India Foundation for the Arts (IFA) is an independent, nationwide, not-for-profit organisation that has been making grants and implementing projects in the arts and culture across India since 1995. We have supported over 682 projects disbursing over Rs 34.26 crore (USD 4.61 million) across the country. The outcomes of these projects—as books, films, performances, exhibitions, and 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 and implement critical work that challenges dominant narratives and speaks truth to power. We focus on journeys that seek unheard voices and untold stories, which are often ignored, erased, or silenced. As a facilitator, catalyst, and provocateur in the field, we embark on and enable investigations, explorations, and experiments that push the boundaries of knowledge and practice.

Our work is made possible with the unwavering support we receive from national and international foundations, trusts, corporate houses, and individuals. Besides 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 forums across the world to debate and discuss the vital need for support for the arts and culture and their critical role in human lives.

“Turning things upside-down and inside-out, casting aside hierarchies, IFA digs deep in its efforts to nurture human bonds through the arts.”

Justin McCarthy
Dancer, Musician

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INTRODUCTION

The year 2020-2021 has been an unprecedented one—some say in the entire history of the human race. With the deadly COVID-19 invading the world, it will be marked as a year of tremendous loss—of lives, safety, intimacy and freedoms, which the privileged tend to take for granted. The arts sector in India was severely impacted, with the lockdown and its aftermath decimating their vulnerable economies. Receiving no support from any quarter, artists and cultural practitioners did what they always do—drew upon their resourcefulness and collective spirit for their common survival. As institutional negligence and government inefficiencies compounded our miseries, artists dived into relief work, organised fundraisers, and built support systems for the medical and emotional needs of communities. They also experimented with their arts practices to see what they could do with new technologies, new mediums and differently-engaged audiences. It is not for nothing that some call artists the hope-makers of the future, the shamans who heal broken worlds. They helped us stay sane during the pandemic.

At India Foundation for the Arts (IFA), even as we were concerned about the artists, we took inspiration from what they were doing for the ruptured world. Perhaps unprecedented times call for unprecedented efforts which then give unprecedented results. In the same year that became a ‘zero year’ for many enterprises, IFA supported the maximum number of projects in its entire history. We received over 1100 enquiries (up from 850 last year) across our programmes, of which about 956 proposals (up from 300 last year) were developed and/or evaluated at various levels. We closed the year having supported 55 projects.

This extraordinary year, during which we were mostly locked inside the virtual world, also happened to be the year of two 25-year anniversaries—that of IFA’s grantmaking, and of the internet in India! To mark both, we created 25x25—a special initiative of 25 grants of Rs 25,000 each on the theme of the internet in India. Another highlight this year was the review of the Arts Practice programme by a panel of four experts—Justin McCarthy, Sanjay Kak, Neelam Man Singh and Gitanjali Rao—leading to the launch of the rearticulated programme with categories for explorations, arts platforms, productions, and workshops/ seminars / residencies.

With dissemination and outreach IFA very quickly adapted to the online world and learnt to engage you through digital platforms. This included fourteen editions of emails Staying Connected series, twelve sessions of presentations Throwback Thursdays with IFA, and three sessions of discussions Cross Currents: A Series of Curated Conversations, all of which reached the work of our grantees to you. IFA also spent time understanding the anxieties of the field through two Listening Posts with artists, and two more with our grantees who are teachers and artists, under the Arts Education programme. To quickly respond to the needs of the field and build capacity to embrace the online world we organised a two-phase expert-led digital workshop for artists.

Besides the pandemic and its continuing impact on the budgets and motivations of funders, the amendment to the Foreign Contribution Regulation Act (FCRA) created tremendous pressures on our resource mobilisation. The team put together a Fund for Supporting Arts and Culture during COVID-19 (F-SAC) after making our website more accessible for you to contribute online. Please do consider contributing; whatever the amount, it will aid our journey to keep the arts and culture relevant and vibrant. We felt really grateful to all the foundations, trusts, corporates, and individual donors who came forward to help us through this difficult year.
#BEHINDTHESEEN: THE ARTS QUOTIENT AND IFA

Artists have the unique capacity to give us solace and direction in the face of adversity. They have kept us grounded and on track, and nourished us during the pandemic. To honour them and their work, IFA partnered with The Arts Quotient to showcase six artists and their journeys of courage and resilience during the pandemic in a series of six films titled #BehindTheSeen featuring Bindhumalini, singer, composer; Anurupa Roy, puppeteer; Shaili Sathyu, theatre director, playwright and educator; Samhita Arni, writer and teacher; Irawati Karnik, theatre artist, director, and playwright; and Swarnamalya Ganesh, dancer, dance historian, and performance studies scholar.

#BehindTheSeen with Bindhumalini
explored her work, her inspirations, her sources of energy and how she coped during the pandemic.

#BehindTheSeen with Anurupa Roy
traversed through her work with collaborators, puppets and people, and her stories of solidarity and sources of sustenance during the pandemic.

#BehindTheSeen with Shaili Sathyu
sought out the adventures of Gillo Repertory, a theatre group working with children across small towns and villages, and the stories of their busy lives, making work collectively, and the passion and faith with which they thrive.

#BehindTheSeen with Samhita Arni
examined her process of collaborating with other writers during the pandemic, communicating through stories, and connecting with her students through online teaching.

#BehindTheSeen with Irawati Karnik
delved into her study of the world through theatre, about rethinking the medium which has gone online during the pandemic, and the shifting role of the arts through time.

#BehindTheSeen with Swarnamalya Ganesh
travelled into the world of dance with which her identity is intrinsically linked. The film was on being a ‘classical’ dancer in contemporary times and responding to 21st-century questions, and the importance of slowing down and sharing space.
ARTS RESEARCH: GRANTS

SHARANYA RAMPRakash
Bangalore, Karnataka
Rs 3,96,000 over one year and six months

For research that will attempt to explore the hitherto unresearched and marginalised narratives of lead actresses of the mainstage as well as frontline comic actresses of the Company Theatre in Kannada (1960 to the present). It will examine ways in which they define and defy notions of female respectability and vulgarity through their performances and self-hood. The outcomes of this project will be a series of essays in Kannada, a photo essay and a script outline for a theatre performance.

This grant is made possible with support from the Sir Ratan Tata Trust (SRTT).

MOHAMMAD GOWHAR FAROOQ BHAT
New Delhi, Delhi
Rs 1,34,500 over one year

For research to trace the history of the music labels of audio cassettes in Kashmir and explore the articulations they fostered. The research will focus on marginalised sections and communities of Kashmir, whose interventions challenged the existing social and cultural norms, cultivating a new and popular music scene. It will also put into perspective how these forms impacted the production of media and continue to influence the contemporary music culture in the Valley. The outcome of this project will be an essay.

MIRIAM CHANDY MENACHERRY
Mumbai, Maharashtra
Rs 4,00,000 over one year and six months

For research to explore and compile the personal stories of a tenacious group of women producers, directors, writers and film technicians working in Mollywood in Kerala, a film industry dominated by men. The project will construct vivid and contrasting accounts of the Women in Cinema Collective as they defiantly challenge the rules of commercial cinema in the state. The outcomes of this project will be a manuscript for a book and an installation.

GEETANJALI SAYAL
New Delhi, Delhi
Rs 4,00,000 over one year and six months

For research into the contribution of Art Deco as a modernist art movement in India, with a focus on the architecture of Delhi. At the intersection of arts and architecture, this project will attempt to examine the role of Art Deco in shaping the cultural identity of Delhi under British rule. It aims to build appreciation for this ignored and diminishing style and for the lesser-known artists, patrons, architects, artisans and local people associated with its propagation. The outcomes of the project will be a digital exhibition of photos, inventories of buildings, maps, collection of oral narratives, a visual publication, and a pocket guide with maps and overview of public typologies.

ARTS RESEARCH

It was a year unlike any other. Right at the start, the COVID-19 outbreak brought our daily routines to a screeching halt. Keeping in view the challenges and uncertainties posed by the contagion and the various forms of lockdowns, we reworked our annual calendar and deferred announcing the Request for Proposals (RFP), in the hope that some kind of normalcy would soon resume. However, as the pandemic continued to spread its tentacles and people slowly became accustomed to negotiating a virus-affected world, we circulated the RFP in nine Indian languages.

Contrary to our expectations, the response from the field was swift and overwhelming. We received over 600 proposals in multiple languages from across India, covering a broad disciplinary spectrum. What stood out was not just the record number of applicants (the highest this programme has ever received), but the courage and determination with which many who were infected with the virus shared their project ideas with us from the quarantine centres. Even the most basic conversations about the application process assumed a more humane and reflective aspect. This reaffirmed our faith in the human capacity to create and endure in the face of adversity.

This year, we extended support to 14 projects in English, Gujarati, Hindi, Kannada, and Santali in the areas of architecture, disability and arts, local cinema, popular music, photography, traditional arts, and literary, visual and performing arts. Many of these projects attempt to break free from the dominant strains of discourse, while others explore hitherto underexplored areas in the arts and culture.

Of the grants made in the previous years, Deepti Navaratna, Nirmala, Padma Venkataraman aka A Mangai, Rajesh Devraj and Sharbendu De completed their projects.

As the resurgent wave of COVID-19 continues to take a devastating toll on every sector of life, we at IFA hold fast to our commitment to the arts with the belief that they have the potential to be a steadying force in times of uncertainty.

This programme is made possible with part-support from Titan Company Limited.
Though my proposal did not get selected in 2018, IFA guided me to develop and sharpen it, and I was successful in 2020. As a grantee of IFA it became easier for me to contact people and access libraries than when I had attempted this project on my own.

Pankti Desai
Researcher and Grantee | Arts Research
SAUMYA AGARWAL
New Delhi, Delhi
Rs 3,93,000 over one year and six months
For research on the identities, biographies, and artistic practices of the wall painters of Shekhawati through the case studies of two painters—Binja Chejara and Balu Ram Chejara—who worked between 1890 and 1945. By tracing the inscribed instances of paintings, this project will build an archive of the artists’ oeuvre, while studying the influence of popular new imagery on their aesthetic choices. The project also aims to understand the painters’ self-fashioning through changing caste affixes in the inscriptions. The outcomes of this project will be a monograph and a short booklet in Hindi.

SIDDHI GOYAL
New Delhi, Delhi
Rs 3,98,500 over one year and six months
For research into the contributions of courtesans in shaping Hindi cinema during the first half of the twentieth century. The project will explore how courtesans became not only some of the first singers, dancers and actors but also directors, producers, lyricists and music composers who built the foundation of the industry as entrepreneurs and even as financiers. It will also study the creative and economic labour of courtesans and Kathak dancers whose narratives are absent in the mainstream discourse on cinema histories in India. The outcome of this project will be a multimedia exhibition with audio-visual interviews, podcasts, short narrative films and graphic illustrations.

MALA PRADEEP SINHA
Vadodara, Gujarat
Rs 3,93,000 over one year and six months
For research into the life and work of Maneklal Gajjar, textile blockmaker and master craftsman from Pethapur, Gujarat. The focus of this project will be Maneklal’s archive of prints of his designs, business records, letters, photographs, and personal objects, complemented by interviews with his family, the crafts community, designers, and scholars who were in contact with him. The outcomes of this project will be an illustrated biography of Maneklal Gajjar and an immersive exhibition of his works.

This grant is made possible with support from the Parijat Foundation.

SHERALI MURMU
Researcher and Grantee | Arts Research

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This was a difficult year for the Arts Practice programme. The pandemic and the resultant lockdown caused a drastic drop in the number of enquiries and applications, especially from the field of performing arts. But the year ended on an optimistic note with the programme review ushering in a freshly rearticulated Arts Practice programme that will be launched next year.

Out of nearly 100 queries and draft proposals received, about 30 projects were developed by programme staff and 20 were internally discussed. Of these, four projects were selected for support. These explore different dimensions of filmmaking that include an experimental film combining animation and documentary, a film document, a collaborative docu-fiction, and a short animation film.

This year we reviewed the Arts Practice programme that has been running for seven years. As part of this process, Sammitha Sreevaths and Chithra KS developed the Voices from the Field reports for performing arts and literature, and visual arts and film, respectively. These consisted of interviews with various practitioners across disciplines on the needs and aspirations of the field, as well as their expectations from funding bodies. The review panel comprising Justin McCarthy, Sanjay Kak, Neelam Man Singh, and Gitanjali Rao met online over two days to help us give shape to the rearticulated Arts Practice programme.

The panel recommended implementation of projects under four categories: i) Productions: For creating performative, aural, visual, digital, literary, or interdisciplinary work and other forms yet to be imagined, with a maximum budget of Rs 5 lakh; ii) Workshops / Residencies / Seminars: For creating environments and situations which foster exchange, dialogue, debate, learning, and mentorship, with a maximum budget of Rs 3 lakh; iii) Explorations: For probing, testing and playing around with ideas that are nascent, risky or unprecedented, with a maximum budget of maximum Rs 75,000; and iv) Arts Platforms: For building and stimulating networks and spaces—physical or otherwise—that bring together artists within or across practices on common ground with the aim of building solidarities, enabling creativity, and sustainability of their practices with a maximum budget of Rs 1.5 lakh.

The programme was closed from November 2020 to March 2021 for the review and preparations for the launch of the rearticulated programme.

Many of the artists previously supported under the programme achieved national and international recognition this year. Amit Dutta’s film was premiered on MUBI; Wanphrang Diangdoh’s film was screened at the New York Indian Film Festival’s online edition and nominated for Best Actor and Best Screenplay; Ish Shehrwata was invited to participate in the Yokohama Triennale curated by Raqs Media Collective, in which the IFA-supported film document became a part of a larger body of sound installations; Umashankar had a retrospective curated by Nida Ghouse at Haus der Kulturen der Welt, Berlin; Soumya Sankar Bose’s photo book has been shortlisted for the prestigious Photosbook Awards by Aperture magazine and Paris Photo; and Ram Ganesh’s play Undaunted received the Sultan Padamsee Playwriting Award 2020. We also received information that films by Pallavi Paul and Prantik Basu will premiere at the International Film Festival of Rotterdam, 2021.

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This was a distressing year for the Arts Education programme Kali Kalisu (Learn and Teach) due to the pandemic. The key aspects of this programme, which include facilitating artists and teachers to develop arts projects in schools, and teacher training workshops, cannot be carried out unless schools remain open, and since they have been shut since March 2020, we had to pause all these activities this year. Most of our current grantees, caught up in the uncertainty over school reopening, could not complete their projects and have been given extensions.

As COVID-19 forced the closure of educational institutions, the sustainability of arts education is itself under threat. It was, however, heartening to see some of our grantees create Vataara Shaales or community schools in varied spaces in their localities such as verandahs, temples, and the community halls where groups of children came to study.

When the pandemic situation improved slightly, we conducted a teacher training workshop in Gadag, Karnataka. Through this we were able to reach 33 direct and 288 indirect beneficiaries at the schools. Participants explored ways to transform language and arts lessons into active, student-centred explorations of logical thinking, comprehension, writing, and articulations. Characterisations through drama as well as puppetry were also used.

We also organised two Kalayatras—travelling modules—that were conducted online for teachers of Dakshina Kannada and Koppala districts. There were 47 teachers from Dakshina Kannada district and 31 teachers from Koppala district who participated.

For the trainings and Kalayatras our erstwhile grantees who have done valuable work with children in schools, shared their projects, including processes and methodologies, with teachers. This was an attempt to encourage and inspire them to think of projects in their own schools. We also organised two online meetings with grantees where 60 teachers and artists across Karnataka shared their concerns as well as the pressures and roadblocks they were facing. They also discussed alternative strategies to ensure the continuation of their projects and provided suggestions for IFA. The third edition of Hejjegalu, a publication that aims at sharing the impact of Kali Kalisu and its contributions in the field, was brought out this year. Its editors were two of our teacher grantees, Ningu Solagi and Kotresh B.

After 11 years of training, grantmaking and discourse building across government schools in Karnataka, we had started grantmaking in schools nationally just last year. However, the pandemic forced us to stop working on it this year. Instead, we decided to use our resources to better understand the scope of the programme and the practices of others in the field. To this effect, IFA organised a two-day webinar titled Interwoven Tapestries: Lessons from Arts Education on March 25 and 26, 2021. The conversations and questions raised at the webinar enriched our knowledge about the existing arts-integrated work in education across the country. We also commissioned a report on the discussions among the webinar’s 16 panellists. This report will feed into the review of the Arts Education programme that will determine its future and is slated for 2021-2022.

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

COVID-19 derailed our plans for the year since all museums and archives, on which this programme is dependent, were closed indefinitely. Thus instead of partnering with four institutions we could only manage to collaborate with two, which our panel of experts—Joyoti Roy, Surajit Sarkar, Tapati Guha-Thakurta and Sundar Ganesan—had helped us to select from a larger list of possibilities.

We selected five projects to implement this year—three in collaboration with the People’s Archive of Rural India (PARI) and two with Victoria Memorial Hall (VMH), Kolkata. They cover a wide range of disciplinary interests and propose various types of outcomes and innovative public engagements. PARI is an online archive that records and brings to national focus the labour, livelihoods, languages, arts, crafts, histories, and cultures of rural Indians. And VMH, which will celebrate its centenary in 2021, has a rich collection that encapsulates the history of the Indian subcontinent beginning from 1650. Our Request for Proposals for both these institutions received overwhelming responses, thus giving us not only a sense of the need in the field for continuing artistic and scholarly work, but also the dearth of such opportunities.

The Memorandum of Understanding (MoU) with the Museum of Christian Art, Goa was also signed for collaboration in 2021.

This programme is made possible with part-support from Goethe-Institut / Max Mueller Bhavan New Delhi.
ARCHIVES AND MUSEUMS: PROJECTS

In collaboration with the Victoria Memorial Hall (VMH), Kolkata: Victoria Memorial Hall was the brainchild of the Viceroy, Lord Curzon, and was dedicated to Queen Victoria, whose death in 1901 concluded an important chapter of British imperial rule. Known as ‘The Taj of the Raj’, the sprawling 64-acre museum complex and garden is recognised as one of the finest examples of Indo-British art and architecture. Its vast collection and rich textual archive encapsulates the history of the Indian subcontinent beginning from 1650. The VMH will celebrate 100 years of its formal opening to the public this year.

ARJUN MOTWANI
Kolkata, West Bengal
Rs 1,95,000 over one year

For the implementation of a Foundation project by IFA, which will result in an essay titled Indian Commodities and Commodified Indians in Late Eighteenth Century Portraiture based on the paintings at the Victoria Memorial Hall (VMH) Kolkata. The paintings by European artists, commissioned by the European administrators in India, present Europeans amidst their dazzling material objects and the ‘natives’ who were at their beck and call. While the essay will focus on the biography of the exotic objects and the lived reality of the native labourers in the paintings, it will also offer insights into larger questions around the ‘Orient’, transcontinental trade, and the material culture of colonial India in the eighteenth century. The outcome will be the essay, an online exhibition or a website, an interactive social media platform, and talks at the Victoria Memorial Hall.

MADHUJA MUKHERJEE
Kolkata, West Bengal
Rs 2,00,000 over one year

For the implementation of a Foundation project by IFA to create a site-specific exhibition titled Route No 033, comprising photographs, images, videos, voices, sounds, and noise. The installation will present a centre-less, rhizomatic map of certain sites in Kolkata that will make visible the multiple narratives of the city. The intention is to show that a city is like a palimpsest; layered with overlapping histories, intersecting maps, and intermeshed stories with numerous entries and exits. The outcomes will be the exhibition, and talks and lectures.

In collaboration with the People’s Archive of Rural India (PARI): The People’s Archive of Rural India (PARI) is both a living journal and an online archive. It covers the most complex part of our country—rural India—which has more than 833 million human beings, 780 languages, multiple cultures, and unrivalled occupational diversity. It captures these many worlds through video, still photo, audio, and text articles. PARI is today one of India’s largest repositories of rural knowledge and its stories have been translated into more than 12 Indian languages.

NOBINA GUPTA
Kolkata, West Bengal
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA to create Jol-a-bhumi r Golpo Katha / Stories of the Wetland that will document and disseminate the stories of the East Kolkata Wetlands (EKW) as experienced by the community, created by the young people of the community. The EKW—the largest stretch of sewage-fed wetlands in the world that sustains a population of over a lakh, and a diverse species of flora and fauna—is under threat today. This project will empower children from the EKW community to tell their own stories to the world through the PARI (People’s Archive of Rural India) platform. The outcomes will be a series of research and workshop-based narratives that will take multiple forms such as podcasts, paintings, photo-stories and comics.

SUBASRI KRISHNAN
New Delhi, Delhi
Rs 2,00,000 over one year

For the implementation of a Foundation Project by IFA, to create an audio-visual archive of the lives of 10 ‘stateless people’ who have served in detention centres in Assam. The project titled Facing History and Ourselves, will attempt to problematise the official narratives of the state in the public domain, with a series of open-ended conversations of a more personal nature around the ideas of home, kinship, friendship, work, and experiences in the detention centres. It will also address the larger questions, which the artist has been engaged with over the years, around memory, citizenship, and the location of the nation-state in the state of Assam. The outcomes will be a series of audio/video recordings, each accompanied by a descriptive text about the person being interviewed and their family.

KESHAV WAGHMARE
Pune, Maharashtra
Rs 2,00,000 over one year

For the implementation of a Foundation project by IFA, which will result in an audio-visual documentation titled Influential Shahirs: Narratives from Marathwada, an archive of eight shahirs / poet performers—four men and four women in Maharashtra. These shahirs inspired by Dr BR Ambedkar’s ideals of social revolution, have been a source of great inspiration for the masses and their songs have helped to sustain the Dalit movement in the rural areas of the region. Yet little is known about the poets or the compositions, as their work has been completely ignored by the mainstream establishment. This project seeks to recognise, acknowledge, and archive their work and their role in the promotion and sustenance of a long-running socio-political movement. The outcomes will be a series of eight articles and eight audio/video recordings of live performances.
In the middle of the pandemic and the nationwide lockdown, the Request for Proposals (RFP) for all three sections of Project 560 namely Neighbourhood Engagements, Curated Artistic Engagements and Arts Projects (Research and Practice) were widely publicised through our website and social media channels. For the applicants’ convenience, this year we enabled online submission of proposals, for the first time. Queries and draft proposal ideas were discussed over phone and email.

We received 26 proposals under Arts Projects (Research and Practice), 11 under Curated Artistic Engagements and 12 under Neighbourhood Engagements.

Under Neighbourhood Engagements, interviews of shortlisted applications were held online by the IFA team. The three grants made under this category range from artistic engagements with the farmers’ market in Shivanahalli, to research into the history of the Sindhi community in Bangalore, and artistic engagements exploring the ecology of birds in Kammanahalli.

Shortlisted proposals under Arts Projects (Research and Practice) and under Curated Artistic Engagements were jointly evaluated in an online session by an external panel of experts. The panel consisted of Anjum Hasan, writer; P Sheshadri, filmmaker; Padmavati Rao, theatre maker; and Mathangi Krishnamurthy, scholar and professor of Anthropology at IIT Madras.

Grants made under Arts Projects (Research and Practice) support two projects that explore the soundscapes and the smellscape of Bangalore. Grants under Curated Artistic Engagements also support two projects—a series of artistic events based on football skills and an exploration of Bangalore’s growth through Public Sector Units and industrial townships.

With these seven grants, Project 560 has covered a vast spectrum of cross-disciplinary projects based in different social geographies of the city.

Among grants made in the previous years, the Visual Art Collective (VAC) carried out a series of events titled Bangalore Connect that included an exhibition of landscapes as a homage to artist Rumale Chennabasaviah, an online comics workshop on the city, a series of short films on food stories of Bangalore, a photography exhibition, and a curated show around fabric, textiles, archival materials and quilts. Chanakya Vyas collaborated with various cultural practitioners, including game designers, dramaturgs, visual designers, folklorists, and urbanists, to weave the forms of live-action role-playing with that of a board game through detailed research on lake neighbourhoods in Bangalore. In the wake of the COVID-19 lockdown, the project was then reimagined as an online game experience. The grant to Gayathri Iyer culminated in a performance titled Sundara, an artistic exposition of the life and times of the devadasi Venkata Sundara Sani who lived in Bangalore in the early 20th century.

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

When I first began working on my project, I was unsure about its direction. IFA gave me ample time and space to reflect and give shape to my ideas. What I learnt during the grant period is bound to come in useful for my future projects. As the grant coincided with the ongoing pandemic, it has been a source of support and a stimulating space to engage in.

Rukmini Swaminathan
Researcher and Grantee | Project 560
**PROJECT 560: GRANTS**

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

**RUKMINI SWAMINATHAN**  
Bangalore, Karnataka  
Rs 75,000 over eight months

For the creation of an online soundscape of the city, drawn from journeys undertaken on the route of the Number 201 series of buses in Bangalore. Weaving together personal and shared experiences on Bangalore’s bus journeys, this project, through the sensorial experience of sound and written text, aims to understand the persona of the city through sonic experiences on the bus. The outcomes of the project will be a curated bus album of soundscapes and songs played in the bus, a website containing the bus route maps embedded with the sounds on these routes, and a journal of personal impressions from the bus trips.

**INDU ANTONY**  
Bangalore, Karnataka  
Rs 3,83,000 over one year

For an exploration into the distinct smells that make up the city of Bangalore. Drawing upon interviews and research, the project seeks to understand the relationship between memory, associations, people, and places through olfactory perceptions and imaginations. The outcomes of this project will be a book containing photographs, research text, and an olfactory map of Bangalore with specially created samples of perfume.

**GANAPATHY BP**  
Bangalore, Karnataka  
Rs 25,000 over five months

For an artistic engagement to explore the Raithara Santhe or farmers market in the Shivanahalli neighbourhood of Bangalore. Drawing from detailed interviews with residents, shop owners, and pushcart sellers, the project seeks to identify the community’s stories, memories and experiences of this neighbourhood’s unique food culture through artistic interventions. The outcome of the project will be artwork/s evoking the santhe, displayed at a central location in Shivanahalli.

**NIKITA TERESA SARKAR**  
Bangalore, Karnataka  
Rs 25,000 over five months

For a series of artistic engagements exploring the ecology of birds in the Kammanahalli neighbourhood of Bangalore. By inviting residents to experience, share and create spaces for birds, the project will attempt to build their connections to the environment and encourage them to be accountable to it. The outcomes of the project will be the artistic interventions that the residents will undertake, and a film documenting their reflections.

**TEJSHVI SAJJU JAIN**  
Bangalore, Karnataka  
Rs 25,000 over five months

For examining the history, memories, and experiences of the Sindhi community that has made Bangalore its home post the Partition of India. Through interviews across two generations, the project will explore notions of identity and home, memories of tradition, and experiences within the changing cityscape of Bangalore. The outcome of the project will be a short film.

**SHOAONA SEN**  
Bangalore, Karnataka  
Rs 6,00,000 over one year and six months

For a community-based art practitioner who is a football coach and co-founder of Shining Stars Football Club, to create a series of participatory art events based on football skills and tactics as a form of art and creative expression, with children from two marginalised communities in Bangalore. The outcomes of the project will be zines, magazine, murals, a community playbook kit, roadside games, exhibitions, performances and a festival.

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**SHARATH NAYAK**  
Bangalore, Karnataka  
Rs 6,00,000 over one year

This Grant was amicably cancelled based on reasons mutually agreed upon by the Grantee and IFA due to unavoidable circumstances. For creating a series of participatory art events around a few industrial campuses in the city, to trace the unacknowledged story of the villages surrounding these institutions—villages that contributed to the formation of Bangalore as a metropolis. The outcomes of this project will be a digital archive of the collected stories, curated walks, performances led by the members of the community, and a travelling exhibition to showcase cartographic representations reflecting personal experiences of the community.
In 2020 IFA completed twenty-five years of supporting the arts in India. We discussed a great many ideas on how to celebrate this momentous occasion, but with the merciless onslaught of the pandemic and the dire hardships faced by people in India and across the world, we felt that it would be inappropriate to celebrate. However, we wanted to mark the occasion with an initiative that would also give a boost to artists in this difficult time. Serendipitously we found out that the internet would complete 25 years in India in 2020, a year that obliged us to totally depend on it for everything because of the pandemic. Thus we launched the 25x25 initiative to make 25 grants of Rs 25,000 to 25 artists to mark the silver jubilee of both IFA and the Internet in India.

When we sent out a call for proposals on the theme 25 Years of Internet in India, it got an overwhelming response from all parts of India, rural and urban, from places such as Agartala, Ahmedabad, Alwal, Bangalore, Baroda, Belgam, Bhilai, Bhubaneswar, Chennai, Delhi, Faridabad, Gandhinagar, Goa, Gurgaon, Guwahati, Hasan, Hospet, Imphal, Jaipur, Kolkata, Kota, Lucknow, Mandsaur, Mumbai, Namakkal, Palakkad, Pauri Garhwal, Puducherry, Pune, Santiniketan, Sonipat, and Thiruvananthapuram. IFA staff evaluated the proposals and selected 25 projects across artistic forms, disciplines, and mediums. These included the creation of algorithm-generated imagery, animation, audio drama, comics, film, musical performances, devised theatrical pieces, photography, poetry, zines, and more. The names of the selected grantees were announced online on IFA’s anniversary, September 21.

These projects culminated in a two-day festival of 25 innovative artworks presented online, titled 25x25 GOING LIVE! on February 27 and 28, 2021. While the 25 cultural practitioners looked back over the internet’s years in India through various socio-political prisms, many of them also imagined the future, using the techno-cultural experiences of 25 years as the backdrop.

This initiative is made possible with support from lead donor Kshirsagar-Apte Foundation, and philanthropy partners Titan Company Limited, and Priya Paul and Sethu Vaidyanathan.

"During these hard times, it is important that artists have the funds to pursue their work. At the same time, the 25x25 initiative of IFA celebrates the resilience of artists, supporters and the audience in an unprecedented year.

Priya Paul & Sethu Vaidyanathan
Philanthropy Partners for 25x25"
interventions, which will serve as a public resource. A 20-minute film compiled from the four videos and the protagonist’s actions in the next one. The outcome will be interventions from the preceding video influence the protagonist’s life, four videos will be created and disseminated sequentially, such that interventions aim at resolving the issues around online safety in the protagonist’s life. The project will explore fictional, seemingly simplistic ways of becoming invisible from digital consciousness. The outcome of the project will be a video tutorial.

VINAY ABHISHEK VEMU
Secunderabad, Telangana
Rs 25,000 over four months
For the making of an audio play titled The Chat Room in Alvar that will relive the moments of accessing internet cafes for the first time 25 years ago. The outcomes of the project will be the play, and a blog with photographs of the internet cafe.

Debkamal Ganguly
Pune, Maharashtra
Rs 25,000 over four months
For an excavation of decades of email archives, and interviews with the excavators, in an attempt to trace human journeys through their digital footprints over the years. The outcome of the project will be a creative essay using excerpts of emails, images and graphic attachments.

SANSKRITI CHATTOPADHYAY
Kolkata, West Bengal
Rs 25,000 over four months
For a video art project that seeks to explore digital consciousness. It will attempt to find moments of invisibility from the omniscient calculations of the internet, to prove that human beings can still be thinking individuals, in control of the choices they make and the identities they create for themselves. The project will explore fictional, seemingly simplistic ways of becoming invisible from digital consciousness. The outcome of the project will be a video tutorial.

KAAMNA PATEL
Mumbai, Maharashtra
Rs 25,000 over four months
For a photography-based exploration of notions of nostalgia, temporality, hyperreality and alienation in the age of technology and the internet. Based on the itinerary for a seven-day tour to Japan that never happened due to the pandemic, the project uses multiple visual devices to photographically simulate the tour. The outcome of the project will be a set of still images.

VANDANA KUMARI PANDEY
New Delhi, Delhi
Rs 25,000 over four months
For the creation of a digital project titled Priyanka’s Story, which uses the Forum Theatre technique of the Theatre of the Oppressed to examine the issues of online harassment against women in India. With a collaborative audience as ‘spect-actors’ whose responses aim at resolving the issues around online safety in the protagonist’s life, four videos will be created and disseminated sequentially, such that interventions from the preceding video influence the protagonist’s actions in the next one. The outcome will be a 20-minute film compiled from the four videos and interventions, which will serve as a public resource.

KHALYAL AJAYBHAI TRIVEDI
Ahmedabad, Gujarat
Rs 25,000 over four months
For a study of the complex and multi-dimensional relationship we have with the internet. It will be explored through an imagined conversation between an artist and the internet where the power dynamics will shift between them over time. The outcome of the project will be an animated website that will enable active viewer participation.

KAAMNA PATEL
Mumbai, Maharashtra
Rs 25,000 over four months
For a photography-based exploration of notions of nostalgia, temporality, hyperreality and alienation in the age of technology and the internet. Based on the itinerary for a seven-day tour to Japan that never happened due to the pandemic, the project uses multiple visual devices to photographically simulate the tour. The outcome of the project will be a set of still images.

SOU MEN DRA BHATTACHARYA
Kolkata, West Bengal
Rs 25,000 over four months
For the creation of an experimental mixed media audio-visual presentation titled Sharijf, created as a collaborative work by a group of five artists engaging in diverse art forms. It explores the physical and emotional isolation of people in a world hyperconnected through technology. The outcome of the project will be an audio-visual presentation that explores the journey of three friends over five years, 2011 to 2015, a time when the internet had entered all aspects of their lives.

MA TTA SRI VAMSI
Bangalore, Karnataka
Rs 25,000 over four months
For an exploration of the various stories of people from marginalised communities that they have shared on the internet, thus claiming their own space which they are often denied in society. Taking the form of letters written to the internet the outcome of this project will be a publication.

SANSKRITI CHATTOPADHYAY
Kolkata, West Bengal
Rs 25,000 over four months
For a video art project that seeks to explore digital consciousness. It will attempt to find moments of invisibility from the omniscient calculations of the internet, to prove that human beings can still be thinking individuals, in control of the choices they make and the identities they create for themselves. The project will explore fictional, seemingly simplistic ways of becoming invisible from digital consciousness. The outcome of the project will be a video tutorial.

JOE PAUL CYRIAC
Trivandrum, Kerala
Rs 25,000 over four months
For the making of a series of tricolour gum bichromate prints and sculptures by appropriating images collected from panoramas of India uploaded by Google Street contributors. The outcome of the project will be this series of prints and a lecture-performance.

ABHISHEK HAZRA
Bangalore, Karnataka
Rs 25,000 over four months
For speculation on the future of artistic sovereignty, amidst threats to digital privacy in the age of surveillance statecraft. As a diagnosis of the precariousness of arts philanthropy in the subcontinent, the project will combine elements from superfiction, participatory art, and institutional critique. The outcome of the project will be a video lecture performance.

SHRUTI CHAMARIA
Bangalore, Karnataka
Rs 25,000 over four months
For a photo documentation of the abandoned, ignored, and almost invisible infrastructure of cybercafes in Bangalore. The outcome of the project will be an online photo exhibition.
VIKRAM PHUKAN
Guwahati, Assam
Rs 25,000 over four months

For the creation of a theatrical performance that will look at death and mourning in the age of the internet, through the particular lens of queer communities online. Based on testimonials, the performance will involve an ensemble of five actors. It will be interactive and devised, using text, movement and spatial design.

AMOOLYA NARAYAN
Bangalore, Karnataka
Rs 25,000 over four months

For the creation of a dystopic science fiction tale exploring the human relationship with the internet and the possible impact of its absence. The project aims to explore themes of human rights, censorship, net neutrality and imposed restriction of access to the internet, through interviews with diverse users. The outcome of this project will be a dramatised reading with music, interspersed with illustrations.

BHUMIKA AHUJA
New Delhi, Delhi
Rs 25,000 over four months

For an exploration of the history of social media in India over the past 25 years through embroidery on textile and stop motion animation. A storyline with 100 frames will be embroidered on pieces of textile which will then be stitched together as a single fabric. This will be documented to create a stop motion animation film. The outcomes from this project will be the embroidered cloth and the stop motion animation film.

ANANDANA KAPUR
New Delhi, Delhi
Rs 25,000 over four months

For an exploration of trans-human and cyborg identities through the creation of e-Drops—the Goddess of faster internet connections and better download speeds—and a portal with the rituals for online darshans by devotees. This project aims to study the construction of digital deities, while also highlighting the need for crafting a more ethical and critical engagement with the virtual world. The outcome of the project will be a cyborg goddess in Augmented Reality: a mobile-friendly e-darshan portal; and a bilingual (Hindi and English) devotee initiation pledge about safe online behaviour.

RUSTAM MAZUMDAR
New Delhi, Delhi
Rs 25,000 over four months

For the creation of an audiovisual medley that explores habitual tendencies of violent human behaviour, and how it is impacted with increasing internet use. The project aims to explore the ways in which the internet acts as a medium that perpetuates and enhances the contexts that cause violent behaviour. The outcome will be an audio-visual medley of montages which incorporates archival footage, basic animation, stop motion cinema, and live-action embedded with music.

RITWIKA PAL
Kolkata, West Bengal
Rs 25,000 over four months

For the creation of a short film about love and the internet, which will be a collage of art, animation and videography. Oscillating between fiction and reality, the film titled Love in the Time of Internet will explore the interactive spaces of the internet and the ways in which it affects couple relationships. It will attempt to capture both love and the internet through the lens of a rapidly changing world. The outcome of the project will be the film.

SUJANYA DEB
Gurgaon, Haryana
Rs 25,000 over four months

For the creation of hypertext poetry / fiction based on an exploration of the place of pornography and erotic imagery in India from the past to contemporary times. Through research into erotic and desirous images, from those created under royal patronage to the more recent ones in the digital sphere, the project seeks to focus on the contemporary understandings of terms such as ‘erotic’ and ‘sexual’, particularly from the point of view of female and queer pleasure. The outcome of this project will be a website containing the hypertext poetry / fiction alongside a selection of erotic images, and a foldable booklet.

ANANDANA KAPUR
New Delhi, Delhi
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For an exploration of trans-human and cyborg identities through the creation of an e-Drops—the Goddess of faster internet connections and better download speeds—and a portal with the rituals for online darshans by devotees. This project aims to study the construction of digital deities, while also highlighting the need for crafting a more ethical and critical engagement with the virtual world. The outcome of the project will be a cyborg goddess in Augmented Reality: a mobile-friendly e-darshan portal; and a bilingual (Hindi and English) devotee initiation pledge about safe online behaviour.

SANDHYA KUMAR
Bangalore, Karnataka
Rs 25,000 over four months

For the creation of an e-Devi—the Goddess of faster internet services in Kashmir, this project seeks to unravel the idea of ‘digital apartheid’ in which citizens are denied the means to access internet to teach during the pandemic. Interviews will be conducted with teachers in and around Jaipur whose lives have been disrupted.

SHRUTHI VISHWANATH
Pune, Maharashtra
Rs 25,000 over four months

For a series of artistic engagements where woman artists, rural and urban, will inhabit cyberspace at midnight for 25 nights, through live and pre-recorded videos of their performances, conversations, and feminist readings. The theme of these sessions will be a celebration of occupying space and claiming agency. The outcomes of the project will be these sessions and a condensed five-minute video.

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Gurgaon, Haryana
Rs 25,000 over four months

For the creation of hypertext poetry / fiction based on an exploration of the place of pornography and erotic imagery in India from the past to contemporary times. Through research into erotic and desirous images, from those created under royal patronage to the more recent ones in the digital sphere, the project seeks to focus on the contemporary understandings of terms such as ‘erotic’ and ‘sexual’, particularly from the point of view of female and queer pleasure. The outcome of this project will be a website containing the hypertext poetry / fiction alongside a selection of erotic images, and a foldable booklet.

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For the creation of a theatrical performance that will look at death and mourning in the age of the internet, through the particular lens of queer communities online. Based on testimonials, the performance will involve an ensemble of five actors. It will be interactive and devised, using text, movement and spatial design.

In times of the pandemic, when many of our partners have struggled to relook at the needs of the community from a fresh perspective, our support has been to help them in their endeavours and keep the momentum going.

Ritika Gandhi and NE Sridhar
Corporate Social Responsibility, TITAN Company Ltd and Philanthropy Partners for 25x25
Warning: Smoking is injurious to health.
SMART:
STRATEGIC MANAGEMENT
IN THE ART OF THEATRE

Junoon, our managing partner for the past five years, closed down this year, so now IFA is the sole manager of the SMART programme. Some changes were also made to the constitution of the SMART core team, with Sanjna Kapoor going on long-term leave, and Menaka Rodriguez, who has been a mentor and facilitator, joining it.

IFA applied for support to the International Relief Fund 2020 for Organisations in Culture and Education, with a recommendation from Leonhard Emmerling, Regional Programme Director, South Asia, Goethe-Institut / Max Mueller Bhavan. We received funding for the period of September 01, 2020 to December 31, 2020 of 15,349.59 Euros (Rs 13.32 lakh).

The pandemic upset this year’s plans to renew the programme. The SMART core team, divided into subgroups, started meeting online regularly to chart the way forward in these unprecedented times. A short training was organised to get everyone acquainted with online functioning.

SMART commissioned five researchers—Aopala Banerjee, Komita Dhanda, Tanya Mahajan, Tanvi Shah, and Ponni Arasu—towards building a bank of researched stories from 20 theatre groups from across the country. Through interviews and phone calls with these groups, the researchers framed stories around strategies, experiments, and explorations to engage with ideas of vision, audience building, communications, sustaining a group, funding, and related topics explored by SMART. These stories will be used by SMART facilitators as examples, inspirations, and discussion points during the workshops and the course.

We organised two online sessions of SMART In the Round, a series of public engagements envisioned as conversations on creativity, culture and context, launched this year. The first, titled Fear, Funding and Freedom of Expression, was on September 29, 2020. Vinutha Mallya, a journalist and editor, moderated the session with panellists Aditi Mangaldas, a dancer, choreographer; Bose Krishnamachari, an artist, curator; Purva Naresh, a playwright, director; and Sambhaji Bhagat, an activist, playwright and balladeer. The second titled Why We Do What We Do on December 20, 2020, was a freewheeling conversation between Maya Krishna Rao, a teacher and theatre practitioner and Deepika Arwind, a poet, playwright, and theatre practitioner, on what inspires them as artists. Both the sessions were well attended and were widely viewed on social media.

A three-day online SMART workshop was conducted from December 02 to December 04, 2020; it was customised to deal with the time of pandemic, with sessions covering problems and challenges in today’s context, vision of the group, brainstorming on the way forward, SWOT analysis, and finally, goals/objectives and outcomes. The workshop was attended by 10 theatre groups with 18 participants from Bangalore, Coimbatore, Hyderabad, New Delhi and Palakkad.

THE IFA ARCHIVE

The idea of the IFA Archive was conceived in 2015 to celebrate and mark the milestone of the twentieth year of grantmaking and implementing projects at IFA. Thereafter, the physical site in Bangalore and the online archive, accessible at www.theifaarchive.org, was launched on October 25, 2018. At the IFA Archive, our aim is to create a repository of all the physical and digital material that emerged from the 650+ projects which we have supported and implemented over the past 25 years. We hope that in time, the archive will become a space for artstic, curatorial, and scholarly interventions; and reflect our journey with the arts in India.

This year unfortunately began with a nationwide lockdown and the team worked from home till June 2020. IFA followed a staggered staff presence policy to ensure the safety of the team, and consequently, work that required the team to be physically present in the archive was affected. But we improvised the work plan and kept our spirits up.

The team made available online an additional 26 grants and projects from 2006, and processed another 38 grant and project files from the years 2004 and 2005 for pre-digitisation. The team also processed born digital deliverables submitted to IFA from the grants and projects made in 2016, 2017 and 2018.

With COVID-19 restrictions in place, the physical archive was closed to visitors throughout this year. We received and responded to queries over emails as far as possible. The online space currently holds the materials of 300+ projects from the years 2006 till 2015.

After a thorough examination of the resources available at various national, corporate and private non-profit archives, this year the archive team framed the IFA Archive Access Policy that defines the process and regulations for accessing the IFA Archive onsite and online. It will be implemented from April 2021.

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

With lively exchange of ideas and fun-filled conversations, grantee orientations are usually exciting days at IFA. For these sessions, grantees across programmes visit the IFA office in Bangalore and interact with one another and members of the IFA team. Over two days, grantees learn about us and the work we do at the Foundation, present their projects and share their challenges.

Unfortunately, this year the pandemic prevented us from holding these sessions at the IFA office. Given the restrictions on physical presence at the office, we organised a grantee orientation session online for the first time on August 20 and August 21, 2021. We held a similar online session for the grantees selected under the 25x25 initiative on October 12, 2020.

We have realised that the grantee presentations have familiarised us with the plurality and diversity of the field of arts and culture in varied linguistic, cultural, and social spaces. Through these sessions we gain a deeper knowledge of the stories and narratives that these projects seek to unearth or explore. Moreover, our grantees enlighten us about the needs of the field and how best we can help them communicate the under-represented stories that their projects deal with.

LISTENING TO THE FIELD

LISTENING POSTS

Artists and cultural practitioners, whom IFA aims to serve, found themselves socially and economically vulnerable during the pandemic. To listen to their concerns about the effects of the pandemic and the subsequent lockdown on their lives, IFA organised two online Listening Posts on April 13 and April 23, 2020 in which 53 artists participated. They also suggested ways for IFA to support the field.

They feared that the loss of income and employment for artists— whether in rural or urban areas and working in traditional or contemporary forms— would reduce their negotiating power in the long run. Their other concerns were artists on the margins having limited access to digital platforms for creating and showcasing their work which would lead to their further alienation and exclusion; not being able to work on collaborative projects; and the new challenges in fundraising for the arts and culture sector because of the changed priorities and financial situations of both corporate and individual donors.

They proposed that IFA continue to organise project showcases online as well as capacity building workshops in various skills, including workshops for young arts managers and on ways to use and monetise the arts through digital technology. They suggested that IFA extend support to more artists to continue their work by making smaller grants, and encourage work that takes into account questions of ecological sustenance and survival.

For the team at IFA, it was an experience of deep connection and learning in a time of isolation. A few weeks later IFA sent all the participants a note on which of their suggestions we had already executed, the ones we were going to organise and which ones we were unable to take forward since they fell outside our scope or ability.

WORKSHOPS

Responding to the needs of performing artists, as expressed during the Listening Posts organised by IFA in April 2020, we announced an online workshop Embracing the Digital Space. This two-part workshop facilitated by Keerthi Kumar aimed at enabling dance/music practitioners and organisers to use online platforms for performing, teaching or generating work for the virtual space/virtual audiences.

This was part of our efforts to support artists during this difficult time. Beginning with a basic overview on generating digital work, the workshop provided an understanding of how to make professional work available for online audiences. Part I: Beginner’s Module was held on June 16, 2020 with 27 participants, and Part II: Advanced Module, on July 07, 2020 with 32 participants. The recordings of these two workshops are made available to the public on IFA’s YouTube channel.

The fact that IFA does not stop at being excellent, but tries to be relevant at all times, is commendable, enlightening, and inspiring.

Gitanjali Rao
Animator and Filmmaker
RESOURCE MOBILISATION AND OUTREACH

The outbreak of the pandemic, the lockdown, and its subsequent impact greatly affected and influenced the work of the Resource Mobilisation and Outreach (RMO) team this year. The changing non-profit regulations and amendments to the Foreign Contribution Regulation Act (FCRA) placed additional pressure on the team’s ability to raise funds. Despite these challenges, and in what has undoubtedly been a difficult year for communities across the country, we were able to raise a total of Rs 104.35 lakh for our work.

In the midst of the lockdown, we were invited to participate in the online Common Roots Music Festival over four Saturdays in May 2020, as one of their featured non-profit beneficiaries. This inspired us to host our own online fundraisers, and we organised four such events.

On August 22, 2020, we hosted the first fundraiser, Story Reading by Motley, of Teen Ishqiyas Afsaane (Three Love Stories) by Ismat Chughtai, featuring Ratna Pathak Shah, Heeba Shah and Naseeruddin Shah. This was followed by an on-demand streaming of the recording on October 03 and 04, 2020, as the second fundraiser in support of IFA. We are grateful to Motley for their longstanding association with IFA and generous contribution in these difficult times.

Our third fundraiser was organised on February 12 and 13, 2021. This was Video on Demand streaming of a Ghatam Ensemble in association with Udupa Foundation featuring Sukanya Ramgopal, an acclaimed ghatam player, and her students Giridhar Udupa, Ganesh Murthy, Sachin Desiprasad, Srinidhi R. Koundinya, and Sumana Chandrashekar.

Our fourth fundraiser held on March 27, 2021 featured Songs of Kabir composed and sung by Shubha Mudgal accompanied by Anesh Pradhan (tabla), Sudhir Nayak (harmonium), Vighnesh Kamath (additional percussion), Pooja Vazirani (tanpura), and Shantanu Herlekar (tanpura). This fundraiser was organised in association with SIFF Academy of Classical and Contemporary Arts and with support from Arif Vazirally, an individual donor.

Under consultancies, IFA was commissioned by the Wellcome Trust UK to undertake a research project on mapping work in the area of mental health and the arts in Bangalore. The research, which included interviews with 24 respondents from Bangalore, was conducted by Pallavi Chander, a creative arts therapist and a former IFA grantee. Darshana Dave of IFA also put together six ‘India Stories’ of organisations from across the country, we were able to raise a total of Rs 104.35 lakh for our work.

In an effort to connect with our diverse donor base, the team put together a Fund for Supporting Arts and Culture during COVID-19 (F-SAC) and shared donation appeals and specific programme proposals with a wide range of foundations, trusts, corporate CSR and individual donors. We are extremely delighted with the support we received from varied donors for our diverse initiatives.

One of the highlights this year was the support received from the Kshirsagar-Apte Foundation, Titan Company Limited, and Priya Paul and Sethu Vaidyanathan for our 25x25 initiative to mark 25 years of grantmaking at IFA. We continued our engagements with Citi India for the Arts Education and Project 560 programmes; Goethe-Institut / Max Mueller Bhavan New Delhi for the Archives and Museums and SMART programmes; Titan Company Limited for the Arts Research programme; Technicolor India Private Limited for specific Arts Practice grants; and the Lohia Foundation for The IFA Archive. We received support from Cholamandalam Investment and Finance Company, Infosys Foundation, Parijat Foundation, Niraj Bajaj Charitable Trust, and Voltas Limited towards programmes. We also received support from the International Relief Fund 2020 for Organisations in Culture and Education, Germany towards our SMART programme.

Our circle of individual donors continued to be a critical source of support and encouragement in these difficult times. We are heartened to see so many long-term relationships built with our donor circles translate into support across our initiatives. Through the year, we raised over Rs 31 lakh through individual donations ranging from Rs 250 to Rs 5 lakh from over 140 individual donors. Three fundraising campaigns created by our team, which included a very engaging year-end appeal, received matching support from our payment partner, Danamojo. The power of the individual donors to drive change and create impact was laid bare to us especially this year. We are grateful to every single one of our individual donors who placed their faith in our work.

In the area of communication and outreach, the team looked into curating communication material that would allow IFA to stay in touch with our diverse audiences in these times of isolation. The team introduced the Staying Connected series to share outcomes from the world of arts and culture, available online, from the projects previously supported by IFA.

With the pandemic looming over us all, the team will continue to explore new ways of connecting with our audiences with relevant and meaningful communication; and ensuring that we are able to raise resources to continue supporting the field of arts and culture.

I have seen how IFA has tirelessly worked over the years with a number of artists and supported them and celebrated their work. The arts define the tallest heights of evolution which need constant nurturing, and IFA is doing a fabulous job in spite of the pandemic and other challenges. Kudos, IFA!

Venu Puvvada
Vice-President of Engineering, Qualcomm, Bengaluru
THROWBACK THURSDAYS WITH IFA AND CROSS CURRENTS

Every year IFA organises multiple events across the country, often partnering with other cultural organisations to showcase our grants and projects to spread awareness and encourage public engagement. But in the pandemic year 2020-21, the lockdowns and restrictions on social gatherings forced us to put all physical events on hold and find new ways of engaging with technology and online platforms to share our work.

IFA introduced a virtual series of conversations and presentations titled *Throwback Thursdays with IFA*, held every alternate Thursday on Zoom and streamed live to our Facebook page. Later, the recordings were also put up on YouTube. These highly engaging sessions, organised between May and October 2020, provoked vibrant interactions with the audience.

Between January and March 2021, IFA presented a set of three *Cross Currents: A Series of Curated Conversations* on the theme of *Play as Practice*. IFA invited grantees whose projects embodied the philosophy of play within their artistic practice, and experts whose work engaged with the idea, to share their stories and insights.

THROWBACK THURSDAYS WITH IFA

May 28, 2020
First in the series of *Throwback Thursdays with IFA*, we presented *We Exist: Trans-ing the City*, where Poornima Sukumar along with transwomen artists Shanthi and Chandri from the Aravani Art Project were in conversation with Sumana Chandrashekar and Arundhati Ghosh.

June 11, 2020
Next was *Where the Birds Never Sing: A Photographic Project on the Memories of a Massacre*, where Soumya Sankar Bose presented his work on Marichjhapi and was in conversation with John Xaviers and Arundhati Ghosh.

June 25, 2020
In this session, filmmaker Aditi Maddali was in conversation with Arundhati Ghosh on the documentary film *Pani Pata Poratam (Songs of our Soil)*, on women’s songs from Telangana. The link to the film was made public a week in advance so that people could watch it and be prepared for the discussion.
July 09, 2020
Folklore and Oral Traditions in Classrooms was a discussion with Savita Uday, a researcher, educator, farmer and folklorist who runs the not-for-profit organisation Buda Folklore in Uttara Kannada, Karnataka. This discussion was conducted in Kannada and Savita was in conversation with Krishna Murthy TN and Arundhati Ghosh.

July 23, 2020
Curators Lina Vincent and Aparajita Bhasin were in conversation with Suman Gopinath and Arundhati Ghosh in a session titled Every Object Tells a Story: Two Art Projects at the Goa Chitra Museum, about their projects, where they had engaged with the Goa Chitra Museum and worked with objects that they selected from the collection.

August 06, 2020
This session was titled Once There was a Lake: A Presentation by Chanakya Vyas. Chanakya is a playwright, performance maker and educator. He was in conversation with John Xaviers and Arundhati Ghosh, and spoke about the making of a theatrical game about lakes in the city of Bangalore.

August 27, 2020
Nannura Kaudi ('Quilt from My Place') was a conversation with Jahanara, a teacher at the Government Higher Primary School, Mukta Gudadur, Koppala district in Karnataka. Jahanara spoke about her engagement with students, families and neighbourhood communities and the practice of quilt making as an expression of collective labour and aesthetics. She was in conversation with Radhika Bharadwaj and Arundhati Ghosh. A student also joined Jahanara in conversation.
September 10, 2020
Singer/songwriter and poet Ronidkumar Chingangbam aka Akhu was in conversation with Sumana Chandrashekar and Arundhati Ghosh in a session titled *Ema Gi Wari* (*Stories of My Mother*), where Akhu sang songs from his album and shared his experiences of the research and journeys for his musical work on the lives and stories of the Manipuri diaspora.

September 24, 2020
*Hijrat Ke Bol* was a session conducted in Hindi, where Nirmala, an independent scholar, folk singer and theatre practitioner based in Kurukshetra, presented her work on how folk songs in Haryana have kept alive the memories of the Partition of India. Looking beyond the conventional modes of history writing, she spoke about the lasting effects of the divide on the lives of the survivors, especially women. She was in conversation with Tanveer Ajsi and Arundhati Ghosh.

October 08, 2020
Architect and urban designer Ramya Ramesh was in conversation with Suman Gopinath and Arundhati Ghosh in a session titled *A Journey in Space and Time: The Making of the Raman Research Institute (RRI) Archival Gallery*. She spoke about how she designed the physical archival space located in the library of RRI and curated a permanent display of the archival material.

October 22, 2020
*Art in the Neighbourhood: Exploring Richards Town* was a conversation with Anaheeta Pinto, Monisha Suresh and Anna Alexander, members of the Richards Town Residents Association (RTRA); and artist Aditya Fernandes on artistic explorations in the Richards Town neighbourhood. The speakers shared their experiences of bringing together children of the Pourakarmikas and of the residents in the locality, through an artistic intervention that explored their neighbourhood. The speakers were in conversation with Menaka Rodriguez and Arundhati Ghosh.
January 27, 2021

Gamestorming Narratives, a conversation with Dhruv Jani, Gayatri Kodikal, Vishal K Dar (discussant) and Avinash Kumar (moderator), focused on gaming as a form of artistic expression and how stories can be told through this stimulating, diverse, and unusual medium. It took a closer look at how multi-player games open up possibilities to imagine fantasy worlds, investigate the past and speculate on the future, in the context of the IFA-supported projects by Dhruv and Gayatri.

February 17, 2021

City as Playground, with Vaibhav Dutt, Sumona Chakravarty, Nilanjan Das, and Sumana Chandrashekar (moderator), explored how artists use play to address the systemic problems of cities. Cities today go through rapid transformation, and the changes in infrastructure, ecology, sounds, and smells impact relationships and notions of work, play and leisure. The conversation addressed how artists negotiate these spaces to create opportunities for artistic play and creative expression.

March 17, 2021

Learning Through Play was a conversation with Ningu Solagi, Keerthivathi and Krishna Murthy TN which focused on why play matters in children’s learning and education, with reflections from their extensive teaching experience. The speakers explored the power of play in classrooms, and how through play children can develop important skills and knowledge that support their ability to become focused, motivated learners and critical thinkers. The conversation was held in Kannada.

August 19, 2020

IFA collaborated with the Bangalore International Centre to showcase the work of researcher Ushmita Sahu. She was in conversation with Mortimer Chatterjee on the life and work of artist-designer Riten Mozumdar, one of the most significant figures in the history of modern Indian design. The talk drew a diverse audience of artists, architects, designers, and scholars.
Opinion
We have audited the financial statements of India Foundation for the Arts (“the Trust”) which comprise the Balance Sheet as at 31st March, 2021, the Statement of Income and Expenditure and the Receipts and Payments Account for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion and to the best of our information and according to the explanations given to us, the accompanying financial statements give a true and fair view of the financial position of the Trust as at 31st March, 2021, and of its financial performance for the year then ended in accordance with the accounting principles generally accepted in India.

Neelam Mansingh
Theatre Artist

Basis for Opinion
We conducted our audit in accordance with the Standards on Auditing (SAs) issued by ICAI. Our responsibilities under those standards are further described in the Auditor’s Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Trust in accordance with the Code of Ethics issued by ICAI that are relevant to our audit of the financial statements in India, and we have fulfilled our other ethical responsibilities in accordance with 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
Management of the Trust is responsible for the preparation of these financial statements that give fair presentation of the Trust’s financial position, financial performance, and cash flows in accordance with the accounting principles generally accepted in India. The responsibility includes the design, implementation, and maintenance of internal controls 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.

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.

The management is also responsible for overseeing the Trust’s financial reporting process.

Auditor’s Responsibilities for the Audit of the Financial Statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with generally accepted accounting principles in India will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with SAs, we exercise professional judgement 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 the 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 of 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, but not for the purpose of expressing an opinion on the effectiveness of the Trust’s internal control.

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.

Report on Other Legal and Regulatory Requirements
We report that:

(i) We have sought and obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purpose of our audit.

(ii) The financial statements dealt with by this Report include the transactions related to foreign contribution received and utilised under the Foreign Contribution (Regulation) Act, 2010.

(iii) In our opinion, proper books of account as required by law have been kept by the India Foundation for the Arts, Bengaluru so far as appears from our examination of those books.

(iv) The Balance Sheet, the Statement of Income and Expenditure and the Receipts and Payments Account, dealt with by this Report are in agreement with the books of account.

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

G Srinivas
Partner
Membership No: 086761
UDIN No: 21086761AAAEE3850
Place: Bengaluru | Date: November 24, 2021

"IFA has the experience, the expertise, and the insight to take risks, jump off a cliff and choose a project that defies all the neat and tidy expectations of grant support.

Neelam Mansingh
Theatre Artist"
# BALANCE SHEET AS AT MARCH 31, 2021

<table>
<thead>
<tr>
<th>PARTICULARS</th>
<th>AS AT 31.03.2021(\textdagger)</th>
<th>AS AT 31.03.2020(\textdagger)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SOURCES OF FUNDS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corpus Fund</td>
<td>20,40,82,739</td>
<td>20,44,17,066</td>
</tr>
<tr>
<td>Accumulated Surplus</td>
<td>(1,98,77,994)</td>
<td>(1,93,91,043)</td>
</tr>
<tr>
<td>Performing Arts Fund</td>
<td>18,48,56,145</td>
<td>18,50,76,002</td>
</tr>
</tbody>
</table>

| **PERFORMING ARTS FUND** |                               |                               |
| Opening balance | 2,50,00,679 | 2,50,94,625 |
| Less: Expenditure during the year | - | - |
| Less: Expenditure during the year | - | - |
| Less: Transfer to Corpus Fund | 2,50,00,679 | 2,50,94,625 |

| **CITYGROUP GLOBAL MARKETS INDIA LTD** |                               |                               |
| Opening balance | 15,01,493 | 16,77,973 |
| Less: Expenditure during the year | - | - |
| Less: Transfer to Accumulated surplus | - | - |

| **LENDIA FOUNDATION** |                               |                               |
| Opening balance | 7,91,768 | 7,91,768 |
| Less: Expenditure during the year | - | - |
| Less: Transfer to Corpus Fund | 7,91,768 | 7,91,768 |

| **SIR SATAN TATA TRUST (CORPUS FUND)** |                               |                               |
| Opening balance | 69,57,645 | 68,97,599 |
| Less: Expenditure during the year | - | - |
| Less: Transfer to Corpus Fund | 69,57,645 | 68,97,599 |

| **SIR SATAN TATA TRUST (ARCHIVAL MUSEUM FELLOWSHIP GRANT)** |                               |                               |
| Opening balance | 6,15,398 | 10,44,282 |
| Less: Expenditure during the year | - | - |
| Less: Transfer to IA Corpus Fund | 6,15,398 | 10,44,282 |

| **TITAN COMPANY LIMITED (ARTS RESEARCH)** |                               |                               |
| Opening balance | 31,17,801 | 40,67,194 |
| Less: Expenditure during the year | - | - |
| Less: Transfer to IA Corpus Fund | 31,17,801 | 40,67,194 |

| **CAPITAL ASSET FUND** |                               |                               |
| Less: Expenditure during the year | - | - |
| Less: Transfer to IA Corpus Fund | - | - |

| **CASH AND BANK BALANCES** |                               |                               |
| Cash in hand | 700 | 1,135 |
| Bank Balance | 57,27,180 | 41,31,907 |

| **APPLICATION OF FUNDS** |                               |                               |
| Fixed Assets (Written down value) | 18,65,947 | 20,75,115 |
| Investments (at cost) | 18,68,92,399 | 19,10,57,568 |
| Corpus Fund Investment | 18,68,92,399 | 19,10,57,568 |
| Performing Arts Fund Investment | 7,20,000 | 7,20,000 |
| SSIF Corpus Fund Investment | 68,00,000 | 68,00,000 |
| SSIF Archival and Museum Fellowship Investment | 15,00,000 | 15,00,000 |
| City Group Global Investment | 4,98,964 | 21,31,730 |
| Titan Company Limited Investment | 20,02,31,720 | 20,31,720 |
| **TOTAL** | 22,88,87,143 | 22,77,909 |

# INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED MARCH 31, 2021

<table>
<thead>
<tr>
<th>PARTICULARS</th>
<th>AS AT 31.03.2021(\textdagger)</th>
<th>AS AT 31.03.2020(\textdagger)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INCOME</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Income from Donations</td>
<td>26,51,892</td>
<td>14,49,202</td>
</tr>
<tr>
<td>Income from Donations, Subscription, Gifts &amp; Support</td>
<td>1,33,94,906</td>
<td>89,38,806</td>
</tr>
<tr>
<td>Income from Interest on Corpus Investment</td>
<td>1,24,81,897</td>
<td>1,00,95,283</td>
</tr>
<tr>
<td>Profit on Sale of Corpus Investments</td>
<td>89,20,300</td>
<td>99,29,132</td>
</tr>
<tr>
<td>Miscellaneous Income</td>
<td>1,2,05,256</td>
<td>28,947</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>3,68,71,054</td>
<td>5,80,25,731</td>
</tr>
</tbody>
</table>

| **EXPENDITURE** |                               |                               |
| Programme Costs |  |                               |
| Grants and Projects | 38,26,597 | 29,79,490 |
| Arts Research | 19,44,190 | 38,50,498 |
| Arts Education | 1,06,000 | 77,11,020 |
| Project SSIF Expenses | 19,94,500 | 16,63,750 |
| Project SSIF Expenses | 9,85,544 | 9,85,544 |
| PA Archive | 24,19,571 | 22,93,148 |
| Archival and Museum Programme | 4,97,000 |  |
DONORS

We acknowledge with gratitude the support of:
Cholamandalam Investment and Finance Company
Citigroup Global Markets Pvt Ltd
Entrepreneurs Organization
Goethe-Institut / Max Mueller Bhavan New Delhi
Indorama Charitable Trust
Infosys Foundation
Lohia Foundation
Niraj Bajaj Charitable Trust
Parijat Foundation
SIF Academy of Classical and Contemporary Arts
Sir Ratan Tata Trust
Tata Trusts
Technicolor India Private Limited
The Ford Foundation
The Rockefeller Foundation
Titan Company Limited
Voltsas Limited

For SMART (Strategic Management in the Art of Theatre):
Goethe-Institut / Max Mueller Bhavan New Delhi
International Relief Fund 2020 of the German Federal Foreign Office, the Goethe-Institut, and other partners: www.goethe.de/relieffund

For 25x25 Initiative:
Kshirsagar-Apte Foundation
Titan Company Limited
Priya Paul and Sethu Vaidyanathan

For the Virtual Museum of Kodava History and Culture:
Recaero India Pvt Ltd

Platinum Donor Patrons
(Donations of over Rs 10 Lakh)
Aarti Lohia
Anupama Menda
Late Francis Wacziarg
Jamshed Godrej
Jaihind Rao
Niraj Bajaj
Priya Paul
Rahul Bajaj
Saroj Poddar
Sudha Murty

Gold Donor Patrons
(Donations of Rs 5 Lakh to 10 Lakh)
Abhishek Poddar
Illana Cariappa
Ishaat Hussain
MV Subbiah
Narotam Sekharia
Pankaj Agrawal
Late RKP Shankardass
Ravi Neddungadi
Sandeept Singhal
SN Agarwal
Venugopal Purvada
Yameen Premji

Silver Donor Patrons
(Donations of Rs 1 lakh to 5 Lakh)
Anoop Sethi
Anu Aga
Ashish Dhawan
Ashok Wadhwa
Chander Baljee
Ishwar Bhat
Jitish Kallat
Kavita Iyer
Lalit Bhasin
Nandita Palchoudhuri
Pheroza Godrej
Priti Paul
Puneet and Sukanya Pushkarna
Rashmi Poddar
Rustom Jehangir
Vijay Krishna

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

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Amitav Ghosh
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Naseeruddin Shah
Shekhar Kapur
Shyam Benegal
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Ajai Kumar Singh, Civil Service
Alok Rai, Language, Culture and Literature
Arti Kirloskar, Arts and Industry
Ashoke Chatterjee, Arts and Education
Bina Paul, Cinema
(Till March 12, 2021)
Lakshmi Subramanian, Historian and Art Scholar
(From August 12, 2020)

ADVISOR

Bina Paul, Cinema
(Since March 13, 2021)

STAFF

Arundhati Ghosh
Executive Director
Sumana Chandrashekar
Programme Lead
Taneer Aji
Senior Programme Officer
John Xaviers
Programme Officer
Suman Gopinath
Senior Programme Officer
T N Krishna Murthy
Senior Programme Officer
(Re-designated from June 09, 2020)
Radhika K Bharadwaj
Programme Officer
Spandana Bhowmik
Archivist
Ria Dantewadia
Senior Project Associate
(Re-designated from August 01, 2020)
Pramila Bai K K
Front Office Assistant
A Aslam Basha
Driver
Savitha Sunder
Office Assistant
Joyce Gonvalcs
Manager: Events

Darshana Dave
Manager: Institutional Projects
Ruam Mukherjee (Till March 31, 2021)
Public Relations Officer
(Redesignated from October 01, 2020)
Rajashree Raju
Communications Officer
Sushmita Gullrajani
Senior Communications Officer
(Re-designated from April 01, 2020)
C Suresh Kumar
Senior Manager: Management Services
M P Nagaraj (Till November 30, 2020)
Manager: Management Services
Jaison S (From January 11, 2021)
Grants and Projects Officer
Pramila Bai K K
Front Office Assistant
A Aslam Basha
Driver
Savitha Sunder
Office Assistant
Shachi Pradeep Vaiddya
Programme Head
(Re-designated from August 01, 2020)

Arundhati Ghosh
Programme Officer
Shubha Abhishek
Programme Officer
Sandeep Singhal
Manager: Projects
Pranav Sethuratnam
Senior Project Associate
(Redesignated from October 01, 2020)
Menaka Rodriguez
Manager: Programme
Joyce Gonvalcs
Manager: Projects

Our Patrons

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

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In paying close attention to what the arts need—and what society itself desperately needs—the eternal restlessness of IFA matches the process of making art.

Sanjay Kak
Independent Documentary Filmmaker