur in the field, we attempt to enable investigations, explorations, and experiments that push the boundaries of knowledge and practice.

Our work is made possible with the unwavering support we receive from national and international foundations, trusts, corporate houses, and individuals. In addition to this, we also organise fundraising activities and offer arts services to various stakeholders to mobilise resources.

IFA is recognised as a pioneering independent funding organisation across both national and international platforms. We participate in, debate, discuss, and argue the vital need for support for the arts and culture and their critical role in human lives, at forums across the world.



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INTRODUCTION

Recently I was immersed in a difficult conversation with a friend who is also a mother. We were discussing ‘Why the Arts?’ for her daughters. And suddenly she blurted out, in an angry, exasperated manner, ‘Do you think these men who are lynching Muslims across the country have never heard a song that touched their hearts? Or read a story about love? Or watched a film that made them feel empathy for another? What’s the use, then, of the arts, if it cannot transform the vilest emotions inside of us?’

‘What’s the use of the arts, if it cannot transform us?’ This is a question that has haunted me for a long time. Can we remove hatred, fear and anger from our hearts towards those we consider the ‘other’ if we immerse ourselves in the arts? Can we become more open, more aware, more connected, more human if we allow the arts to impact our lives? Or are these questions naive and irrelevant because there are far more powerful forces working to create what we are trying to erase or escape? Is it then unfair to expect the arts to undo the damages that have been done through centuries of oppression, discrimination and power-play?

These, and other such questions, about the value of the arts get asked of us at the India Foundation for the Arts (IFA) every day. Whenever we seek funds, partnerships or support, the question comes up as to whether the arts really contribute to the making of a ‘better, more just and equitable’ world. I don’t have definite and conclusive answers for this. In fact, having worked closely with artists and the arts over decades, I find it rather limiting to have doubt-free answers to life’s questions. But what I do have is instinct, experience and trust.

Last year the Curator of the Kochi Muziris Biennale, Anita Dube invoked ‘Possibilities of a Non-Alienated Life’, where ‘politics of friendships’ was possible; and the works of artists from across the world were testament to this idea. Fakir Lalon Shah sings of how ridiculous it is to discriminate based on caste and religion when all humans share the fates of birth and death. Sudhir Patwardhan paints the huddled bodies of humans in the cityscape of Mumbai who jostle for space and yet live interdependently with grace and empathy. Alok Dhanwa’s poem eloquently celebrates girls who run away to escape the prisons that are their homes. Works of artists through the ages have raised questions, and condemned acts of inhumanity and oppression. So much of the arts have been about empathy and aspirations to collectively live in harmony.

But for every song of love that is sung, there is also a story of hate that is told. For every poem for peace in a rally, there are images propagated that provoke wars. The arts is a medium, a language, and like any language it has the power to build or break—at will. This ‘will’ is crucial to what it manifests as, what impact it has on our lives. This ‘will’ is the intention of the creator or the artist. It defines what kind of art it is—one that attempts to connect and inspire or divide and destroy. Often this will is also the politics of the artist, culminating in the question: what is the *raison d’être* of art? Albert Einstein once said that character, not intellect, makes a great scientist. Perhaps he was alluding to the morally neutral nature of science, which becomes good or evil depending on the will that harnesses its potential. That comment came from a scientist whose act of spurring on the atomic bomb cast a dark shadow over his entire life’s work.

If the arts is like a language then we have to view it, like language, as a social practice. It does not originate in some genius’s whimsical dream but is constructed and mediated through thinking, listening, seeing, experiencing and living in the world. It is not a legacy, nor is it free from the shadows of its past. It is learnt and unlearned, negotiated and challenged. Like language it morphs; its relevance to contemporary lives is always in question.

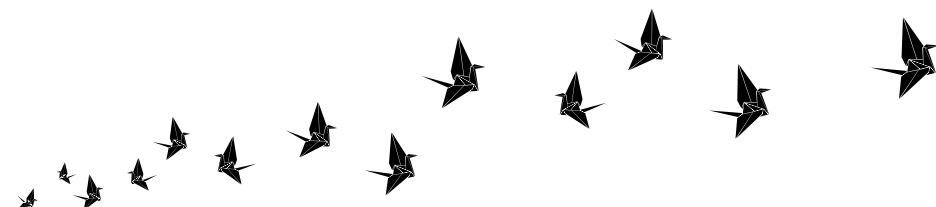
This critical practice of the arts is what I trust to impact our lives in ways by which we can hope to imagine collective futures of peaceful co-existence. It asks difficult questions of our pasts. It provokes us to shatter the silences of generations congealing in our throats. It makes us uncomfortable in our familiar zones, and pushes us to wear the shoes of other people. It celebrates desire and dissent and dares us to fold, unfold and refold the stories of our lives. It acts as a mirror and microscope, telescope and prism, depending on where one places it. It acts also as a bungee rope from which one takes off and leaps into the unknown. It unblinds us to what we have not learnt to see—the absences in the room. It celebrates multiplicities of truths and enables us to experience ‘otherness’. More than anything else it helps us listen—to our deepest selves and to others. Listen to the joys and anguish, the courage and helplessness—and in between, the silences.

This is what we attempt to support at the Foundation—journeys of artists and scholars with questions and doubts, challenges and provocations. These are stories for whose telling we seek support. And once they are ready to be told we organise events across the country to share them with the larger public. Those are the reasons for which we exist.

So the next time I speak to my friend, I would like to have a list of books, songs, and films that she can introduce to her daughters. Those works could perhaps narrate stories of people different from us in the way they eat, live, work and play; they could be tales of magic and adventure of girls who go off to faraway lands, tales that might introduce them to the privileges of caste and class. I hope they will help the children learn about the world and our relationship with it in fascinating, human and critical ways. Because that’s the way I have always experienced the arts.

I hope you find some of those stories in here as you read of the work we supported in the past year. And I like to imagine that those narratives would remind you of similar stories in your life. Because that’s also the way the arts work—building resonances between us. Please do share with us what you think. As always, your words enrich our quest.

Arundhati Ghosh
Executive Director





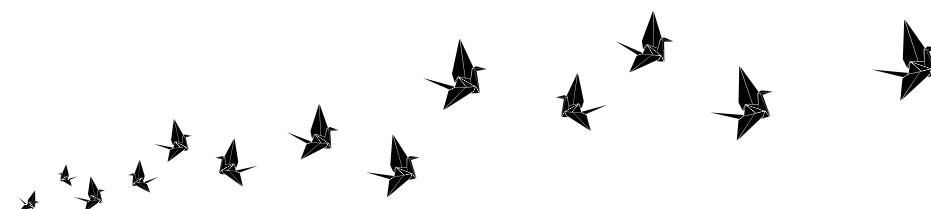
ARTS RESEARCH

Our programmatic mandate to support research in the arts in all Indian languages has, over the course of time, led to a significant rise in the number of proposals in multiple Indian languages. With the aim of critiquing the dominant discourses that prevail over the voices from the margins, many of the projects focus on hitherto unexplored or misrepresented areas in the arts.

This year, we received over 360 queries, which led to 163 proposals in various Indian languages from across the country. After rigorous internal and external evaluation, nine projects were selected. These projects cover a vast disciplinary spectrum: visual and performing arts, folk songs, sonic arts, literature, photography, traditional artistic practices, cultural heritage and science fiction. Geographically, too, they cover a wide span: Haryana, Uttar Pradesh, Jammu and Kashmir, Tamil Nadu, Gujarat, Madhya Pradesh and Maharashtra. They will variously culminate in essays and a photo essay, exhibitions, physical and digital books in Hindi and English, animation films and a website, theatre productions in Tamil and a script for a documentary film. The variety of outcomes pursued by scholars and artists point to the programme's enabling nature as well as the applicants' appetite for risk-taking.

While some projects attempt to move away from grand narratives and conventional modes of history-writing to investigate the potency of culture in keeping memories alive, others critically examine discourses and practices from a historical perspective and attempt fresh readings. We received a wide range of projects because we have been systematically conducting site-visits, organising one-on-one meetings and creating spaces for discussion in the field. We hope to continue to build these associations and connections across the country.

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



Naidyar Canal which was once a vibrant channel is now a stagnant waterbody scattered with garbage, bearing an unhappy resemblance to a sewer | From the grant made to researcher Parshati Dutta

ARTS RESEARCH: GRANTS



Therukoothu artist C Sitaraman in the character of Paanchala Mannan in *Vil Valaippu*, a therukoothu performance in Siruvanchipattu, Tamil Nadu | From the grant made to actor and director Sugumar Shanmugan
Image credit: G Kannan

SUGUMAR SHANMUGAM

Puducherry, Puducherry

Rs 3,98,800 over one year and six months

For practice-based research on the historical, theatrical and psychological aspects of characterisation in the performance of Therukoothu towards making a play in the form of documentary theatre. Through extensive interviews with the Therukoothu artists and by studying the process of preparing actors for various characters, the project aims to explore pedagogy, performativity and the contemporary trends that have influenced the form in various ways. The outcome will be a documentary theatre production.

MANISH GAEKWAD

Mumbai, Maharashtra

Rs 3,52,400 over one year and six months

For research into the lives of Indian courtesans and their families, tracking their journey from their roots in history to the present times. The Grantee will draw on his personal experiences as well as those of women and children who were raised in kothas. With a focus on their music, performance culture, patronage and the circumstances that transformed a traditional cultural practice into sex work, the project will record the struggles and aspirations of people from various communities and trace the erosion of the Kotha culture over time. The outcome will be a manuscript for a book.



NIRMALA

Kurukshetra, Haryana

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

For research to study folk songs in Haryana that have kept alive the memories of the Partition of India. Looking beyond the conventional modes of writing history, and focusing on women, this project attempts to explore the sociocultural sphere to investigate the lasting effects of the divide on the lives of survivors. The outcome will be a manuscript for a book.

“Jangarh’s story is compelling, his art addictive, his world magnificent and the end of his life brutally resonant of some universal existential concerns of our times. This documentary project on his art, life, death and legacy required a careful and thorough process of research, development and incubation to arrive at the film’s eventual form and narrative, given the complexity of the subject and the variety of media that the research material has offered. The IFA grant was crucial for the project at its early and tentative stage; the dynamic engagement and guidance helped bring a sharper critical perspective to the subject itself.

Tushar Madhav

Documentary Filmmaker and Grantee | Arts Research

A group of folk singers in Haryana | From the grant made to researcher Nirmala





Desert landscape of the Rann of Kutch in Gujarat | From the grant made to visual artist Goutam Ghosh

“ I have been on both sides of the grantmaking process at IFA—as a grantee and as an evaluator. Rather than be an overbearing patron, IFA acts as a true collaborator through the grantmaking process: working with the applicants often from the germination of an idea to its formulation as a project, guiding it through its fruition, and even lending a helping hand in dissemination. Scholars and practitioners in the arts are notoriously erratic, and the non-bureaucratic approach of IFA is particularly friendly.

AR Venkatachalapathy
Historian and Translator | Arts Research
Evaluation Panel Member, 2018-19

GOUTAM GHOSH
Nabadwip, West Bengal
Rs 4,00,000 over one year and six months

For research to study the interlinked imaginaries of time—geological, mythological, and science-fictional—as they are expressed in the desert landscape of the Rann of Kutch. The project will investigate how the geological and the mythological narratives shape and alter the cultural geographies of the imagined science-fictional future. The outcome will be a physical and digital book with text containing photographs and artworks, two short educational animated films depicting the fictional landscape of the Rann of Kutch, and a website that will host the research data.

“ IFA मात्र संस्था नहीं परिवार है जिसका सदस्य बनने का मेरा शानदार अनुभव रहा। दो दिन में यहां बहुत कुछ सीखने को मिला। पहली बार महसूस हुआ कि शोध को महत्त्व देने वाले लोग व संस्थाएं भी भारत में हैं जो सही दिशा में काम कर रहे हैं। IFA शोध कार्यों के लिए सिर्फ ग्रांट ही नहीं देता बल्कि गुणवत्तापरक शोध के लिए माहौल भी देता है। जिसमें शोधार्थी के पास कार्य करने की पूरी आजादी होती है।

IFA is not just an organisation, it is a family that I have had a great experience being a member of. I learnt a great deal in two days at the Grantee Orientation meeting at IFA. For the first time, I felt that in India there are people and organisations who value research and are working in the right direction. IFA not only gives grants for quality research but it also provides a free and conducive atmosphere for researchers to work in.

Nirmala
Researcher and Grantee | Arts Research

GOWHAR YAQOOB
Srinagar, Jammu and Kashmir
Rs 3,99,500 over one year and six months

For research to study the ways in which poets and rebels contemplate the question of the self through idioms of ‘love’, in the current sociocultural and political context in Kashmir. By exploring the plurality of love depicted through images and literary expressions, the project will focus on the works of two poets—Agha Shahid Ali and Rahman Rahi—and visuals of the rebel Burhan Wani. It will attempt to delve into the ways in which the discourse on love in literary sources and political practices could be employed in writing the cultural history of contemporary Kashmir. The outcome will be an essay and a photo-essay.

S BHARAT
Ghaziabad, Uttar Pradesh
Rs 3,27,000 over one year and six months

For research on the soundscapes of the annual pilgrimage—Kanwar Yatra—where predominantly male devotees of Shiva undertake an arduous trek to ceremonially transport water from the Ganga at Haridwar to various Shiva shrines across North India. Through an ethnographic engagement with the Yatra, this project will focus on its auditory dimensions to explore the ecology of religiosity and popular culture. It is an attempt to understand religious practices and formation of identities in current times. The outcome will be an essay combining theoretical insights and ethnographic data.



“ The IFA support came as a boon to this project. Apart from my urge to tell a story, it needed the financial and emotional backing of a specialised team that believes in it. Meeting the team at IFA, seeing their warmth and optimism made me first deal with my own vulnerabilities about expressing myself. There are hiccups in trying to document the lives of the women and children affected by their social environment but there are also the small joys of becoming less fearful about addressing its frailties. The effort is to give it a place in time that warrants the dignity of being understood.

Manish Gaekwad
Reporter and Grantee | Arts Research

Reflection of abandoned houses and temples
from the banks of Jhelum in Habba Kadal, Srinagar | From the grant made to researcher Parshati Dutta



PARSHATI DUTTA
Gurgaon, Haryana
Rs 4,00,000 over one year
and six months

For research to study the significance and interrelationship of cultural heritage and conflict in Kashmir. The project aims to understand how heritage impacts the identities and values of communities in times of conflict. The outcome will be an essay and an interactive installation with audiovisual recordings from the field and stills of the mapped heritage sites.



A scene from a documentary film on the artistic legacy of the Gond Pradhan artist Jangarh Singh Shyam | From the grant made to filmmaker Tushar Madhav

TUSHAR MADHAV
Mumbai, Maharashtra
Rs 4,00,000 over one year and six months

For research towards a documentary film on the artistic legacy of the famous Gond Pradhan artist Jangarh Singh Shyam. The project will critically examine the artistic evolution that was spurred by Jangarh's inventive artistic style, when the Gond Pradhan community moved from its traditional musical practices towards a modern, urban tradition of visual arts practice in Bhopal. Through an art-historical inquiry into the genesis and propagation of this shift, the project aims to explore the 'urban' fetish for the 'tribal' as the city continues to subsume a subaltern tribal identity into its cultural landscape. The outcome will be an audiovisual documentation of interviews with the artists and experts, a short video, and working drafts for the script for the documentary film.



AJAY KRISHNAN
Bangalore, Karnataka
Rs 3,99,800 over one year and six months

For a series of interviews with Girish Karnad on his work as a playwright. The project aims to examine Karnad's journey in playwriting and experiments with structure, idiom, language, storytelling modes, and the various other issues of form and craft that he has worked with. The outcome will be a manuscript for a book and an online platform for sharing the audio interviews.

(This grant was amicably cancelled based on reasons mutually agreed upon by the Grantee and IFA due to unavoidable circumstances. IFA reserves further comment on this subject.)

ARTS PRACTICE

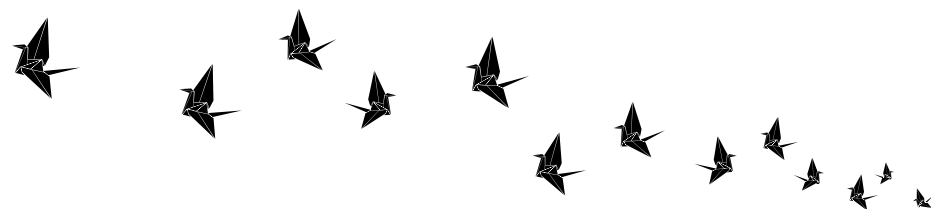
This was the fifth year of the Arts Practice programme. We received over 250 proposals from across geographical regions, covering a range of artistic disciplines and themes. We spent a significant amount of time discussing and developing these proposals. More proposals reached advanced stages of evaluation this year than they did last year. We closed the year with 12 grants which covered the areas of film, animation, video art, theatre, puppetry, sound, literature and photography.

Some of these projects attempt to broaden the understanding of personal experiences and local histories, while others delve into the philosophical dimensions of art and cultural practices.

While some projects are breaking new ground in nascent disciplines such as sound, others challenge the boundaries between truth and fiction, and between personal experiences and grand narratives. Collectively, these projects engage in critical enquiries about gender, identity, power, ecology and language. A couple of projects continued to build on works we have enabled in the earlier years: the creation of the first Foundation Course for puppetry in India, and enabling renewed research and practice in the field of archaeoacoustics.

Many of the grants reflect our continued effort to work with varied language contexts and communities. For instance, we supported, for the first time, a feature-length film in Khasi. Another project that received a grant was the performance *Rakshas* that engages with multiple registers of Hindi. Our grantees for this year work in Kerala, Meghalaya, Himachal Pradesh, West Bengal, Maharashtra, Karnataka and Delhi.

More than half of our grantees are engaging with communities in multiple ways. They also attempt to explore a new vocabulary of expression that serves as a medium, identity and resistance, within each of their practices.



A scene from a puppet performance | From the grant made to puppeteer
Ranjana Pandey | Image credit: Adeeb Anwar



ARTS PRACTICE: GRANTS

BIKRAM GHOSH

New Delhi, Delhi

Rs 5,00,000 over five months

For the creation of a play based on Russian playwright Yevgeny Schwarz's *The Dragon*, in multiple spoken Hindi languages. The play examines notions of human agency, gender, power, narrative, love and collective action in the context of self-determination and the individual's relationship with the world. It is designed as a lightweight, durable and cost-effective mobile spectacle aimed at Hindi-speaking audiences. The outcome will be a performance.

UMASHANKAR MANTRAVADI

Bangalore, Karnataka

Rs 3,39,000 over one year and six months

For workshop expeditions with students to three archaeological sites. These workshops will attempt to disseminate the knowledge of archaeoacoustics tested successfully in an earlier project supported by IFA. The outcome will be three workshops.

A scene from the opening show of *Rakshas* by Tadpole Repertory at Oddbird Theatre, Delhi | From the grant made to actor and director Bikram Ghosh



A scene from a film project on the experiences of women police officers | From the grant made to film practitioner and video artist Pallavi Paul



“Receiving an IFA grant has activated this long-term research project *we are opposite like that* in a way that has allowed me to collaborate with some fascinating knowledge centres and sources, from the National Centre for Polar and Ocean Research, Goa to experts and practitioners. While it is always challenging to predict an outcome and then surrender to the piece as it shifts in scale and morphs in ambition, IFA has been consistently supportive and understanding of the intuitional aspect of developing an artwork.

Himali Singh Soin
Artist, Writer and Grantee | Arts Practice

PALLAVI PAUL
New Delhi, Delhi
Rs 5,00,000 over one year

For a film on the experiences of women police officers from the batch inducted in 1976 from Delhi. The project focuses on questions around the power of the state, gender, body and empowerment, while presenting an intimate portrait of the undocumented history of labour and empathy within the police force during Emergency. The outcome will be a film.



A still from the film *Lorni—The Flaneur* | From the grant made to filmmaker and musician Wanphrang Diengdoh

“*Daughters of Scheherazade* is born out of the desire to be very close to the experience of women and at the same time remain far removed from the experiential accounts and observable reality. I think these contradictory impulses placed the project in a precarious situation which is seldom understood or supported in Indian contexts. As a project concerned with the loss and recovery of voice in gendered experiences, I must say support from IFA literally gave voice to this project. I wish to use this work as a launch pad to initiate a number of discussions around the way we practise both psychology and feminist art in India.

Ranjini Krishnan
Researcher, Screenwriter and Grantee | Arts Practice

WANPHRANG DIENGDOH
Shillong, Meghalaya
Rs 5,00,000 over one year

For the creation of a feature length fiction film titled *Lorni—The Flaneur*. The project attempts to question the formation of Khasi identity, challenges the aesthetics and language of mainstream commercial cinema and poses an alternative to the industrial model of revenue in favour of indigenous experimental filmmakers. The outcome will be a film.

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

For the creation of a book on a series of fictional mythologies based in the Polar Regions with Ice as its protagonist. Addressing the politics of ecology, language, and perspectives from the global south, the project will present Ice as an agent of resistance against European colonialism and techno-capitalist greed for natural resources from the poles. The outcome will be a book and a series of performances.

JYOTI DOGRA
Mumbai, Maharashtra
Rs 5,00,000 over ten months

For the creation of a performance piece that explores the idea of the ‘black hole’ in the realms of science, philosophy and the personal. Exploring connections between consciousness and astrophysics, and the objective nature of science and the subjective nature of being, this work seeks to blur the boundaries and link the outer and the inner cosmos, by interweaving personal narratives and scientific theories. The outcome will be 14 shows of the performance, including the premiere.



A scene from the performance of *Black Hole* | From the grant made to theatre actor Jyoti Dogra





A still from *Daughters of Scheherazade*, a video project portraying the 'wedding night' as a cultural practice | From the grant made to researcher and screenwriter Ranjini Krishnan | Image Credit: Jijo Abraham

“ I feel *Project '76* will be an extremely important landmark within my practice. This will be the first time that I try and explore the connections between my personal history and that of public institutions. IFA is the ideal support system for a project that needs quiet observation, empathy and critical pressure at the same time. Their stress on accountability without interfering in the conceptual stage is a very rare and precious form of engagement. The challenges faced by the project are both logistical and conceptual in nature and the only way to deal with them is through the rigour of research and establishing contacts on the ground. I hope this project can begin a fresh debate around public institutions, questions of memory and urban forms of violence.

Pallavi Paul
Film practitioner, Video Artist and Grantee | Arts Practice

RANJINI KRISHNAN
Ernakulam, Kerala
Rs 5,00,000 over one year

For the creation of an experimental video art piece to be included in an installation. Drawing from experiences of women from Kerala in the nuptial chamber, the video will try to address the psychic significance of the 'wedding night' in their lives. It will push the boundaries between the academic and artistic realms of cinema, art and psychology. The outcome will be a 15-to-20-minute experimental video.



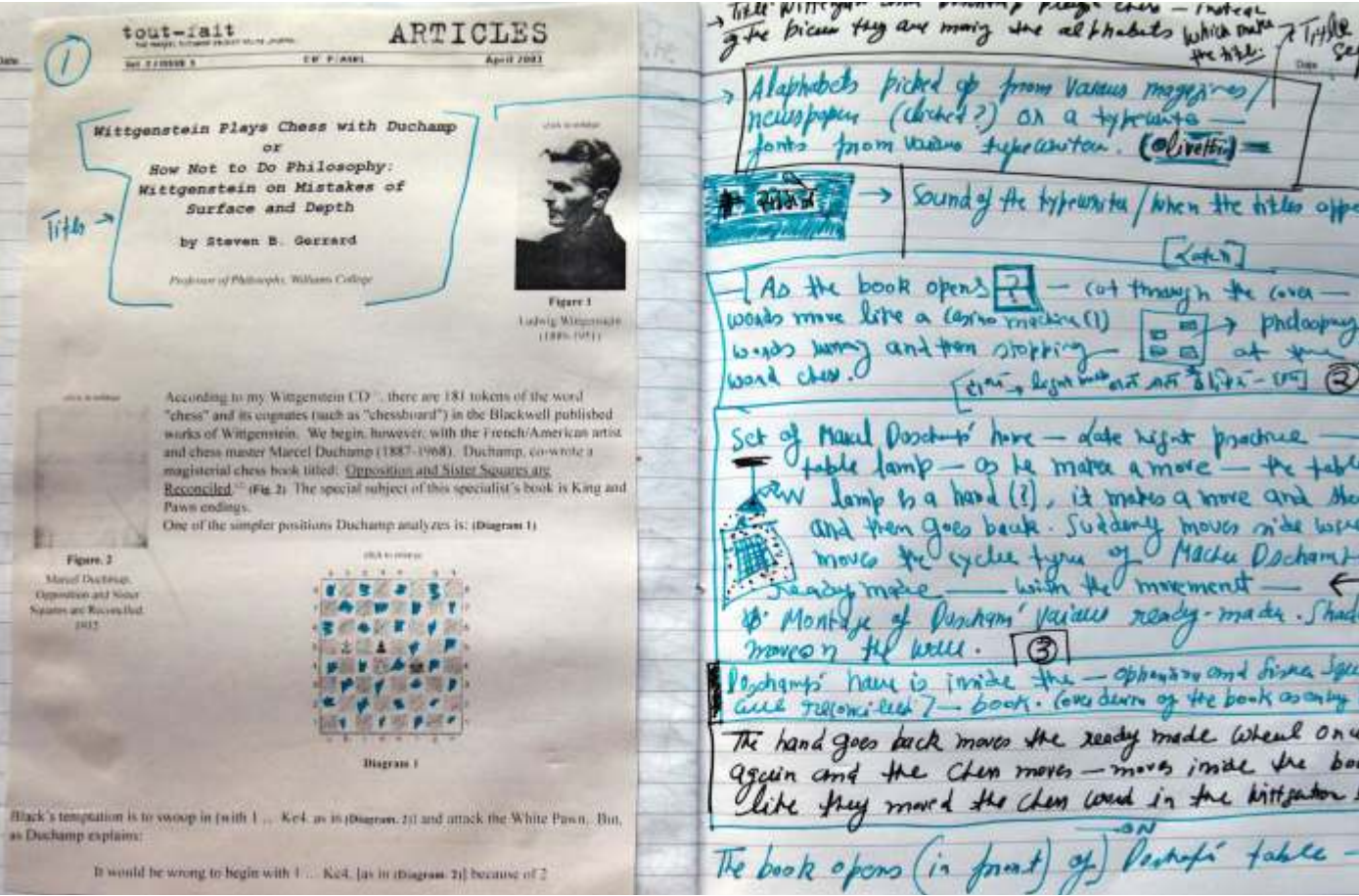
A photograph of a honey collector who was left with a mark from a tiger attack while collecting honey from the Sundarban forest | From the grant made to photographer Soumya Sankar Bose

ISH SHEHRAWAT
New Delhi, Delhi
Rs 5,00,000 over eight months

For the creation of an audio installation, following research on Indian classical music and geometrical principles. Borrowing on Michel Foucault's theory of Heterotopology, the project aims to challenge the listening practices of Indian classical music based on performance and improvisation, by spatialising recorded and composed sounds. The outcome will be two installations, one live performance and one final presentation on the installations and the research.

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

For the making of a photo-book, artistically representing the massacre of Marichjhapi, 1979. The project aims to question the boundaries between documentary and staged photographs, while creating awareness about a historical event, the traces of which have been systematically erased. The outcome will be a book containing staged photographs, eyewitness portraits, archival materials and three essays.



Annotations of Steven B Gerrard's *Wittgenstein Plays Chess with Duchamp* or *How Not to Do Philosophy:Wittgenstein on Mistakes of Surface and Depth* for a screenplay | From the grant made to filmmaker Amit Dutta

“ The film *Lorni—The Flaneur* definitely marks a new wave of filmmaking in the region firmly rooted in a DIY philosophy and informed by the reality of a contemporary time and space. There are also discussions that a Filmmaking Policy of Meghalaya should be framed to cater to the filmmaking pursuits of the people in the region. These are early days but we are hopeful that this film project can open doors and opportunities for everyone involved in it.

Wanphrang Diengdoh
Filmmaker, Musician and Grantee | Arts Practice

AMIT DUTTA
Palampur, Himachal Pradesh
Rs 5,00,000 over one year and six months

For the creation of a mixed-media animation film based on an essay by Steven B Gerrard, titled *Wittgenstein Plays Chess with Duchamp* or *How Not to Do Philosophy: Wittgenstein on Mistakes of Surface and Depth*. The project attempts to push the boundaries of cinema by juxtaposing it with ideas from philosophy, visual art, chess, mathematics, geometry, linguistics and psychology. The outcome will be a 15-minute animation film.

RANJANA PANDEY
New Delhi, Delhi
Rs 6,00,000 over eight months

PRANTIK BASU
Kolkata, West Bengal
Rs 5,00,000 over eleven months

For a foundation course in puppetry that seeks to train professional puppeteers in India. The course comes as the culmination of a series of workshops held with traditional and contemporary puppet masters over the past five years. Drawing upon and building on existing discourse around puppetry, this first-of-its-kind course seeks to create a pedagogic model that contextualises Indian puppetry traditions while offering an overview of puppetry from other parts of the world. The course will be implemented between October 2018 and April 2019.

For the creation of an experimental film that explores the lives of a group of performers of the *Chhau* form from Purulia, West Bengal, going beyond their much-studied practice of using elaborate masks in their performances. The project attempts to study their transformation into mythical characters for the performance as well as trace the shifts and changes in the dance form in recent times. Evocative and slow in nature, the film will be an experiment in cinematic storytelling through folk narratives. The outcome will be a film.



A scene from an improvised Bunraku performance | From the grant made to puppeteer Ranjana Pandey | Image Credit:Adeeb Anwar



ARTS EDUCATION

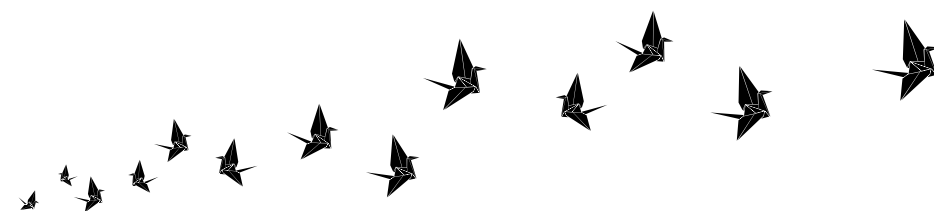
Kali Kalisu (Learn and Teach) continued to partner with schools committed to using the arts to improve their teaching and learning. This past year, while we continued to work in 14 government schools through grantees who are teachers or artists, our work extended beyond school hours to post-school sites such as community centres. Also, we launched the Kali Kalisu programme outside Karnataka with a pilot project in collaboration with Plan India in Rajasthan.

This year, through the efforts of enthusiastic resource persons / grantees, we conducted three teachers' training programmes, and four travelling modules where grantees' work was showcased. We reached out to 353 villages, 662 peer teachers, 15,116 students and 33,236 families, through capacity-building training workshops. Through the travelling modules called 'Kala Yatra', we reached out to 101 villages, 188 teachers, 4,353 students, and 7,922 families.

This year we made 15 grants, of which six were for teachers, eight for artists, and one was given to a school for an integrated arts education programme. Two exposure visits to Bhopal and Ajanta, Ellora and Aurangabad saw 38 grantees interact with and learn from each other, enabling them to view examples of successful integration of sustainable practices in arts communities just like their own.

To further consolidate the impact and reach of Kali Kalisu, the second edition of *Hejje galu* (Footsteps) was also published. It was co-edited by teachers Nagaraj Hudeda and Chitra V, with Kaladhar S continuing as the designer, all of who are our grantees. A 12-episode series of radio interviews with our grantees was broadcast state-wide on All India Radio (AIR), Dharwad. The grantees for these interviews were chosen keeping in mind the diversity of the projects and the regions they come from.

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



Students at a *Kala Yatra* session at Sidlaghatta taluk, Chikkaballapura District, Karnataka, designed to enable grantees to travel and share their arts education projects with different school communities

ARTS EDUCATION: GRANTS



Eighth grade students of the Government Pre-University College in Hanumasagara, Koppala District, Karnataka at a workshop that explores and documents the traditional systems of water management of the region | From the grant made to teacher Kishan Rao Advirao

KISHAN RAO ADVIRAO

Koppala, Karnataka

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

For an engagement with eighth grade students of the High School section of the Government Pre-University College in Hanumasagara village in Koppala district, to explore and document the traditional systems of water management of the region, as well as similar practices in the larger world outside. Students will also attempt to learn the stories of Gullava, the goddess of rainwater, and the associated rainwater harvesting practices that are predominant across these regions of Hyderabad-Karnataka. The outcome will be a series of performances and a publication.

MJ RAJEEVA GOWDA

Chikkaballapura, Karnataka

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

For a series of art-based experiential learning modules at the Kuvempu Centenary Government Higher Primary School, in Cheemangala village in Chikkaballapura district. With many in this region having histories of migration, students will document and analyse their own families' journeys through interviews with community elders. They will also be encouraged to make geographical maps of these journeys to understand their impact on local history. The outcome will be a workbook comprising these stories and maps.



BHARATHI A

Chikkamagalur, Karnataka

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

For an engagement with the first to fifth grade students of the Government Lower Primary School, as well as the other children in Sannakere village in Chikkamagalur district, to better equip themselves to read and write in Kannada. Through explorations of ideas generated from the community, the children will learn stories related to their environment in different languages, community food practices and recipes, and personal stories from people's past experiences, cultures and backgrounds. The outcome will be a publication of the children's writing.

PRASHANTH KUMAR

Mysuru, Karnataka

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

For a wide-ranging engagement with eighth grade students of the Government High School (PUC Section) at Akkihebbalu village in Mandya district to learn the concepts and applications of intimate theatre to develop metamorphic stories based on texts from their curriculum. The outcome will be a performance and interactive sessions with students and community members.



Students explore the concept of intimate theatre at the Government High School in Akkihebbalu, Mandya District, Karnataka | From the grant made to theatre artist Prashanth Kumar





Student performance at the Government Higher Primary School in Papemajalu in Dakshina Kannada District, Karnataka | From the grant made to teacher Prakasha Moodithaya

“ ಸೋಮನ ಕುಣಿತವನ್ನು ನಾವು ಕುಣಿಯಬಾರದು, ಅವರು ಕುಣಿಯಬಾರದು, ಅದೊಂದು ಕ್ರಿಯಾವಿಧಿ, ಆಚಾರ, ಹಾಗೆ ಹೀಗೆ ಎಂಬ ಉಪಾಪೋಹಗಳು ಇದರ ಸುತ್ತ ಸೂಕ್ಷ್ಮವಾಗಿ ಸುತ್ತಿಕೊಂಡಿವೆ. ಸೋಮನ ಕುಣಿತವನ್ನು ಒಂದು ಕಲೆಯಾಗಿ ನೋಡುವುದಕ್ಕಿಂತ ಅದೊಂದು ಕ್ರಿಯಾಚರಣೆಯಾಗಿ ನೋಡುವ ಮನಸ್ಥಿತಿ ಇನ್ನೂ ಇದೆ ಎಂಬುದೇ ನನಗೆ ದೊಡ್ಡ ಸವಾಲು.

When students began exploring the Somana Kunita—a ritualistic dance form of Hassan district in Karnataka—they started to improvise and develop a script based on the stories and characters of this form. They also recited poems from their school textbooks, sung in the style of Sollina Pada, which are the songs sung while performing the Somana Kunita. These activities deepened the students' knowledge and engagement with this practice.

Santhosh DD
Artist and Grantee | Arts Education

PRAKASHA MOODITHAYA
Dakshina Kannada, Karnataka
Rs 1,00,000 over ten months

For a series of arts-based experiential learning modules at the Government Higher Primary School, in Papemajalu village in Dakshina Kannada district. In this project, mathematics will be taught by using theatre techniques and the popular regional form of Yakshagana-Talamaddale. Theatre scripts and riddles will be built around concepts and themes in mathematics. The outcome will be a stage performance in the presence of teachers and community members.



Students communicating images using body actions at the Government Lower Primary School in Muddapura, Karehahalli, Bangalore Rural District | From the grant made to dancer and theatre artist Kavya C

VINOD KUMAR S HIREMATH
Mysuru, Karnataka
Rs 2,00,000 over one year and six months

For an engagement with eighth grade students of the Government High School near Hommaragalli in Mysuru district to explore the various vegetables and fruits of South America that have become part of Indian cuisine. The exploration will draw from *Namma Hotteyalli Dakshina America*, a book written by BGL Swami. Students will be involved in preparing a theatrical script based on short stories from this book, in relation to their science curriculum. The outcome will be a series of performances.

CHANDRAHAS YALLAPPA J
Kalaburagi, Karnataka
Rs 2,00,000 over one year and six months

For an engagement with eighth grade students of the Government Higher Primary School in Kalaburagi to study the paintings, architecture and administration of the Bahmani Sultanate in connection with their social science syllabus. Students will be involved in workshops on line drawing, Urdu calligraphy, and creative writing on the history of the Bahmani Sultanate. The outcome will be a compilation of artworks by students in the form of a book.

KAVYA C
Bangalore, Karnataka
Rs 2,00,000 over one year and six months

For a series of activities related to creative physical movements with fourth and fifth grade students of the Government Lower Primary School in Muddapura Karehahalli village, Bangalore district. This project aims to develop imaginative and innovative skills among students through the exploration of movements and its applications in their language and science curriculum. The outcome will be a series of performances.

MADHUKAR ML

Chamarajanagar, Karnataka

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

For a series of arts-based, exploratory learning modules at the Government Higher Primary School in Gumballi village in Chamarajanagar district, where the students, teachers and the local community become co-learners. The project will bring together three schools of a cluster and engage with students of the eighth grade with two art forms—theatre and puppetry. There will be an attempt to understand the dialogic relationship between these art forms and bring that sensibility into classroom learning through their curriculum. The outcome will be a series of performances.

GANESH PALAVESHMUTTU NADOR

Uttara Kannada, Karnataka

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

For a series of art-based experiential learning modules at the Government Higher Primary School, in Anagoda village in Uttara Kannada district. The project will enable students to trace and document the migration of a wide variety of birds in the Uttara Kannada region. Students will also engage in birdwatching and relate it to their environmental studies curriculum. The outcome will be a publication of short stories, poems and folk songs.

Students creating puppets relating to the stories from their textbooks at Government Higher Primary School in Gumballi, Chamarajanagar District, Karnataka | From the grant made to educator Madhukar ML



Students of the Government Kannada Boys Modern School in Kunigal taluk, Tumakuru District, Karnataka in a theatre workshop | From the grant made to theatre artist Yuvaraja HP

YUVARAJA HP

Ballari, Karnataka

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

“Three to four months into the project, students came out of their shell and expressed themselves more joyfully and openly. For example, I noticed Sheela, a fifth grade student, who is usually reticent and silent. After some time, I came to know that she was supposed to be in the ninth grade but was held back for some reason. Soon, I was happy to notice marked changes in her—she became more responsive and involved in activities, and also displayed potential for and qualities of leadership during group presentations. It is through this endeavour that I wish for many more children to nurture and cultivate curiosity and grow into creative individuals.

Kavya C
Artist and Grantee | Arts Education

For a wide-ranging engagement with students of the Government Kannada Boys Modern School in Kunigal taluk near Tumakuru district to develop a theatre script by exploring the history of their 88-year-old school which brought education to the region. The students will collate stories about the school from alumni, teachers and community members, and also be introduced to the folk dance form Kolata which they will explore through texts in their syllabus. The outcome will be a performance.



Students of the Government Higher Primary School, Dindaguru in Channarayapatna taluk, Hassan District, Karnataka making masks used by practitioners of Somana Kunita | From the grant made to theatre artist Santhosh DD



SYED SADIQ S (RIYAZ SIHIMOGE)
Mysuru, Karnataka
Rs 2,00,000 over one year and six months

For a wide-ranging engagement with eighth grade students of the Government Higher Primary School near Kuvempunagar in Mysuru district to learn playback theatre and its applications through texts in their syllabus. Students will be exposed to this interactive and improvisational form of theatre that will enable them to build arguments and dialogues around various themes and ideas. The outcome will be a series of performances.

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

For a wide-ranging engagement with fourth to seventh grade students of the Government Higher Primary School in Dindaguru village in Hassan district with a local folk art form Somana Kunita—a ritualistic masked dance, prevalent in this region. The students will train in this form through workshops and apply it in the texts in their curriculum. The outcome will be a performance in the presence of school staff and community members.

**THE MALENADU EDUCATIONAL
AND RURAL DEVELOPMENT SOCIETY**
Uttara Kannada, Karnataka
Rs 3,11,000 over one year
Principal Investigator: LM Hegde

For an engagement with students and staff of Chandana English Medium School, run by The Malenadu Educational and Rural Development Society, in Narebailu, Uttara Kannada district, Karnataka to explore learning possibilities by integrating community knowledge and their art practices into classroom pedagogies. Under the guidance of Sukri Bommanagowda, an elder of the Halakki Vokkaliga community who is one of the custodians of their tradition, students will be encouraged to connect with and learn from the community through a series of activities such as documenting, discussions, field trips, and interviews. The outcome will be a series of exhibitions and performances, and a publication of creative writing by the students.

Students at a session connecting them to the topics on environment in their textbooks at the Government Higher Primary School in Aaladahalli, Shivamogga District, Karnataka | From the grant made to theatre artist Annappa H Ontimaalagi

ANNAPPA H ONTIMAALAGI
Shivamogga, Karnataka
Rs 1,00,000 over one year and six months

For a series of arts-based experiential learning modules at the Government Higher Primary School in Aaladahalli village in Shivamogga district. The project will involve students across classes in various visual and theatrical activities centred on the lakes in and around the region. The students will also map these lakes. The outcome will be a series of performances and a group discussion titled *Beladingalalli Kereyangaladi* (Activities around the lake on a full moon night).





Photograph of a man who escaped police firing at Marichjhapi by swimming through the river Kumirmari and settled at Ballabpur, a village near Ichamoti River in West Bengal | From the grant made to photographer Soumya Sankar Bose

ARCHIVAL AND MUSEUM FELLOWSHIPS

This year we awarded eight fellowships in collaboration with five host institutions—two museums and three archives. They are: the Goa Chitra Museum together with Goa Chakra and Goa Cruti, the Barpeta District Museum in Assam, the Centre for Studies in Social Sciences, Calcutta (CSSSC), the Saptak Archives in Ahmedabad and the Raman Research Institute in Bangalore.

This year also saw the culmination of ten fellowships made in previous years.

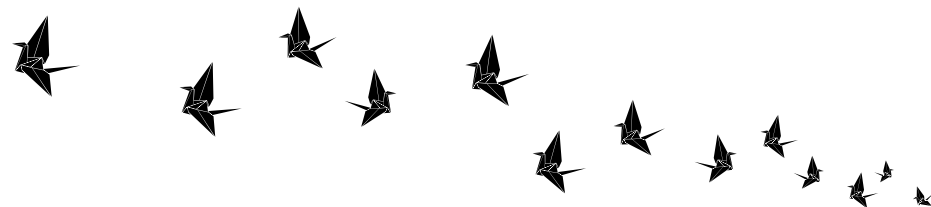
Three exhibitions—Shubhasree Purkayastha’s *Brahmanising the Brahmaputra: The Divine Feminine in Pre-Ahom Assam*, Desire Machine Collective’s *Museums are Closed at Night* and Sayantan Maitra Boka’s *Interpreting Space: Naga Realm*—were held at the Assam State Museum in Guwahati.

Bhavin Shukla’s exhibition *Delhi Dialogues* opened in Delhi and travelled to Ahmedabad. This exhibition explored the city of Delhi and its people through photographs from the 1930s to the 1990s. Koyna Tomar constructed a comprehensive website for the Delhi Visual Archive at Centre for Community Knowledge, Ambedkar University, Delhi. Sirisha Indukuri’s exhibition *Mapping Dewan Deodi* and walks exploring areas in the old city of Hyderabad; and Shikha Pandey’s jigsaw puzzle *Block by Block* which recreated the original Munn Maps as an interactive board game, were presented at the Krishnakriti Festival 2019 in Hyderabad. Hansa Thapliyal and Jayachandra

Verma’s *Science in Theatre-Maya Bazaar* was performed by 35 children of Surabhi theatre, Hyderabad at the Visvesvaraya Industrial and Technological Museum (VITM) in Bangalore. Also at the VITM was Anupama Gowda and Pavan Kumar’s exhibition based on the history of communication technology, *Talking Devices*. Alice Agarwal’s year-long engagement at the Archaeology Museum in Deccan College, Pune, ended with the exhibition *The Story of You*.

The Archival and Museum Fellowships initiative was reviewed by an external evaluation panel comprising Rustom Barucha, Naman Ahuja, Joyoti Roy and Shuddhabrata Sengupta. The reimagined and redefined Archival and Museums Fellowships initiative, now called the Archives and Museums programme, will be launched in April 2019.

This initiative is made possible with support from Tata Trusts.



A scene from an exhibition held at Kankaria Lake Front in Ahmedabad | From the fellowship made to architect and academic Bhavin Shukla



ARCHIVAL AND MUSEUM FELLOWSHIPS

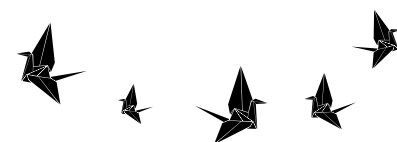


Archival material stored at Raman Research Institute library in Bangalore | From the fellowship made to architect and urban designer Ramya Ramesh

In collaboration with the Raman Research Institute in Bangalore: The Raman Research Institute (RRI), Bangalore, founded by Nobel Laureate Sir CV Raman, houses more than 5,000 historical photographs, handwritten letters, artefacts and instruments that Professor Raman used in his lifetime. It was founded by him in 1948 in Bangalore and after his demise in 1970, RRI was restructured in 1972 to become an aided autonomous research institute. The mandate of the Institute is primarily research in basic sciences in select areas of Astronomy and Astrophysics, Light and Matter Physics, Soft Condensed Matter Physics, and Theoretical Physics.

RAMYA RAMESH
Ahmedabad, Gujarat
Rs 2,00,000 over seven months

For research that will lead to a permanent display of archival material at the Raman Research Institute. The outcome will involve the designing of the exhibition space and curating a permanent display that will both accommodate and showcase the material from the past, together with current research that is underway in the Institute.



The mask collection at Barpeta District Museum in Assam | From the fellowship made to anthropologist Dhiraj Neog

In collaboration with the Barpeta District Museum in Barpeta, Assam: The Barpeta District Museum in Assam, established in 1987, houses more than 450 artefacts including a number of objects from the *satras*. *Satras* can be described as Neo-Vaishnavite monasteries that also served as important sociocultural centres for the Assamese society. Barpeta is known as the heritage town of Assam because of its unique Neo-Vaishnavite cultural-religious heritage of a sect that was founded by Srimanta Sankardeva in the 15th and 16th centuries.

DHIRAJ NEOG
Guwahati, Assam
Rs 2,00,000 over seven months

For research that will lead to a permanent exhibition at the Barpeta District Museum. The outcome will be an inventory of the objects in the collection, a catalogue with brief descriptions, and a permanent exhibition that will be designed and curated to showcase the objects in an engaging and informative manner.





Kitchen Scene from the Goa Chitra Virtual Reality Experience at Goa Chitra Museum in Goa | From the fellowship made to art historian Aparajita Bhasin | Image Credit: Quicksand Design Studio



My Archival and Museum Fellowship with the Raman Research Institute has opened up several avenues for exploration in research-led design. It has given me space to reflect on my own architectural practice and plan my future endeavours in the field. It has opened my eyes to the world of archives and history, especially institutional history, which requires a sharp, yet sensitive lens of interpretation and representation. It is extremely difficult to find a project as rich as this without the support of IFA.

Ramya Ramesh

Architect and Fellows | Archival and Museum Fellowships



In collaboration with the Goa Chitra Museum in Goa: The cluster of three museums—Goa Chitra, Goa Chakra and Goa Cruti—narrates the history of Goa through objects, texts and oral histories that have been collected from older members of the community. It was founded by Victor Hugo Gomes, who threw open the doors of his first museum, Goa Chitra in 2009. The museums have invested in several community and outreach programmes that regularly bring in a variety of audiences to the museum through the year.



Freshly Ground, pencil and water colour on paper | From the fellowship made to artist Lina Vincent
Image Credit: Kausalya Gadekar



APARAJITA BHASIN

Bardez, Goa

Rs 2,00,000 over nine months

For research that will document, disseminate and make accessible, knowledge about objects in the collections through digital and immersive media. Mobile applications created around the collection will attempt to not only extend the reach of the museum, but also engage and educate a younger generation steeped in technology and social media. The outcome will be augmented reality workshops, mobile apps and an exhibition of the content created during the workshops.

LINA VINCENT SUNISH

Bardez, Goa

Rs 2,00,000 over nine months

For research that will unravel stories about 15 iconic objects from the museum's collections. Using objects as the point of departure, the project attempts to make visible the many layers of narratives around them through engagements with a diverse range of people that includes experts in the field, artists, anthropologists and children. These stories hope to reveal not only the historic and contemporary significance of the objects but also the material, aesthetic and human histories around them. The outcome will be mobile exhibitions where select objects can be exhibited outside the museum space, gallery walks, children's workshops, repair cafes, sound and light projections, performances, talks, and demonstrations by craftspersons.



When regional and marginal museums such as the Assam State Museum, Guwahati are given support and opportunities by a pioneering institution such as IFA, it encourages an environment wherein conversations and an exchange of ideas and skills from different cultures are nurtured. Such museums are otherwise often beyond the purview of larger institutions and IFA helps build a network of colleagues across geographical and cultural boundaries. This has encouraged a more meaningful community participation and brought valuable insights in the context of art and culture.

YS Wunglengton

Director of Museums, Assam | Collaborator, Archival and Museum Fellowships

In collaboration with the Saptak Archives in Ahmedabad:

The Saptak Archives formally began in 2004, although in spirit it has been in existence since the 1980s when the founders began putting together the collections of Hindustani music in their personal capacities. The Saptak Archives in Ahmedabad has over 20,000 recordings of vocal and instrumental Hindustani Music exponents from various gharanas, traditions, and styles. This includes rare and valuable heritage recordings painstakingly pulled together from various sources, recordings of over 30 years of the Saptak Annual Festival of Music, and music from the other events that Saptak organises every year.

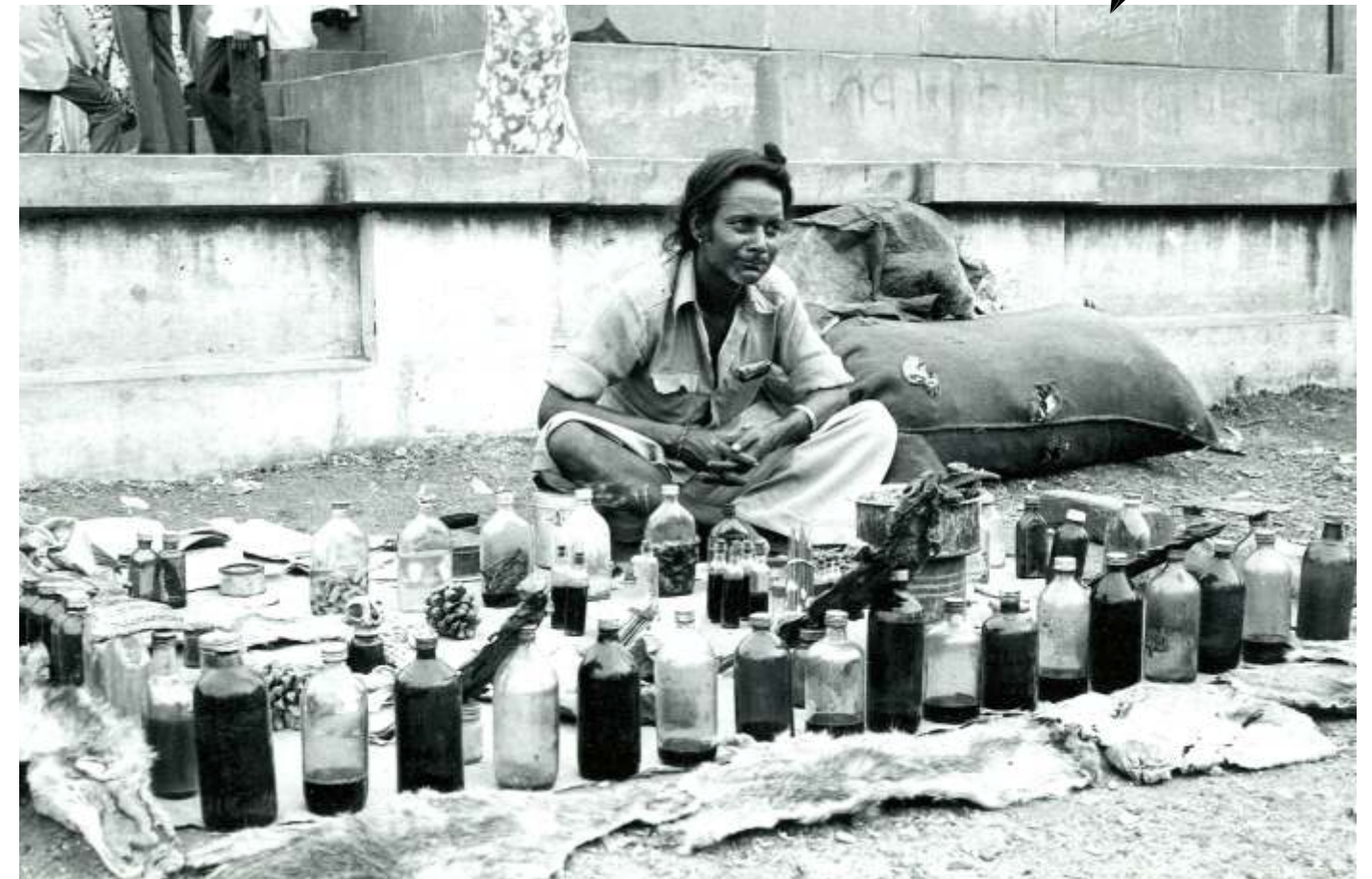
RADHIKA JOSHI RAY
Bangalore, Karnataka
Rs 2,00,000 over one year

For research towards documenting the journey of the Jaipur-Atrauli gharana, one of the 'newer' gharanas of Hindustani Music founded by Ustad Alladiya Khan. Despite being a recently developed style of singing, there is no written record of the lyrics or notation of these musical pieces. The outcome will be a compilation of ragas including the notations, lyrics and technical details of raga-swaroop that are a specialty of this gharana, presented as a book, CD or website. And an exhibition on the emergence of the Jaipur-Atrauli gharana; audio-visual presentations on the life and music of select musicians; guided listening sessions on ragas and compositions of this gharana; and a live concert by the Fellow herself displaying the gayaki of the gharana.



SMIT DHARIA
Mumbai, Maharashtra
Rs 2,00,000 over one year

For research with the Saptak Archives that will make available the forgotten recordings of celebrated exponents of Hindustani Music through audio/video podcasts. Each 40-minute podcast will be about the work of a particular artist, theme, gharana, etc chosen from the recordings at the archives. These podcasts will be of interest to both connoisseurs and new listeners. The other outcome will be 'listening sessions', at the Archives, that will be open to the public.



'Selling Local Medicines and Tonics' from the Chitrabani collection in Kolkata by Santanu Mitra, 1981 | From the fellowship made to researcher Diksha Dhar

In collaboration with the Centre for Studies of Social Sciences, Calcutta (CSSSC):

The CSSSC cultural history archive was started in 1993 primarily to microfilm a series of 19th-and 20th-century Bengali periodicals that were languishing in several library holdings. The archive contains a wide variety of visual materials across genres from this era in Bengal; it includes books, journals, popular paintings, prints, posters, hoardings, advertisements, and commercial art productions. The interest in accessing a parallel body of pictorial and photographic genres from the same region and period led to the forming of a complementary visual archive in 1996, with funding from IFA.

NILINA DEB LAL
Kolkata, West Bengal
Rs 2,00,000 over one year

For research that will focus specifically on the legacy of the Calcutta Improvement Trust (CIT), whose archive was recently acquired by CSSSC. It will study the growth of the city of Kolkata in the years preceding the formation of the CIT, as well as the alterations in succeeding years. The CIT records the urban and municipal history of 20th century Calcutta. The outcome will be an exhibition, seminar, publication, and neighbourhood engagements in different parts of the city.

DIKSHA DHAR
Kolkata, West Bengal
Rs 2,00,000 over one year

For research that will explore the relationship between the city of Kolkata and its citizens, and the many different registers through which the city is experienced. The project will locate Kolkata as a site of both colonial encounter and colonial modernity, and investigate the many mechanisms through which an 'authentic' experience of the city is constructed, distributed and negotiated in the everyday. The outcome will be an exhibition, and other public events around the archive.



PROJECT 560

Project 560 takes its name from the first three digits of Bangalore's pin code. It aims to encourage artists, scholars, institutions and neighbourhoods to engage creatively and critically with the city of Bangalore, IFA's hometown, and by doing so, to encourage citizens to explore and reimagine the city and their relationship with it. After running the programme for two years, it was reviewed in August 2016, rearticulated and relaunched this year. Grants for Project 560 were made in three categories:

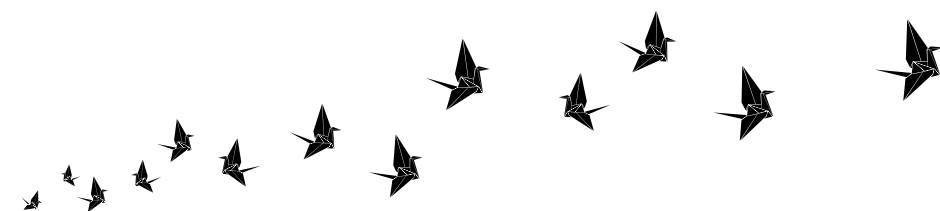
1. *Neighbourhood Engagements*
2. *Arts Projects (Research/Practice)*
3. *Year-long Series of Curated Artistic and Cultural Engagements*

To solicit proposals and deepen audience engagement, we made special efforts to reach out to different neighbourhoods and to diverse artists and audiences. We made four grants out of the 25 proposals we received for Neighbourhood Engagements; three grants out of the 13 proposals for Year-long Series of Curated Artistic and Cultural Engagements; and two grants out of the 19 proposals for Arts Projects (Research/Practice). Grants in the last two categories were made on the recommendations of an external evaluation panel comprising writer and journalist Deepa Ganesh, historian SK Aruni, and writer and poet Amandeep Sandhu.

The grants critically and creatively engage with the largely unspoken narratives, unheard voices and unseen lives of the city. The four Neighbourhood Engagements have also attempted to uncover forgotten stories and neglected pockets of the city and enabled the forming of new relationships between people and their surroundings, all of them leading to bold artistic expressions.

We remain committed to the spirit of curiosity and creativity that is Bangalore.

Grants in the Neighbourhood Engagements and Arts Projects (Research/Practice) categories were made possible with support from Citi India.



Artwork by children with flora and fauna superimposed on the aerial view of Richmond Town | From the grant made to architect and urban designer Sharanya Iyer

PROJECT 560: GRANTS



Dust to Gold, an installation using materials and motifs that are part of the weaving tradition in a neighbourhood garage in Yelahanka, Bangalore | From the grant made to visual and performance artist Smitha Cariappa

Neighbourhood Engagements supports projects that work with the spaces, stories, and people of neighbourhoods in the city.

SMITHA CARIAPPA
Bangalore, India
Rs 25,000 over two months

For an artistic engagement with the community of weavers at Yelahanka. Drawing inspiration from the motifs, instruments of the loom, the culture of recycling and craft practices within the community, the project will explore the various dimensions of existing weaving traditions in the bylanes of the neighbourhood. The outcome will be a live art installation.

PRIYA ANAND
Bangalore, India
Rs 25,000 over two months

For a community project which brings together children from the residential complex of Good Earth Malhar in Kengeri, the nearby labour camp that houses construction workers, and the neighbouring villages, to create maps from their understandings of the neighbourhood. The project will explore ways in which children see their surrounding environment and forge connections with it. The outcome will be a book-reading mela and an exhibition of children's maps of the neighbourhood.



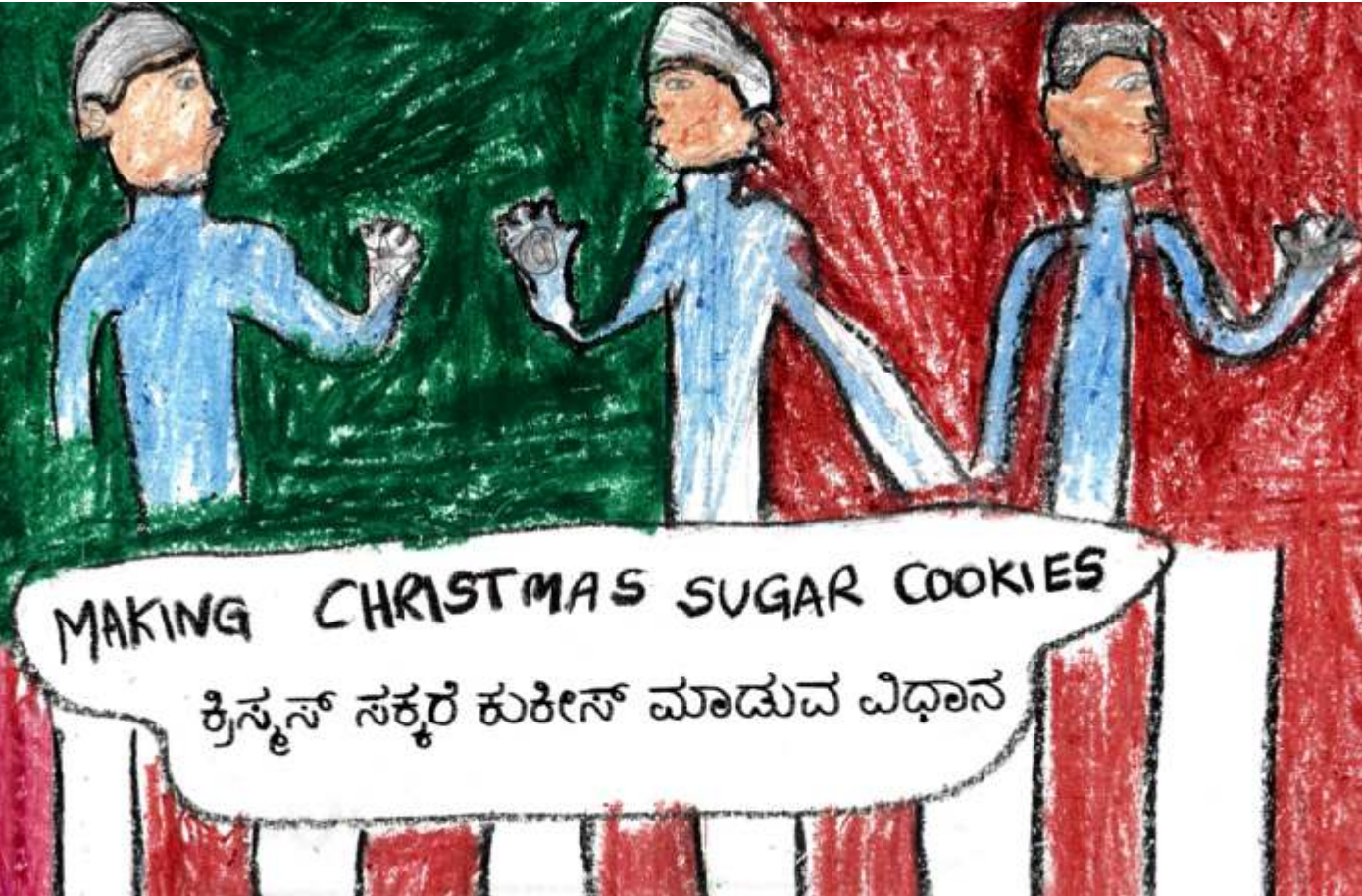
Children introducing themselves at the guided street walk in the neighbourhood of Richmond Town, Bangalore | From the grant made to architect and urban designer Sharanya Iyer

“Often, when an idea germinates, I believe it attracts what it requires to grow and flourish. The Creative Arts Therapy is an experiment that has been able to take shape thanks to support received from many funding organisations. I am grateful to IFA for its sensitive understanding of the process and nuances of the project. Support for projects such as these enables a safe space for adolescent children to creatively express their everyday lives. These illustrations and learnings are published in books that will thereafter be made accessible for other children through libraries across the country.

Pallavi Chander
Creative Arts Therapist and Grantee | Project 560

SHARANYA IYER
Bangalore, India
Rs 25,000 over two months

For an exploration of the history of Richmond Town. Involving a group of mothers and children, the engagement seeks to uncover the narratives around the names of five specific streets in the neighbourhood through research and interviews with residents. The outcome will be a guided walk and an exhibition of children's artworks showcasing the history of each street.



A page from a recipe book by members of the Buguri Community Library in MGR Colony, Banashankari, Bangalore | From the grant made to creative arts therapist Pallavi Chander

PALLAVI CHANDER
Bangalore, India
Rs 25,000 over three months

For sharing, through artistic practices, an arts-based therapy intervention by the children of the MGR Colony in Banashankari. The adolescent residents and participants of the Creative Arts Expression programme of the Buguri Community Library will share their experiences in a year-long engagement with this intervention. The project seeks to take their learnings to members of the Buguri Library community in Bangalore and Mysore. The outcome will be books, performances, talks, an exhibition, and cooking sessions.

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

LEKSHMI MOHAN R
(NOW KNOWN AS SUNIL MOHAN)
Bangalore, India
4,00,000 over six months

For the creation of a performance based on the life and times of ‘Begum’ who lived in a prime locality in Bangalore in the 1980s. Drawing on a collection of oral narratives and through a series of workshops, the play will theatrically imagine and reconstruct the character of Begum and her space which nurtured various working class communities. In the larger context, the play seeks to explore the hitherto undocumented and neglected history of transgender people in Bangalore.

“*Bevaru* which means sweat in Kannada is not a new idea, and we hope to share labour histories, experiences and ideas of workers in the city through creative practice. Our focus is on the woman workforce in Bangalore, namely, sex workers, garment workers, powrakarmikas (municipal workers who sweep) and domestic workers. Through this project, we hope that the public becomes more aware of the workforce that keeps the city alive, the stakes involved, and the structures of power that systematically invisibilise labour. It is quite special that an arts grant has given us the opportunity to present this work in the public realm. We hope that the subterranean voice of the city emerges from the peripheries, loud and clear, free and fearless, anonymous but resounding.

Ekta Mittal
Researcher, Facilitator and Grantee | Project 560

GAYATHRI IYER
Bangalore, India
Rs 4,00,000 over one year

For research on the life and times of devadasi Venkata Sundara Sani who lived in the early 20th century in Bangalore and is associated with the Halasuru Someshwara temple. Through an in-depth study of her life and work, this project seeks to acknowledge and engage with the largely ignored temple and devadasi traditions of Bangalore and their rich contributions to the fields of music, dance and other arts. The outcome will be a research paper and a performance.



Gayathri Iyer dancing at Halasuru Someshwara Temple taking inspiration from sculpture and the text of the Rasika Jana Manollasini | From the grant made to dancer Gayathri Iyer | Image Credit: Shubha Iyer



Year-long Series of Curated Artistic and Cultural Engagements is aimed at non-profit organisations or individuals on behalf of a registered non-profit organisation, to curate a year-long series of artistic and cultural engagements that reflects upon, asks questions of, and / or offers multiple imaginations of the city.

EKTA MITTAL
Bangalore, India
Rs 6,00,000 over one year

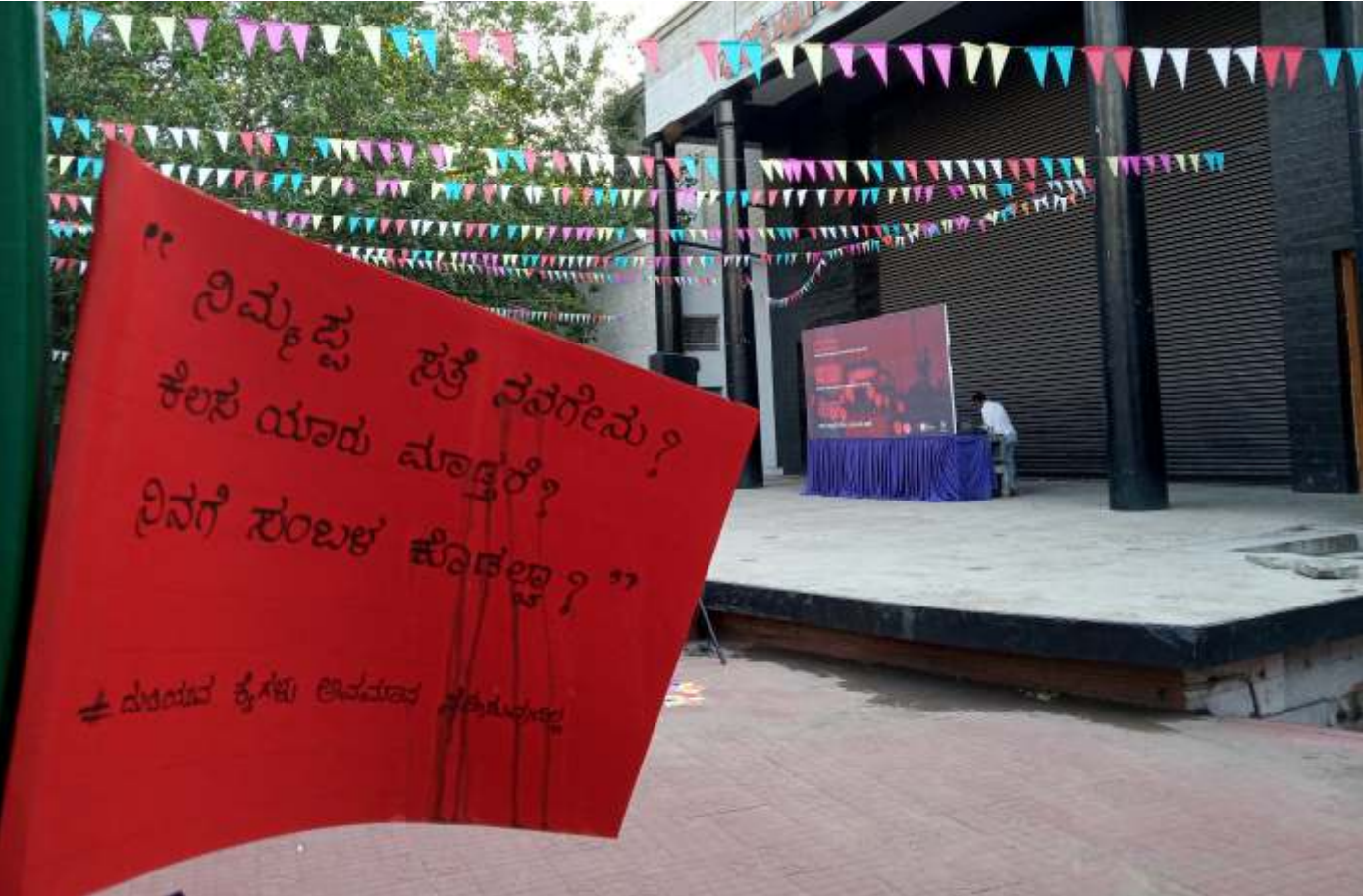


For a series of curated artistic and cultural engagements in Bangalore to make subterranean and invisible labour in the city visible again in discourse and practice. Through Maraa, a media and arts collective, the projects aims to facilitate opportunities for labourers to engage with the arts and culture in the city. The outcome will be 8 to 10 engagements across the city that will include talks, walks, film screenings, musical performances, an art exhibition, games and two editions of a zine through the year.

FIELDS OF VIEW
Bangalore, India
Rs 6,00,000 over one year
Principal Investigator: Bharath M Palavalli

For the building of a game that will engage diverse groups of Bangaloreans to explore multiple narratives of the city. Through engaging people in game-sessions, the project aims to question ‘standard’ narratives and understand how people’s personal stories shape larger tales of the city. The outcome will be six game sessions through the year at various public places in Bangalore and a persistent artefact that documents the multiple narratives.

Setting the stage for *The Variety Show and the Launch of the Bevaru Newspaper* organised by Maraa, a media and arts collective, at Samsa Open Air Theatre in Bangalore | From the grant made to researcher and filmmaker Ekta Mittal



A walk by members of Aravani Art Project carrying the Goddess Yellama in the streets | From the grant made to community artist and documentary photographer Poornima Sukumar | Image Credit: Supriya Suriyanarayanan

“ Research on the devadasi temple traditions of Bangalore is practically non-existent and there are very few resources that can aid in this endeavour. The dedicated IFA team had the clarity and vision to support my project, which is decidedly difficult and subversive. The grant process was simple, and their enduring commitment to my research is encouraging to me as a young scholar and dancer. This project has introduced a revolutionary interdisciplinary approach in ethnochoreology, textile research, temple history and illustrated academia, resulting in a paper and a dance production. It is clear that IFA is a change maker in the arts.



Gayathri Iyer
Dancer and Grantee | Project 560

POORNIMA SUKUMAR
Bangalore, India
8,00,000 over one year



For a series of curated artistic and cultural engagements in Bangalore that explore the city through the lives and perspectives of the transgender community, which has formed the Aravani Art Project collective. The grant enables the community to delve into the history of trans culture in the city and represent their relationships with their neighbours and neighbourhood spaces to trace their journeys through acceptance, understanding, building families and finding love. The outcome will be 10 to 12 engagements across the city that will include music and dance performances, a photography exhibition, painting, storytelling, theatre, games, installation, walks and talks through the year.

THE IFA ARCHIVE

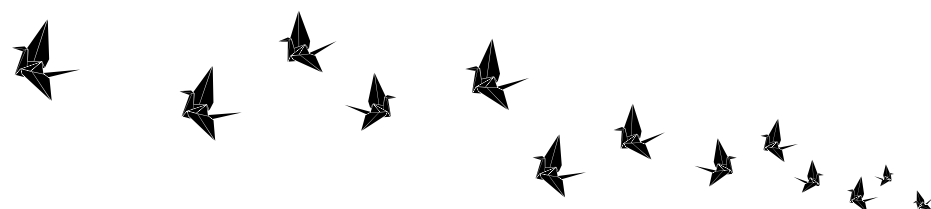
When IFA completed its 20th year of grantmaking in 2015, The IFA Archive project was initiated to celebrate this milestone. With time, the archive will hold all the physical and digital material that our grantees create and also chronicle our journey as an independent grantmaking organisation. We hope it will become a space for artistic, curatorial, and scholarly interventions.

The IFA Archive was publicly launched on October 25, 2018, at and in partnership with the Goethe-Institut / Max Mueller Bhavan, Bangalore by Aarti Lohia (on behalf of the Lohia Foundation) who supported the initiative from the very start. The online archive, accessible at theifaarchive.org, was digitally launched with material from the grants made in 2011 and 2012. The launch event featured Kafeel Jafri, a Dastangoi artist from Bangalore who presented *Dastan ek Talib ki* (Story of a Seeker), using stories from the archive; and a performance by the Sarjapur Blues Band. IFA travelled to Hyderabad with the same Dastangoi performance to present *Afterlife of Memories: The IFA Archive*, as part of Stage Talks at The Hyderabad Literary Festival in January 2019, which included a presentation on the archive.

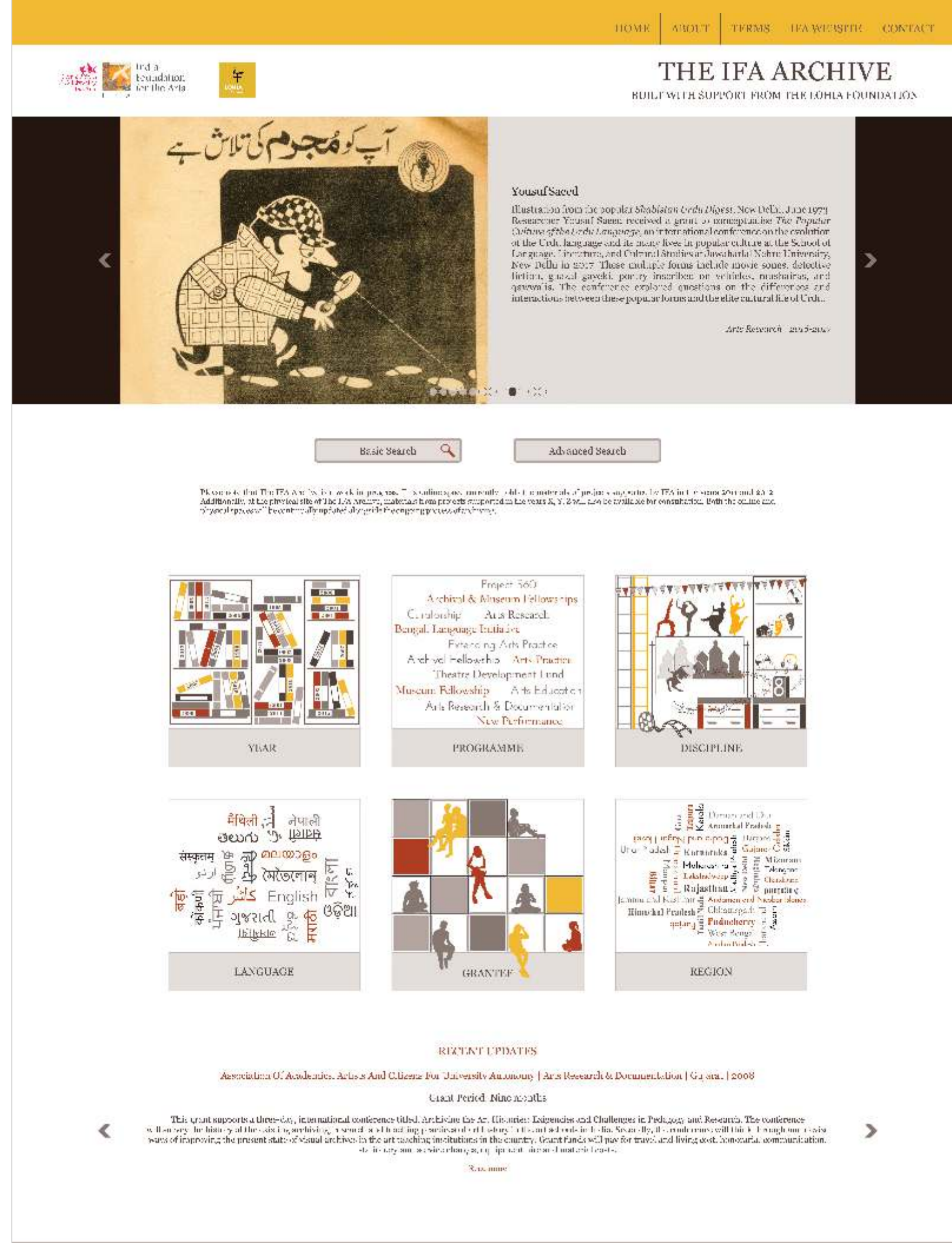
The Archive team processed 77 grants from the years 2007, 2008, and 2013 through the pre- and post-digitisation stages; those from 2009 and 2010 are being uploaded onto our online archive. Our physical archive is open for public access on Fridays between 2:00 PM and 5:30 PM. It has already begun to generate interest from general users and colleagues in other institutions such as the National Centre for Biological Sciences, Raman Research Institute and Indian Music Experience. Swathi Sukumar, a Delhi-based legal expert specialising in intellectual property law, is guiding us on copyright concerns about the materials.

As we continue to digitise more material to both our online and physical archives, we hope they will receive increasing interest and footfall in the coming year.

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



Photograph of the online platform for the digital archive at IFA



“ I have been working with IFA for over five years now. It has been an eye opening experience! The way they keep the ethics of the arts alive while dealing with all the complexities of the funding scene... I know what a challenge that could be. They have also been able to create a critical dialogue amongst the artist community, helping us understand more about our work. It's always a learning experience to engage with IFA on all levels and moreover with SMART. I have worked with individuals from IFA as well as with the institution; I see the ethos/spirit of IFA across the board.

Ashish Mehta
Actor/Manager, Aasakta Kalamanch, Pune | Core Team/Facilitator, SMART



Participants with facilitators of SMART@Pune, organised at, and in partnership with, Maharashtra Cultural Centre, Pune | Image Credit: Mahendra Kolhe



SMART: STRATEGIC MANAGEMENT IN THE ART OF THEATRE

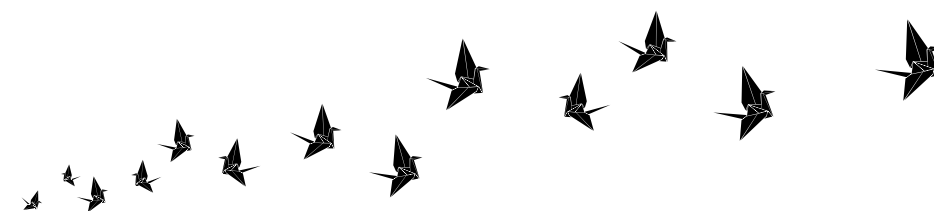
IFA continued its involvement with the Strategic Management in the Art of Theatre (SMART) programme as a managing partner with Junoon, through this year. After three editions of SMART—two editions of the comprehensive course and one edition of SMART on Wheels—it seeks to now offer a shorter, lighter course, with five sessions over three days, in cities across India, enabling it to reach many more groups in a year in an economically-viable manner. The five sessions include vision-mission-core values, group sustainability, audience building, communications and resource mobilisation.

The SMART team met in May 2018 to reimagine this new avatar, with support from Goethe-Institut / Max Mueller Bhavan, New Delhi. It was planned that each three-day workshop module would be taught by at least three SMART facilitators. Over two years, from April 2018 to March 2020, it will travel to 10 cities and towns across India.

The first workshop was in November 2018 in Pune, Maharashtra. It was hosted by and held in partnership with the Maharashtra Cultural Centre, two of whose members are SMART 2016 alumni. There were 27 participants, including 17 theatre groups, from Pune, Nasik, Mumbai and other nearby cities, who attended the workshop. Members of the SMART team—Arundhati Ghosh, Ashish Mehta, Sameera Iyengar, Sanjna Kapoor, Sunil Shanbag and Sudhanva Deshpande—facilitated the workshop sessions.

This year, we hired a Project Manager for SMART – Rupali Vaiddya, a SMART 2016 alumna and a theatre practitioner from Pune, Maharashtra.

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





GRANTEE ORIENTATION

Grantee Orientation sessions are an important time for us to understand our grantees' projects closely and also build relationships with them. These sessions, which were initiated seven years ago, laid the foundation for an extended and cherished relationship between the Foundation and the work of individuals and institutions that we facilitate. We invite grantees from across the five programmes to the IFA office, and these sessions make for invigorating interactions on a broad spectrum of artistic and cultural disciplines, genres, themes, and practices. Here, we highlight our work and method of functioning, and grantees present their projects and summarise their ideas and processes.

This year we organised four such sessions: on June 07 and 08, 2018; September 17 and 18, 2018; December 19 and 20, 2018; and February 14 and 15, 2019.

Over the years we found that these presentations have given us a deeper and more nuanced understanding of the incredible linguistic, cultural, and social diversity of the field. These meetings help us comprehend the factors propelling the narratives that these projects seek to explore. They also give us the opportunity to learn from our grantees and respond to the needs of the field, whether in reassessing our communication or addressing contexts that may have hitherto gone unnoticed, so that we continue to support projects that delve into the marginal and the under-represented.

Grantee Orientation at the IFA Office: From L to R (Back Row) Deepti Navaratna, Kavya C, Ranjini Krishnan, Wanphrang Diengdoh, Smit Dharia, Santhosh DD and Yuvaraja HP; From L to R: (Front Row): Radhika Joshi Ray, Diksha Dhar, Bikram Ghosh, Prashanth Kumar and Sayed Sadiq S



OPEN HOUSE

The IFA Open House sessions are a sustained effort for us to venture into and eventually support relatively unexplored areas in the arts and culture. They are part of our ongoing efforts to foster relationships and collaborations in the field and make the Foundation more accessible across regional, artistic, and language contexts. They also enable us to create a presence in cities and towns that are under-represented in our grantmaking, which then go on to become our focus areas. These public dialogues and discussions have helped us build partnerships and networks with artists, scholars, communities, and arts and culture organisations. Several participants at these meetings have subsequently reached out to us with project ideas and proposals, which we then develop and facilitate.

May 18, 2018

In Silchar, Assam at Dasharupak Cultural Organisation with Programme Officer Shubham Roy Choudhury.

July 16, 2018

In collaboration with Centre for Human Sciences in Bhubaneshwar at Actors' Studio with Programme Officer Shubham Roy Choudhury.

November 19, 2018

In association with Majha House at the Indian Academy of Fine Arts in Amritsar with Programme Officer Sumana Chandrasekhar.

Besides these, our Arts Education programme has enabled us to connect with officials of the State Education Department, teachers and artists in the interiors of Karnataka across the districts of Davanagere, Madhugiri, Kolar, Shivamogga, Uttara Kannada and Chikkaballapura.

IFA Open House and Grant Showcase
with IFA Fellow Rongili Biswas at Dasharupak Cultural Organisation in Silchar, Assam





GRANT SHOWCASE

IFA organises multiple grant showcases across the country every year to increase awareness about and encourage public engagement with the arts, as well as to raise support for our projects. This year we partnered with several cultural institutions to showcase our grants and projects across the country and abroad.

We organised over 15 presentations, performances, film screenings and panel discussions at venues in Bangalore, Kochi, Kolkata, Hyderabad, Mumbai, Bhubaneshwar and Singapore. Partner institutions include the Indian Institute for Human Settlements in Bangalore; Studio Tamaasha, Project 88 and G5A in Mumbai; Lamakaan in Hyderabad; Film Society of Bhubaneshwar in Bhubaneshwar; Esplanade in Singapore; and Theatre for Experiments in New Technologies (TENT) in Kolkata. Our audience is diverse and encompasses all backgrounds – besides scholars, researchers and artists it includes students, journalists, business professionals, homemakers and philanthropists. All of them nurture and share a deep passion for the arts.

April 07 & 08, 2018

IFA in collaboration with Project 88 and Studio Tamaasha in Mumbai organised a presentation by photographer Soumya Sankar Bose of *Let's Sing an Old Song*, a photo-series of Jatra artistes and their changing lives. The presentation took place on April 07 at Project 88 and the following day at Studio Tamaasha, as part of the *Searching Cultures* series.

July 12, 2018

IFA in collaboration with the Indian Institute for Human Settlements (IIHS) Bengaluru organised a screening of *Palai—Landscapes of Longing* by Jayakrishnan Subramanian at IIHS. The film is a metaphoric interpretation of Tamil classical poetry and artistic depiction of the desert landscape of Palai in Sangam literature.

September 05, 2018

On the occasion of the Board Meeting and Teacher's Day, we organised presentations by Nagaraja M Huded, Mohan Kumar N and Arpitha RG at The Courtyard, Bangalore. They shared their Arts Education projects on writing and language; dance and music; and community food practices and drawing, respectively.

September 07, 2018

IFA in collaboration with Lamakaan, Hyderabad organised *Imagined Homeland—A counterpose to the colonial-anthropological representation of tribes in India*, a presentation on photographic and video work by lens-based visual artist Sharbendu De on the lives of the Lisus, an indigenous forest-dwelling community located on the Indo-Myanmar border of Arunachal Pradesh. The presentation was followed by a conversation between Sharbendu and Anant Maringanti, Executive Director of Hyderabad Urban Lab.

September 28-30, 2018

IFA in collaboration with the Film Society of Bhubaneshwar organised The Indian Documentary Film Festival Bhubaneshwar at the Odissi Research Centre in Bhubaneshwar. The film festival screened a number of IFA-supported films in different languages on a range of subjects. The films were *Pala* by Gurvinder Singh; *Rasikan Re* by Pooja Kaul; *Out of Thin Air* and *Gali* by Shabani Hassanwalia and Samreen Farooqui; *The Other Song* by Saba Dewan; *Down the Rabbit Hole* by Ekta Mittal; *A Very Old Man with Winged Sandals* by Yashaswini Raghunandan; *I, Dance* by Sonya Fatah and Rajiv Rao; *Breathed Upon Paper* by Ayswarya Sankaranarayanan; *Nabarun* by Q a.k.a. Qaushiq Mukherjee; *Kho Ki Pa Lu* by Ishwar Srikumar and Anushka Meenakshi; *Kitte Mil Ve Mahi* by Ajay Bhardwaj; and *Wall Stories* by Shashwati Talukdar. The film festival also featured a Masterclass on film direction and scriptwriting with IFA grantees Q and Kamal Swaroop.

October 06, 2018

IFA in collaboration with G5A Foundation for Contemporary Culture, Mumbai organised *Navigating Gender in Yakshagana: Changing Aesthetics*, presentations by theatre practitioner Sharanya Ramprakash and researcher Kruti R. Sharanya spoke on her work *Akshayambara*, a theatrical production that explores the role and position of women characters and streevesha (female impersonation) within the male-dominated practice of Yakshagana. Kruti presented on her research, examining the differences between the performances of prasangas in Yakshagana that are presented in shorter durations and those that continue through the night.

November 17 & 18, 2018

IFA in collaboration with the Esplanade showcased the IFA-supported production *Akshayambara* directed by Sharanya Ramprakash at the Kalaa Utsavam—Indian Festival of Arts—at the Esplanade Annexe Studio, Singapore. The performance featured actors Sharanya Ramprakash and Prasad Cherkady, accompanied by Rathnakara Shenoy on the maddale, Krishnamurthi Bhat on the chende and vocalist Subrahmanya Prasad.

December 14 & 15, 2018

IFA collaborated with Theatre for Experiments in New Technologies (TENT), Kolkata, for the 5th Little Cinema International Films and Media Art, and showcased two films—*Nabarun* by Q inspired by the writer Nabarun Bhattacharya's life and work and *Transformer Room* by Avik Mukhopadhyay on December 14. The next day we organised a panel discussion titled *Conversation and Comics/White City/Black City* on graphic novels and the city with three graphic novelists—George Mathen, Madhuja Mukherjee and Sarbajit Sen—along with Programme Officer Shubham Roy Choudhury.

January 05 & March 16, 2019

IFA in collaboration with the Kochi Muziris Biennale 2018 organised two performances at the Biennale Pavilion in Fort Kochi:

On January 05 there was a performance of *Vithu Mazha—Songs of the Women Warikari Poets*, composed and sung by Shruthi Vishwanath, accompanied by Shruteendra Katagade on the tabla and Yuji Nakagawa on the sarangi.

On March 16 there was a performance of songs on the lives and stories of the Manipuri diaspora by singer and songwriter and poet Akhu aka Ronid Chingangbam. He was accompanied by Irom Singhtoi on percussion and vocals and Pebam Amarjit Singh on the flute and electric guitar.

January 20, 2019

IFA in collaboration with Apeejay Kolkata Literary Festival organised *Drawing Local Histories: Three Approaches in Graphic Novels*, a panel with three graphic novelists—Vidyun Sabhaney, Sarbajit Sen and Bhagwati Prasad. The session was moderated by Executive Director Arundhati Ghosh.

February 28 & March 02, 2019

On the occasion of the Board Meeting, we organised a performance of *Vithu Mazha—Songs of the Women Warikari Poets*, composed and sung by Shruthi Vishwanath at The Park, Bangalore. She was accompanied by Hitesh Dhutia on the guitar and Vinayak Netke on the tabla.

On March 02, 2019, we collaborated with Ganabharathi Mysore to showcase this performance at Veene Sheshanna Bhavana.





Songs on the lives and stories of Manipuri diasporas in Bangladesh and Assam by musician Ronidkumar Chingangbam aka Akhu with Irom Singthoi on percussion and vocals and Pebam Amarjit Singh on the flute and electric guitar as part of Kochi-Muziris Biennale, in Kochi



March 28, 2019

IFA collaborated with Voxelscapes, Bangalore to showcase *Somewhere—an interactive fiction* by Dhruv Jani. Penned and devised by Dhruv, *Somewhere*—is a text-driven, first-person exploration game, set in a mythical city of storytellers called Kayamgadh in colonial India.

Aside from these showcases, grantees of IFA also organised presentations of their work where they acknowledged IFA and received critical acclaim. Sharanya Ramprakash presented *Akshayambara* in Goa at the Serendipity Arts Festival, and Jyoti Dogra presented *Black Hole* at the International Centre for Theoretical Sciences, Bangalore during the International Seminar on Cosmology, and at the Department of Physics, University of Guwahati.

Some of these Grant Showcases have been made possible with support from Titan Company Limited and Technicolor India Private Limited.

MAATHUKATHE



For five years between May 2013 and 2018, we organised over 60 *MaathuKathe* ('Conversations' in Kannada) monthly sessions, where we opened our office to the public and invited artists to perform, screen their film, read from their work, or talk about their projects and creative processes. These sessions were marked by stimulating discussions on the arts, culture, and society. Over the years, sessions have ranged from theatre performances, book discussions and music renditions to storytelling, film screenings and even a performance by a mentalist! We attempted to reach out to varied audiences that include students, media, professors, artists and teachers.

When we began these sessions six years ago, there were very few venues hosting events on the arts and culture in the city of Bangalore. Now, however, the city has grown tremendously, with a number of organisations and spaces holding public events on the arts. Also, at IFA we have been looking at novel ways of engaging with the city and its people, and the third edition of Project 560 in 2018 enables this. We have also begun to organise more grant showcases in the city, so that our city-based supporters and patrons can closely interact with the work of our grantees. Therefore after organising two events this year, we decided to close *MaathuKathe* at IFA and concentrate on all the other activities in the city. We thank all the audience members who continued to visit our office over the years to make the evenings of *MaathuKathe* appealing and eventful. We hope to see them at our other events in Bangalore.

Musician Rumi Harish performed and talked about his journey into Hindustani classical music as an act of rebellion against his brahmanical upbringing at the IFA Office, Bangalore



April 12, 2018

Musician Rumi Harish talked about his journey into Hindustani classical music both as an act of rebellion against his Brahmanical upbringing and of entering the worlds of feminism, queer feminism, trans feminism, class, and caste, in relation to music, gender, and histories.

May 17, 2018

Sculptor Kanaka Murthy shared her experiences and insights as a woman sculptor in India in a male-dominated domain. Her sculptures, carved in stone and bronze, depict poets, musicians, and Hindu gods and goddesses. She discussed the artistic form and medium of sculpture and its various styles; the iconography and symbolism of her works in stone; and her inspirations.

RESOURCE MOBILISATION AND OUTREACH

It was a challenging year for the Resource Mobilisation and Outreach team, with many long-term donors shifting their focus away from the arts and culture. By focussing primarily on seeking new partners to strengthen multi-year funding and secure the Corpus Fund at IFA, the team was able to raise a total of Rs 260.86 lakh.

Our fundraising initiative *Catalyst—Arts, An Inspiration for Excellence*, which started in November 2015 and brings accomplished artists to talk about their pursuit of excellence for audiences at corporate houses, continued this year. We brought on board two new corporate partners; conducting one session at Himatsingka Seide by Sanjna Kapoor and two sessions by theatre person Arundhati Nag and dancer Malavika Sarukkai at 3M Private Limited in Bangalore. We presented a customised offering of *Catalyst* for Biocon Limited, Sasken Technologies Limited and Titan Company Limited this year. We also organised a session with Malavika Sarukkai at Renault Nissan Mitsubishi to engage with employees during their Leader Konnect Meet in Chennai.

IFA organised a fundraiser on March 22, 2019, with an evening of Sufi music at the Chowdiah Memorial Hall in Bangalore with the Nizami Bandhu, featuring Ustad Chand Nizami, Shadab Faridi Nizami and Sohrab Faridi Nizami. The evening was made possible through the generous support of the RMZ Foundation, The Park Hotels, donors Kavita Iyer, Sandeep Singhal, Nafisa Noor, Indraneel Roy Choudhury and other individual patrons.

We embarked on a project commissioned by Infosys Foundation to publish a book on Kasuti—a traditional form of folk embroidery native to Karnataka—in partnership with the Craft Revival Trust. This will be third in the series of books (the previous ones being on Kantha and Patachitra) supported by Infosys Foundation. We also partnered with the NGO Caring with Color to hold a three-day training session for mentors.

The support we received from Citi India for the Arts Education programme (January 2019 to March 2020) was invaluable. We continued our engagements with Tata Trusts for the Archival and Museum Fellowships initiative; Titan Company Limited for the Arts Research programme; Citi India for Project 560; Technicolor India Limited for specific Arts Practice grants; the Lohia Foundation for The IFA Archive, and Goethe-Institut / Max Mueller Bhavan, New Delhi for the SMART programme. Added support came from the Goethe-Institut / Max Mueller Bhavan, Bangalore towards The Launch of the IFA Archive, and the Shekhar Bajaj Charitable Trust towards programmes. Besides this, Titan Company Limited and Technicolor India Limited generously provided outreach support with which we organised grant showcases in Hyderabad and Bangalore. IFA envisions partnering with more such institutions in the future.

With our individual donors continuing to be an important source of support and encouragement, we ended the year with 108 *Donor Patrons* and over 430 *Friends of IFA* members. We are grateful for the support of Hemandra Kothari and Jaithirth (Jerry) Rao towards our programmes; and Kavita Iyer and Sandeep Singhal towards the publication of *Hejjegalu*. The team has also striven to build a strong financial base for the Foundation by inviting donations to the Corpus Fund.



The Nizami Bandhu at An Evening of Sufi Music at Chowdiah Memorial Hall, Bangalore



“The real mystery of IFA is just how they are able to leverage modest grants into becoming catalysts, which result in such considerable research, art works, books, performances and so much more. Perhaps there is after all an “art” to grant-making.

Jaithirth Rao
Ex-IFA Trustee and Donor Patron

This year we received Rs 1 lakh each from Arun Thiagarajan, Manasi Kirloskar and Vasanthi Sankarnarayanan, and a donation of Rs 10,000 from our former colleague TC Jnanashekar, towards the Corpus. We are grateful to our many *Donor Patrons* and *Friends of IFA* who place faith in our work each year and we look forward to their continued support.

In the area of communications and public relations, we have made efforts to generate accessible and engaging communication materials across our work. The team shared diverse campaigns and digital material in order to create awareness, attract proposals, and ensure a pan-India visibility for our programmes and projects. We would like to increase our regional and linguistic reach in the coming year.



INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF THE BOARD OF TRUSTEES OF INDIA FOUNDATION FOR THE ARTS

Opinion

- 1 We have audited the accompanying financial statements of **M/s. India Foundation for the Arts** (“the trust”) which comprise the Balance Sheet as at 31st March, 2019, the Income and Expenditure account for the year then ended, a summary of the significant accounting policies and other explanatory information (hereinafter referred to as “financial statements”).
- 2 In our opinion and to the best of our information and according to the explanations given to us, the aforesaid financial statements for the year ended 31st March, 2019 give the information required by the Act in the manner so required and give a true and fair view in conformity with the accounting principles generally accepted in India.
 - (a) In case of the Balance sheet, of the state of affairs of the trust as at 31st March, 2019;
 - (b) In the case of Income and Expenditure account, of the Excess of income over expenditure the year ended on that date.

Basis for Opinion

- 3 We conducted our audit in accordance with the Standards on Auditing (SAs) issued by ICAI. Our responsibilities under those Standards are further described in the *Auditor’s Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the trust in accordance with the Code of Ethics issued by the Institute of Chartered Accountants of India and we have fulfilled our other ethical responsibilities in accordance with these requirements and the Code of Ethics. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

- 4 Management is responsible for the preparation of these financial statements that give a true and fair view of the state of affairs and results of operations of the trust in accordance with the accounting principles generally accepted in India. This responsibility also includes the design, implementation and maintenance of adequate internal control, relevant to the preparation and presentation of the financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.
- 5 In preparing the financial statements, management is responsible for assessing the trust’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the trust or to cease operations, or has no realistic alternative but to do so.

Auditor’s Responsibilities for the Audit of the Financial Statements

- 6 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 SAs 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.
- 7 As part of an audit in accordance with SAs, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:
 - (i) Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override internal control.
 - (ii) Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances.

- (iii) Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
 - (iv) Conclude on the appropriateness of management’s use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the trust’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the trust to cease to continue as a going concern.
 - (v) Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- 8 Materiality is the magnitude of misstatements in the financial statements that, individually or in aggregate, makes it probable that the economic decisions of a reasonably knowledgeable user of the financial statements may be influenced. We consider quantitative materiality and qualitative factors in (i) planning the scope of our audit work and in evaluating the results of our work; and (ii) to evaluate the effect of any identified misstatements in the financial statements.
 - 9 We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.
 - 10 We also provide those charged with governance with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

For **Brahmayya & Co.,**
Chartered Accountants
ICAI Firm Registration No: 000515S

G Srinivas
Partner
Membership No: 086761
UDIN No: 19086761AAAABX1356

Place: Bengaluru | Date: September 26, 2019



BALANCE SHEET AS AT MARCH 31, 2019

| PARTICULARS | | AS AT 31.03.2019(₹) | AS AT 31.03.2018(₹) |
|--|---------------|---------------------|---------------------|
| SOURCES OF FUNDS | | | |
| CORPUS FUND | 20,44,17,066 | | |
| ACCUMULATED SURPLUS | (2,68,55,543) | 17,75,61,523 | 12,63,33,011 |
| PERFORMING ARTS FUND | | | |
| Opening balance | 2,65,19,766 | | |
| Add: Contribution received during the year | - | | |
| Add: Interest received during the year | 1,36,000 | | |
| Less: Expenditure during the year | (16,52,000) | 2,50,03,766 | 2,65,19,766 |
| CITIGROUP GLOBAL MARKETS INDIA PVT LTD | | | |
| Opening balance | 41,86,504 | | |
| Add: Contribution received during the year | 60,00,000 | | |
| Add: Interest received during the year | 76,793 | | |
| Less: Expenditure during the year | (64,92,524) | 37,70,773 | 41,86,504 |
| LOHIA FOUNDATION | | | |
| Opening balance | 4,12,041 | | |
| Add: Contribution received during the year | 25,88,385 | | |
| Add: Interest received during the year | - | | |
| Less: Expenditure during the year | (27,05,627) | 2,94,799 | 4,12,041 |
| SIR RATAN TATA TRUST (CORPUS FUND) | | | |
| Opening balance | 68,38,364 | | |
| Add: Contribution received during the year | - | | |
| Add: Interest received during the year | 5,48,695 | | |
| Less: Expenditure during the year | (4,90,000) | 68,97,059 | 68,38,364 |
| SIR RATAN TATA TRUST (AMF GRANT) | | | |
| Opening balance | 15,65,408 | | |
| Add: Contribution received during the year | 25,00,000 | | |
| Add: Interest received during the year | 65,649 | | |
| Less: Expenditure during the year | (30,86,975) | 10,44,082 | 15,65,408 |
| TITAN COMPANY LIMITED (ARTS RESEARCH) | | | |
| Opening balance | 32,33,183 | | |
| Add: Contribution received during the year | 69,05,000 | | |
| Add: Interest received during the year | 3,38,434 | | |
| Less: Expenditure during the year | (41,75,559) | 63,01,058 | 32,33,183 |
| TITAN COMPANY LIMITED (PROGRAMME SUPPORT) | | | |
| Opening balance | 3,01,136 | | |
| Add: Contribution received during the year | - | | |
| Add: Interest received during the year | - | | |
| Less: Expenditure during the year | (40,000) | 2,61,136 | 3,01,136 |
| CAPITAL ASSET FUND | | 20,46,695 | 4,74,48,531 |
| OTHER LIABILITIES | | 6,61,857 | - |
| SUNDRY CREDITORS | | 16,93,150 | 38,69,342 |
| TOTAL | | 22,55,35,898 | 22,07,07,286 |
| APPLICATION OF FUNDS | | | |
| FIXED ASSETS (Written-down value) | | 21,43,796 | 4,74,48,531 |
| INVESTMENTS (AT COST) | | | |
| Corpus Fund Investments | 18,06,90,782 | | |
| Performing Arts Fund Investments | 23,35,982 | | |
| SRTT Corpus Fund Investments | 68,00,000 | | |
| SRTT AMF Investments | 15,93,466 | | |
| Citigroup Global Investments | 45,00,000 | | |
| Titan Company Limited Investments | 28,38,411 | | |
| Other Investments | 16,00,000 | 20,03,58,641 | 15,06,30,167 |
| CASH AND BANK BALANCES | | | |
| Cash in Hand | 1,360 | | 315 |
| Cash at Bank | 1,30,06,968 | 1,30,08,328 | 1,37,12,799 |
| ACCRUED INTEREST | | 4,17,909 | 1,69,746 |
| OTHER ASSETS | | 96,07,224 | 87,46,043 |
| TOTAL | | 22,55,35,898 | 22,07,07,286 |

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED MARCH 31, 2019

| PARTICULARS | CURRENT YEAR(₹) | PREVIOUS YEAR(₹) |
|--|-----------------|------------------|
| INCOME | | |
| TRANSFER FROM GRANTS FOR PROGRAMMES / EXPENSES | 1,86,42,685 | 1,67,33,447 |
| DONATIONS, SUBSCRIPTION, EVENTS & ARTS SUPPORT | 1,09,32,811 | 54,86,518 |
| INTEREST ON INVESTMENT OF CORPUS | 99,48,420 | 1,59,67,748 |
| PROFIT ON SALE OF INVESTMENTS | 2,31,52,798 | - |
| REFUND OF GRANTS DISBURSED UNUTILISED | 2,100 | 14,602 |
| PROGRAMME SUPPORT RECEIPT NOT REFUNDABLE | - | 33,12,481 |
| MISCELLANEOUS INCOME | 2,14,254 | 4,93,723 |
| TOTAL | 6,28,93,068 | 4,20,08,519 |
| EXPENDITURE | | |
| PROGRAMME COSTS | | |
| GRANTS AND PROJECTS | | |
| Arts Research | 29,94,450 | 39,48,500 |
| Arts Practice | 65,17,100 | 51,74,800 |
| Arts Education (Citibank Funded) | 26,82,190 | 43,80,277 |
| Project 560 Expenses (Citibank Funded) | 9,00,000 | - |
| Fellowship / Production Cost (SRTT AMF Funded) | 26,20,000 | 29,90,220 |
| IFA Archive (Lohia Foundation Funded) | 27,05,627 | 24,03,376 |
| PROGRAMME SUPPORT COSTS | | |
| Arts Education others (Citibank Funded) | 25,73,970 | 2,54,070 |
| Arts Education - Corporate Programme - TATA-AIG | 6,849 | 4,71,908 |
| Arts Education - Plan India Expenses | 2,45,774 | - |
| Review Panel expenses | 1,23,473 | 5,03,691 |
| Developing Collaborations (SRTT AMF) | 93,373 | - |
| Selection of Fellows (SRTT AMF) | 1,19,853 | - |
| Arts Practice - Evaluation, Orientation and Monitoring | 7,51,350 | 3,83,686 |
| Arts Research - Evaluation, Orientation, Monitoring and Staff Cost | 12,45,544 | 18,89,017 |
| Dissemination | 4,80,551 | 9,03,486 |
| Fellowship - Orientation | 99,798 | 3,19,056 |
| Grant Showcase | 11,50,264 | 16,74,593 |
| Project 560 Expenses | 6,58,293 | - |
| SMART Programme Expenses | 5,11,580 | 4,99,639 |
| Catalyst Programme Expenses | 13,61,527 | 6,45,249 |
| Programme Staff Costs | 1,10,39,289 | 80,00,392 |
| Other Programme Costs | 4,90,095 | 10,28,755 |
| | 3,93,70,950 | 3,54,70,715 |
| Less: Programme expenditure met out of own funds | 2,07,28,265 | 1,87,37,268 |
| | 1,86,42,685 | 1,67,33,447 |
| EXPENDITURE MET OUT OF OWN FUNDS | | |
| PROGRAMMES | 2,07,28,265 | 1,87,37,268 |
| OPERATING EXPENSES | 1,11,32,585 | 96,39,161 |
| BOARD MEETING EXPENSES | 4,90,143 | 4,52,910 |
| FUNDRAISING EXPENSES | 7,81,179 | 28,04,879 |
| FIXED ASSETS ACQUIRED | - | 2,77,979 |
| TOTAL | 5,17,74,857 | 4,86,45,644 |
| EXCESS OF INCOME OVER EXPENDITURE FOR THE YEAR | 1,11,18,211 | (66,37,125) |

Significant Accounting Policies and Notes to the Accounts for the year 2018-19

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 by the India Foundation for the Arts, to the extent utilized for revenue purposes are taken as income.
(b) Grants disbursed by the India Foundation for the Arts, are treated as expenses and unutilized grants, when received back, are treated as income.
(c) Donations in foreign currencies are taken into account at the conversion rates as credited by the banks.
(d) Assets acquired, treated as expenditure as these are met out of current year's income and the assets so acquired are shown nationally as fixed assets at cost less depreciation (straight line method under the companies Act) by contra credit to capital assets fund.
(e) Since the entire cost of fixed assets, is met out of revenue, depreciation is not charged to income and expenditure separately.
(f) Assets disposed off or written off, are deleted both from gross fixed assets and the corresponding capital assets fund account.

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

2. Grants committed and installments pending disbursement out of previously sanctioned grants is Rs 79,18,150 (Previous year Rs 75,15,000).

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

DONORS

We acknowledge with gratitude the support of:

Citigroup Global Markets India Pvt Ltd
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Infosys Foundation
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Lohia Foundation
RMZ Ecoworld Infrastructure Private Limited
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The Ford Foundation
The Park Hotel, Bangalore
The Rockefeller Foundation
Titan Company Limited

For SMART (Strategic Management in the Art of Theatre):
Goethe-Institut / Max Mueller Bhavan, New Delhi

For *Catalyst—Arts, An Inspiration for Excellence:*
3M India Limited
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We thank all our Donor Patrons who have contributed to our Corpus, made general donations to IFA; underwritten specific grants; and supported events in the last five years:

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Aarti Lohia
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Pheroza Godrej
Priti Paul
Puneet and Sukanya Pushkarna
Rashmi Poddar
Rustom Jehangir
Vasanthi Sankaranarayanan
Vijay Crishna
Vinita Bali

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.

PATRONS

Amitav Ghosh
Ustad Amjad Ali Khan
Ebrahim Alkazi
Naseeruddin Shah
Shekhar Kapur
Shyam Benegal
Raja Syed Muzaffar Ali

IFA deeply mourns the passing of Mrinal Sen and Abhijit Basu. As an organisation, we are deeply indebted to Mrinal Sen for serving the role of Settlor of the Trust when IFA was registered in 1993, and Abhijit Basu for serving as Founding Trustee and Chairperson of the Board of Trustees. We are grateful to them for their support in helping IFA set sail on its journey.

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(From September 06, 2018)

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Ashoke Chatterjee, *Arts and Education*

Bina Paul, *Cinema*

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(Till September 06, 2018)

STAFF

Arundhati Ghosh
Executive Director

Sumana Chandrashekar
Senior Programme Officer

Tanveer Ajsi
Senior Programme Officer
(Promoted from May 01, 2018)

Shubham Roy Choudhury
Senior Programme Officer
(Promoted from September 01, 2018)

Suman Gopinath
Programme Officer

TN Krishna Murthy
Programme Officer

Radhika K Bharadwaj
Assistant Programme Officer

Spandana Bhowmik
Archivist

Bhargavi Raju BA
Archive Assistant
(Till March 31, 2019)

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(Till September 06, 2018)

Navtej S Johar, *Dance and Choreography*

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Shubha Mudgal, *Performing Arts*

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(From September 06, 2018)

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Darshana Dave
Manager: Institutional Projects

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Manager: Public Relations & Online Communications

Ayesha Rachel Matthan
Communications Officer

Sushmita Gulrajani
Manager: Website & Graphic Design

TC Jnanashekar
Manager: Management Services
(Till October 31, 2018)

C Suresh Kumar
Senior Manager: Management Services
(Promoted from December 01, 2018)

Nagaraj MP
Manager: Management Services
(From October 01, 2018)

Pramila Bai KK
Front Office Assistant

A Aslam Basha
Driver

Savitha Sunder
Office Assistant

Cover:

A devotee at the Sufi shrine of Dastgeer Sahib in Srinagar | From the grant made to researcher Parshati Dutta

Inside Cover:

A scene from the opening show of *Rakshas* by Tadpole Repertory at Oddbird Theatre, Delhi | From the grant made to actor and director Bikram Ghosh

End Cover:

An installation shot from *Maniyara*, a video project portraying the ‘wedding night’ as a cultural practice | From the grant made to researcher and screenwriter Ranjini Krishnan | Image Credit: Falana Films

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Text and Design:

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Rajashree Raju
Sushmita Gulrajani

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Printing:

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