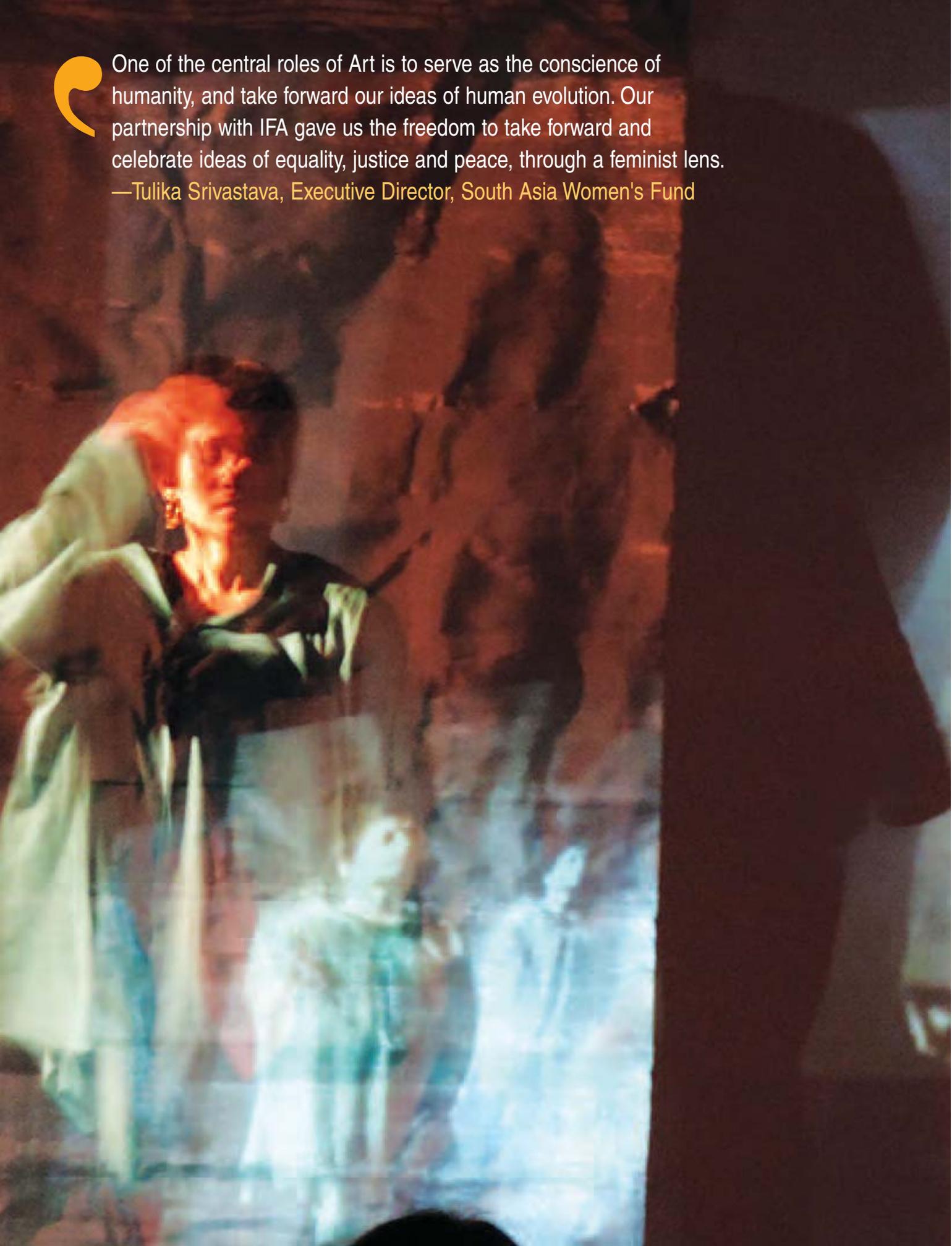






One of the central roles of Art is to serve as the conscience of humanity, and take forward our ideas of human evolution. Our partnership with IFA gave us the freedom to take forward and celebrate ideas of equality, justice and peace, through a feminist lens.

—Tulika Srivastava, Executive Director, South Asia Women's Fund



ABOUT IFA

India Foundation for the Arts (IFA) is one of the country's leading independent arts funders, championing the cause of arts philanthropy and advocating the importance of the arts in public life. IFA began supporting the arts in 1995 and has made over 400 grants disbursing Rs 21 crore since. This year is special to us as we enter our twentieth year of celebrating the arts.

Our support has gone out to independent research and teaching institutions, cultural and development organisations, scholars and artists to facilitate critical research, cutting edge practice and education in the arts. We also act as a source of information and expertise to those in the arts community and beyond.

MISSION

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

VISION

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

BELIEFS & VALUES

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

Ashavari Majumdar performing *Surpanakha*, The Park, Bangalore

20 Years
of Celebrating
the Arts



I F A

India
Foundation
for the Arts

“Never again shall a single story be told as though it were the only one”, wrote John Berger in his Booker prize-winning novel *G* in 1972. As India Foundation for the Arts (IFA) enters its twentieth year of grant-making, and I look through the 400 projects that we have supported so far, this is the line that keeps echoing in my mind.

Over the years these projects have enabled those voices, stories and histories to be heard that might otherwise have been drowned by more dominant ones; built bodies of knowledge, in multiple Indian languages, that serve as bedrocks for further enquiry; and witnessed deeply rigorous and experimental work in practice that challenge established notions in the field. The outcomes of these grants are in the public domain as books, films, archival material, performances, exhibitions, and courses in education, influencing and impacting lives every day. In an environment where space for the arts is continuing to shrink, many of our grants have enabled platforms such as residencies, workshops and seminars where artists and scholars can meet, share and further their work, and learn from one another. And some grants have supported teachers in our schools to enhance learning experiences through the arts.

Having arrived at this important milestone of celebrating the arts, I would like to thank each and every artist, scholar, evaluator, translator, mentor, critic—and you, who have been part of this amazing journey over the last twenty years. Your thoughts, ideas, imaginations and provocations have enriched the field in myriad ways and helped us to provide vital support to artists and their seemingly impossible dreams.

This year has been a particularly invigorating one, and we would like to share our many stories with you in this report. After reviewing our practice and education programmes last year, it was time we evaluated our research programme this year. With guidance from an external panel of eminent scholars and feedback from the field, we broadened the scope of the programme to include research into the multiple histories and expressions of artistic practice, paying special attention to work being done in Indian languages other than English. The grants made under our freshly framed practice programme revealed our commitment to supporting risk-taking, experimental work as well as discourse-building. Some of the projects have pushed the edges of our understanding of critical practice as well as those of the field. Project 560, our attempt at connecting with spaces in the city of Bangalore through performances, culminated in a festival and seminar that encouraged much public debate on the role of the arts in urban life. Our collaborations with various institutions across the country such as the National Museum, Delhi; Centre for Studies in Social Sciences, Calcutta; the Aziz Bhat Museum of Central Asian and Kargil Trade Artifacts, Kargil; NCERT, Delhi; DSERT, Bangalore and UNICEF enabled us to leverage mutual strengths and resources to jointly build projects. I am delighted to announce that we ended the year having made forty grants and fellowships across our various programmes and initiatives—the largest number ever for IFA.

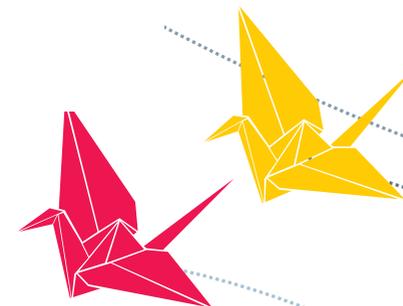
You might agree that often, even highly talented artists are unable to reach their full potential for the lack of managerial abilities. A very significant step that IFA took this year was to conceptualise the Strategic Management in the Art of Theatre (SMART) initiative in collaboration with India Theatre Forum and Junoon. SMART aims to do much more than train individuals from theatre groups to think strategically, enabling them to function effectively within the constraints of their contexts. It also provides that sorely needed impetus for theatre groups to create a space for discussions and debates on their key operational challenges. On a larger front, SMART makes it possible for the ecology of theatre to

learn from its past journeys and create possible future paths purely from its archives of memory and knowledge. The pedagogy and the processes of SMART are adaptable, accessible and sustainable because they have evolved from within theatre and have not been handed down as standard management practices. SMART enriches the learning and effectiveness of each of the facilitators and mentors of the initiative, who are leading various organisations in theatre and the arts, thereby building resources for long-term engagements in the field. I think, for the arts to thrive on its own terms in today's social contexts, and for artists to be able to continuously challenge, resist, and build in this environment, all independent arts practices need programmes like SMART that address sustainability. Here is where our vision for theatre converges with those of other practices and enables us to connect with the larger world of the arts.

There was a time when the essence and spirit of community life lay in coming together in the evening after a hard day's work, to sing, tell stories, dance, make poetry. As societies changed and much of that collective life was shattered, this tradition still found its way through other forms to remain relevant—as informal gatherings at cafes, bars, aangans and rooftops, where like-spirited people came together to discuss, debate and co-create ideas, opinions and art forms. It delights me to see that today in many cities and towns, people are coming together again to build those spaces of dialogue in the arts. The performance group Ranan in Kolkata organises Addas, Aasaktha Kalamanch in Pune puts together Ringan, Junoon in Mumbai has their Mumbai Locals, Sandbox Collective in Bangalore makes performances happen across diverse venues, and Studio Safdar in Delhi arranges regular engagements with artists. IFA too, over the years, has shared the work of its grantees as grant showcases in many cities, created MaathuKathes or conversations with artists every month in our office premises in Bangalore, and invited the community to share their ideas with us at our Open Houses in various parts of the country. This year, over forty-five such exciting gatherings were held across India, enabling us to connect with a range of participants and audiences. Perhaps it is the immense loneliness and alienation of urban living that is pushing us to create these new communities where we will explore and discover worlds together.

As not-for-profits, our key assets are the people who work with passion and integrity, and the body of knowledge and practice that our grantees create through the projects we support. Unfortunately, like most other organisations busy with quotidian chores, we often take very little care of these two assets. I am happy to inform you that this year we have taken serious steps to change this. With professional help we have put together a Human Resource Development manual at IFA that is empathetic, progressive, and committed to ensuring a safe, equal opportunities workspace that enables personal and professional development. We have also taken a decision to build an archive of the work of our grantees over the next few years, and eventually make parts of it publicly accessible.

As you look through our Annual Report this year, I hope you find projects that stir you, projects you can connect with. Please do write to us with your comments and we will share it with our staff and grantees. Artists and scholars in this country work with very little support. Your faith in their work will build hope. It will also strengthen the wings of aspiration of organisations such as ours that are attempting to create a supportive environment for the arts and culture in the country.



Arundhati Ghosh
Executive Director

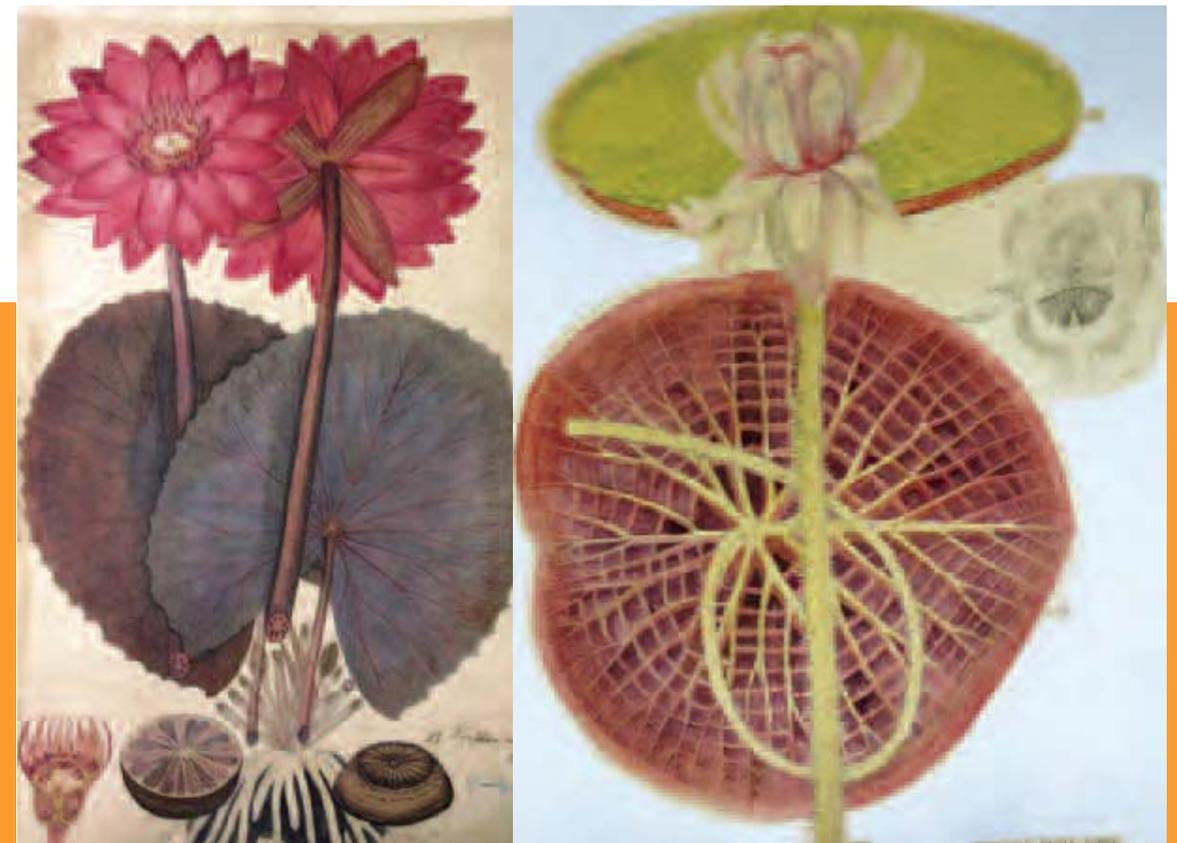
ARTS RESEARCH & DOCUMENTATION

We received 122 proposals this year in response to our Request for Proposals (RFP) which goes out annually in nine Indian languages. Of these, twenty-five were chosen for final evaluation. However, since the number of proposals from Indian languages other than English remained low despite the staff's best efforts to publicise the programme, we intend to redouble our efforts to correct this imbalance. The nine grants we made this year covered subjects as diverse as feminist street theatre, botanical art traditions, and the subculture of B-boying and Breaking. The projects will culminate variously in films, essays, websites and books.

This was an important year for the programme since it underwent a review after eight years. A four-member panel of experts comprising Aneesh Pradhan, MD Muthukumaraswamy, Rahul Roy and Susie Tharu was invited to revisit the programme's history, assess its impact and envisage its future. IFA contributed to the review process through a report, 'Voices from the Field'—a collation of the responses we had sought from key resource persons on the lacunae in the support for arts research in India. We also invited four current and previous grantees to share their views with the panel. After an intense two-day discussion, the panel made a set of recommendations to IFA, based on which the programme was rearticulated. Its name was changed from 'Arts Research and Documentation Programme' to 'Arts Research Programme' with an exclusive focus on critical research. While it still supports both scholars and practitioners, its broadened scope now includes research into histories and expressions of artistic practice. We will encourage projects that investigate marginalised or relatively unexplored areas, create spaces for dialogue between theory and practice, offer new readings/frameworks of artistic practices, and use interdisciplinary approaches to break new conceptual ground. In the coming year this programme will be launched with an emphasis on supporting work in Indian languages other than English.

“As a member of the review panel for the IFA Arts Research and Documentation programme, I was fortunate to have participated in detailed discussions concerning the philosophy and scope of the existing programme. The review panel recommended the repositioning of the programme's focus in the light of present circumstances in the arts and the first-hand experiences of the programme that we heard from a few previous grantees. I trust this will go a long way in strengthening research activity in the field and in respecting ethical practice in the area.”

—Aneesh Pradhan, Reviewer, Arts Research and Documentation Programme



Botanical prints and displays from the research on India's botanical art traditions by Sita Reddy



Still from the making of a film by Samreen Farooqui and Shabani Hassanwalia, exploring the subculture of B-boying and Breaking at Khirki village, New Delhi



Sculpture from a bronze workshop in Swamimalai, Tamil Nadu visited by Sowparnika Balaswaminathan as part of her research

ARTS RESEARCH & DOCUMENTATION: GRANTS

SAMPURNA TRUST

New Delhi

Principal Investigator: Deepti Priya Mehrotra

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

For exploring the contours of feminist street theatre as a genre, with its specificities and aims, its own language and methods, aesthetics and conceptual underpinnings as an integral part of the Indian women's movement during the 1980s in Delhi. The outcomes will include a book and a CD.

This grant was made possible with part support from South Asia Women's Fund (SAWF).

SAMREEN FAROOQUI AND SHABANI HASSANWALIA

New Delhi

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

For a film exploring the subculture of B-boying and Breaking as an Indian form of contemporary street dance, that will focus on the performers at Khirki village, New Delhi, a volatile melting pot of Jats, Biharis, Nigerians, Afghanis, and struggling artists, which is shaping the area's youth in the unlikeliest of ways.

This grant was made possible with support from Titan Company Ltd.

SOWPARNIKA BALASWAMINATHAN

Chennai, Tamil Nadu

Rs 2,92,500 over one year

For research on a community of sculptors who create the popular Swamimalai bronze idols. The project is aimed at understanding how even as a traditional art form is appropriated by governmental institutions, the traditional community both capitalises on and competes with the support these institutions offer. It will further investigate how sculptors negotiate with notions of 'tradition', 'identity' and 'commerce' viewed through the lens of the neoliberal craft industry in India. The outcome of this project will be a monograph-length essay.

This grant was made possible with support from the Bajaj Group.

JAINENDRA KUMAR DOST

New Delhi

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

For researching the development and changes in the Lounda Nach performances in Bihar since the 1990s. The project aims to primarily explore the influence of CD culture and the film and cassette industries on Lounda Nach to understand how the aesthetics of this art form and its engagement with audiences have evolved. The outcome will be a book.

This grant was made possible with support from the Bajaj Group.

JENSON JOSEPH

Thiruvapur, Tamil Nadu

Rs 2,57,000 over one year

For analysing the phenomenon of the emergence of satellite television in the 1990s, which was a crucial factor in Kerala's social life. By exploring the cultural history of the Malayalam satellite channel Asianet, the project attempts to understand how television is instrumental in refashioning the modern political subject in post-colonial contexts. The outcome will be a monograph.

This grant was made possible with support from the Bajaj Group.



"IFA's institutional grant to Sampurna Trust is helping stir memories of performing on streets, in courtyards and parks, reaching out to thousands in Delhi and beyond! We are so enjoying reliving and sharing precious experiences, delving deeper into the aesthetics and politics of feminist street theatre... considering what it may all mean and ways to share it further.... Many thanks for this wonderful opportunity."

– Deepti Priya Mehrotra, Sampurna Trust, Delhi

“The arts make us better humans, inspiring us to constantly ameliorate and affect our community in affirmative ways, leading towards a positive future. IFA supports projects that strengthen our links to the community—its past, present and future. By supporting the IFA, the Bajaj Group is supporting a vision for the future.”

—Niraj Bajaj, Director, Bajaj Group

ARTS PRACTICE

A panel of experts comprising Sadanand Menon, Madhusree Dutta, Shubha Mudgal and Vivan Sundaram had reviewed IFA’s Extending Arts Practice and New Performance programmes in 2013. Based on their recommendations, a freshly articulated Arts Practice programme was launched in April 2014. We were delighted by the number of proposals we received and made twelve grants this year. The programme encourages artists to question dominant discourses through their arts practice and reshape it through constant experimentation, critique and dialogue.

Some projects we supported clearly demonstrate our commitment to encouraging artists to push the boundaries of their practice. Dancer Vikram Iyengar’s collaborative explorations of Kathak with contemporary dancer/choreographer Preethi Athreya drew both artists to view the dance form through new lenses. Saji Kadampattil’s performance piece questioned the role of the arts in social resistance, while closer home, in Bangalore, actor-director Sharanya Ramprakash is creating a theatrical production that challenges the patriarchal aspects of *Yakshagana*.

Two of the projects are in keeping with the programme’s aim of helping build discourse. Anurupa Roy’s puppetry workshop was the first step towards developing pedagogy on puppetry in India, while theatre director Abhishek Majumdar is developing a methodology to create physical alphabets for theatre. Two other projects are evidence of IFA’s commitment to working closely with communities and helping artists

engage meaningfully with them. Sumona Chakravarty is seeking the help of local residents to re-energise a heritage neighbourhood of old Kolkata, while filmmaker Arghya Basu is conducting a series of workshops with multiethnic communities.

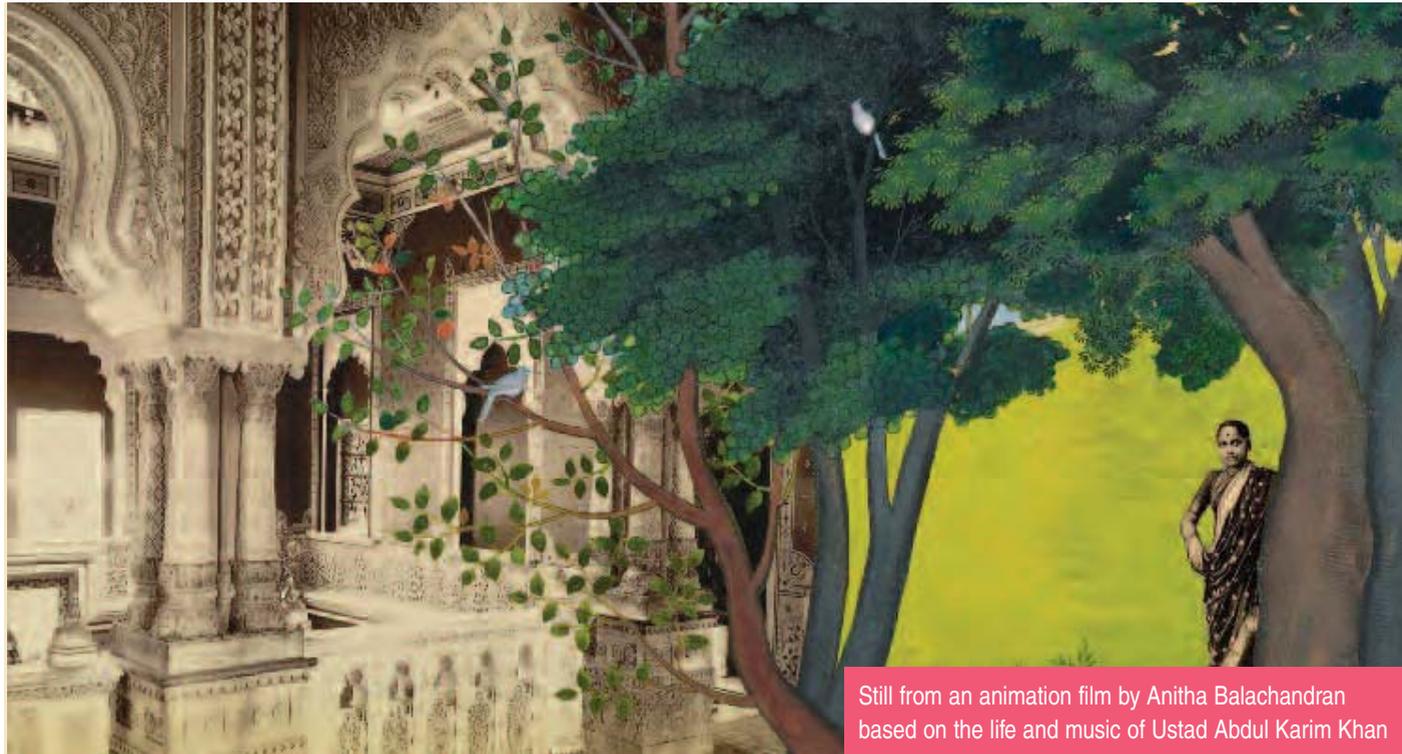
Some projects we supported this year have pushed the edges of our own understanding of critical practice. The experimental HD film on the Mars One project, proposed by Pallavi Paul and Harveet Singh Rahal; a series of animation experiments based on the life of Ustad Abdul Karim Khan, proposed by Anitha Balachandran; and a graphic novel with single-page text-free illustrations, proposed by George Mathen (aka Appupen), have each provoked us to rethink what ‘critical’ could mean for the field.

Under this programme, we made our first grant for curation as a practice to scholar and cultural theorist Tejaswini Niranjana. With her collaborators, filmmaker Surabhi Sharma and architect Kaiwan Mehta, she is tracing the emergence of a distinct pedagogy in music in Mumbai, especially through a study of the city’s built spaces and neighbourhoods. The inter-disciplinary, multi-media exhibition with live performances will open next year in Mumbai.

After an exciting first year, we hope to take the programme further ahead next year as we connect more extensively and deeply with non-metro contexts where vibrant work is happening in Indian languages other than English.

Scene from *F-1/105*, performed by Aasakta Kalamanch





Still from an animation film by Anitha Balachandran based on the life and music of Ustad Abdul Karim Khan

VIKRAM IYENGAR
Kolkata, West Bengal
Rs 4,00,000 over eight months

For collaborative exploration between a Kathak dancer and a contemporary dancer, that poses questions for both these artists, pushing the classical dancer to open himself up to contemporary approaches of performance making; and the contemporary choreographer to work with and from the sensibilities of a classical idiom. The outcome will be a performance scheduled to premiere in December 2014.

SAJI KADAMPATTIL
Bangalore, Karnataka
Rs 4,00,000 over seven months

For a performance piece based on the research into the life of the Malayalam poet Kadamanitta Ramakrishnan Nair, and into the ritual performance form of Kerala called Padayani. Essentially a musical, the performance will also combine elements of theatre and visual arts in creating a multidimensional artistic experience.

GEORGE MATHEN
Bangalore, Karnataka
Rs 3,15,000 over one year and six months

For a graphic novel, an exhibition and an animation film, each conceived from a different perspective, developed on the concept of a futuristic city that embodies a perfect marriage between religion, politics and big business serving the consumerist dream. Instead of panels, the graphic novel will have single-page illustrations with no text.

ARTS PRACTICE: GRANTS

ANURUPA ROY
New Delhi
Rs 2,80,000 over three months

For a fifteen-day puppetry workshop for nine participants from diverse artistic backgrounds with a traditional master Togalu Gombeyata practitioner. First among a series to be held over the next two years, the workshop expects to kickstart the process of building a robust discourse and pedagogy for puppetry in India through intensive training, discussions and artistic exchanges between traditional and contemporary puppeteers and other arts practitioners who draw from puppetry in form, content or aesthetics.

PALLAVI PAUL AND HARVEET SINGH RAHAL (A.K.A. SAHEJ)
New Delhi and Mumbai, Maharashtra
Rs 4,00,000 over one year

For an experimental HD video film on the Mars One project that aims to set up the first human settlement in Mars. Referencing the works of Jules Verne and Franklin Story Musgrave, the video will include scientific reports, plans, charts, confessional videos, personal journals, popular cinema clips and clips of varying audio frequencies interspersed with interviews with future astronauts. The artists also plan to create an exhibition and performance from the material created and gathered for the video.

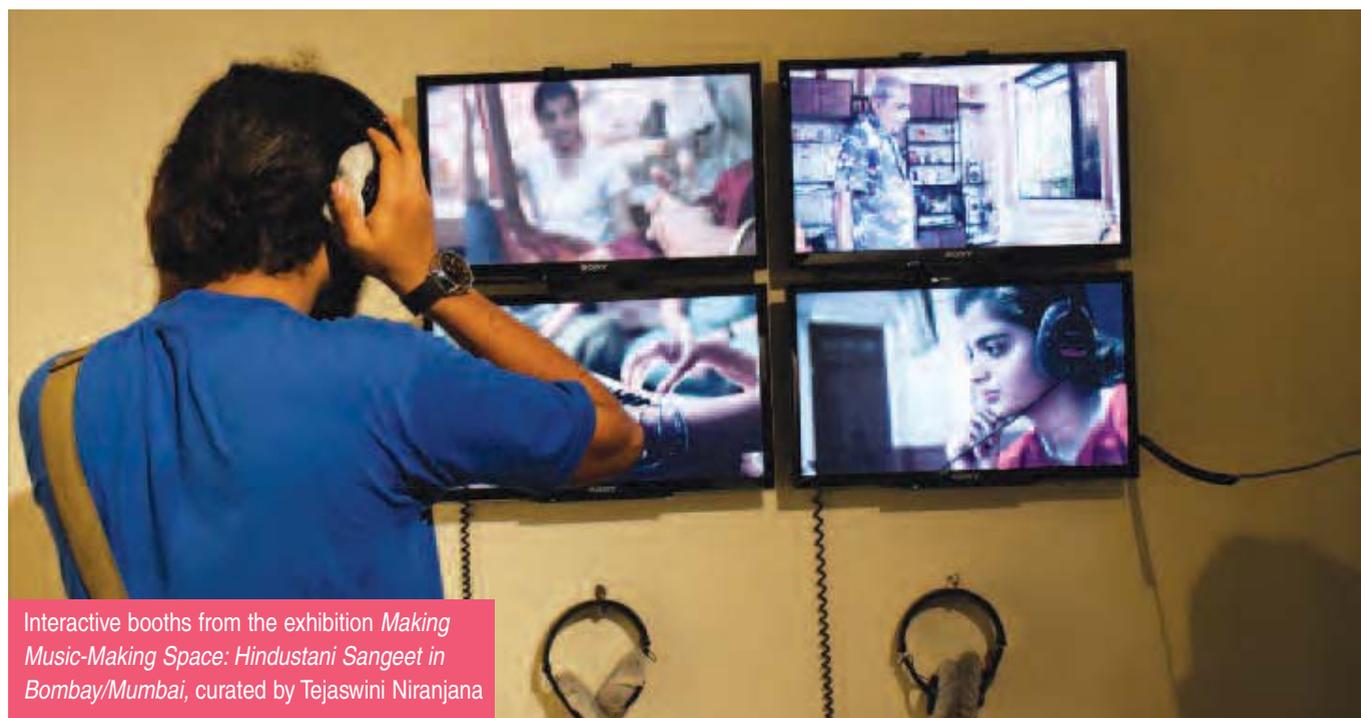
This grant was made possible with support from the Sir Ratan Tata Trust (SRTT).

ANITHA BALACHANDRAN
Bangalore, Karnataka
Rs 4,00,000 over one year

For a series of short animation films based on the life and music of Ustad Abdul Karim Khan. The project will explore early sound recording technology and the artist's life within that techno-social moment in history, resulting in animation works and installations that combine archival materials with pieces of obsolete technology.

Still from Pallavi Paul and Harveet Singh Rahal's (a.k.a. Sahej) experimental film on the first human settlement on Mars, exploring the Mars One Project





Interactive booths from the exhibition *Making Music-Making Space: Hindustani Sangeet in Bombay/Mumbai*, curated by Tejaswini Niranjana



Work-in-progress from a collaborative and multidisciplinary project by Arghya Basu, exploring local music, myths and traditions in Sikkim



Rubber stamps from the project *Chitpur Local*, Kolkata put together by Sumona Chakravarty

ARTS PRACTICE: GRANTS

TEJASWINI NIRANJANA
Bangalore, Karnataka
Rs 6,00,000 over nine months

For an inter-disciplinary collaborative work towards creating a musical cartography of Mumbai. Tracing the emergence of a distinct pedagogy and public engagement with music, the project seeks to understand the trajectory of Hindustani music in Mumbai through the late nineteenth and early twentieth centuries, especially through a study of the city's built spaces and neighbourhoods. The outcome will include a workshop, an exhibition and a few performances.

"Being an IFA grantee means much more than receiving crucial financial support for our work as community-based artists; it means recognition of the criticality of our practice, and a platform to be heard. The IFA team embarks on a larger dialogue with us – grantees, which enables us to shape and define emerging practices."

–Sumona Chakravarty, Grantee, Arts Practice Programme

MOHIT TAKALKAR
Pune, Maharashtra
Rs 4,00,000 over two months

For the creation of a production based on a Marathi script titled '*Flat Number F-1/105*'. Through active collaborations among the director, actors and the playwright, the performance seeks to address issues around identity through a reflection on the aesthetic and political perceptions of 'colour'.

SHARANYA RAMPRAKASH
Bangalore, Karnataka
Rs 4,00,000 over eight months

For the creation of a theatrical production that explores the position of women, roles of women characters and *streevesha* (female impersonation) within the male-dominated practice of *Yakshagana*. Drawing from research and personal experience, the performance imagines a reversal of roles in the popular *Yakshagana* plot of Draupadi Vastrapaharana, thereby exploring the conflicts around tradition, gender, power and morality inherent in the form. The performance is scheduled to premiere in Udupi in November 2015.

This grant was made possible with part support from Voltas Limited.

ARGHYA BASU
Kolkata, West Bengal
Rs 6,00,000 over eight months

For a series of workshops with the multiethnic communities of the eastern Himalayan regions of Sikkim and northern parts of West Bengal. It is a collaborative and multidisciplinary project that involves local music, myths and traditions dealt with in a manner that pushes the artistic boundaries of cinema. Described as an 'interdependent cinema project', the workshops will lead to a film, a graphic novel, a music album and finally a documentary installation exhibition.

ABHISHEK MAJUMDAR
Bangalore, Karnataka
Rs 5,59,000 over eight months

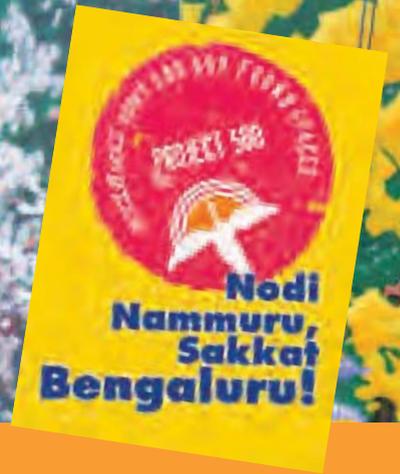
For a series of workshop processes conducted by a theatre group to explore and create a methodology of physical alphabets for theatre. The workshops will experiment with nonverbal explorations of textual themes and integrate them in the process of theatre-making. The outcome will be a detailed documentation of the processes that includes everyday rehearsal notes, photographs and audio-visual material.

This grant was made possible with support from the Bajaj Group.

SUMONA CHAKRAVARTY
Kolkata, West Bengal
Rs 5,27,000 over four months

For a series of workshops culminating in a two-day public art festival in the Chitpur locality of old Kolkata. These workshops are designed to re-energise and activate this locality which has a rich history and heritage, through various cultural activities, innovative audience engagement and archiving with the help of local residents, businessmen, artists, craftsmen, teachers and students. Outcomes of the project will include a website, an exhibition and a DVD documenting the process.

PROJECT 560



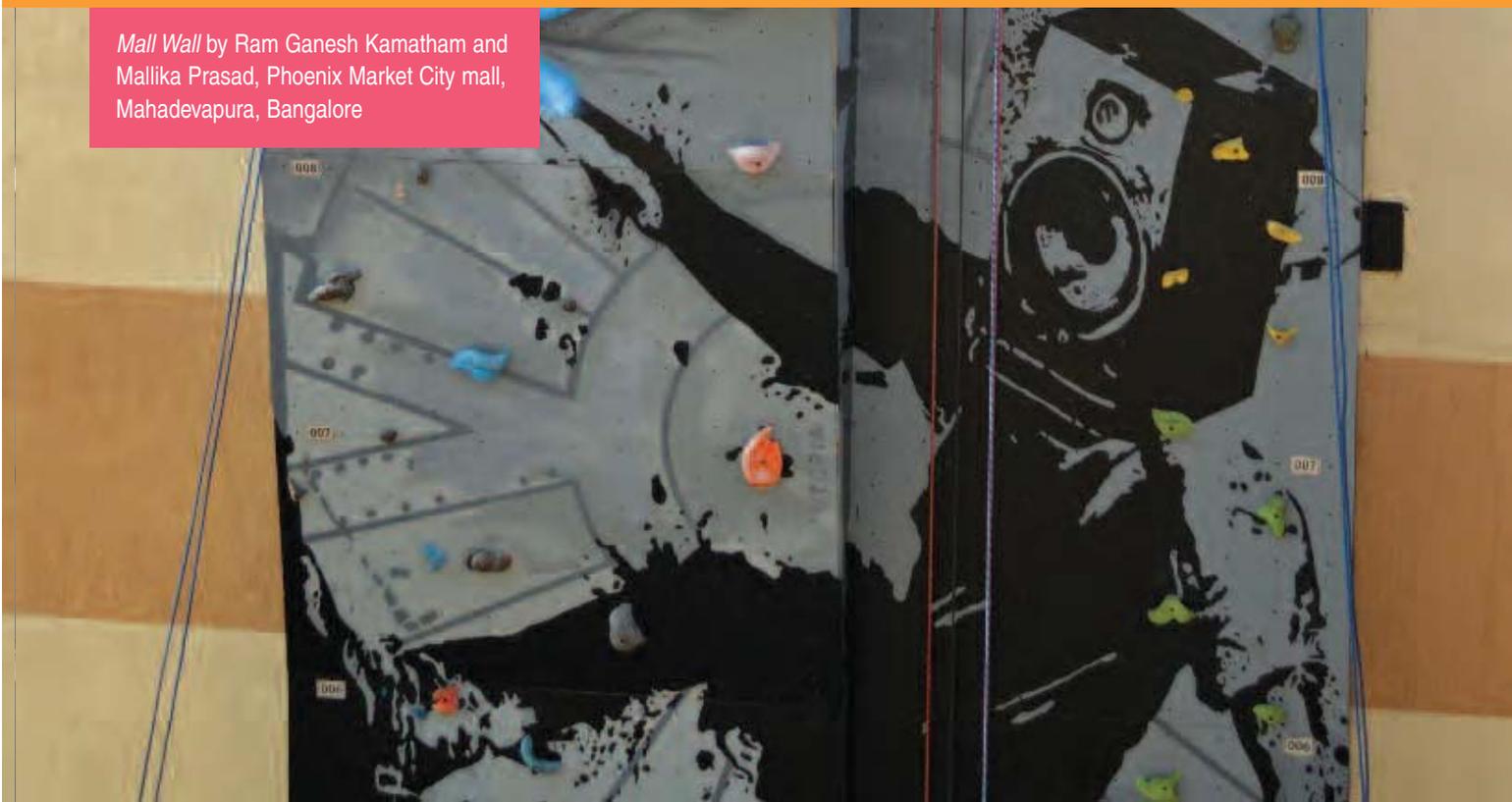
Project 560, the Found Spaces initiative went full steam ahead this year. Named 'Project 560' after the first three digits of Bangalore's pin code, it sought to encourage artists to creatively engage with non-proscenium found spaces in Bangalore, and re-imagine and enliven them through performances. The initiative was made possible in 2013-14 with generous support from the Qualcomm Foundation. Six grants were made in the previous year. More than eighty artists created over 120 interventions and performed at flyovers, parks, roads, markets, malls, playgrounds and neighbourhoods across the city in April, May and June, 2014. These 'happenings' explored the cultural history of the neighbourhoods, commented on the changes brought about by rapid urbanisation, critiqued consumerism and the neoliberal economy, and at times, delved into the nostalgia for lost spaces and moments. They culminated in the *Project 560 Found Spaces Festival* organised between June 5 and June 8, 2014.

On June 5, we had a series of conversations with the six artists/arts groups from Bangalore who received grants under Project 560—Mallika Prasad and Ram Ganesh Kamatham; Dimple Shah; Jeetin Rangher; the theatre group Rangasiri; the 080:30 Collective; and Mounesh Badiger. The grantees, in conversation with six experts Lawrence Liang, Suresh Jayaram, Lina Vincent Sunish, BS

Ramamurthy, Dilawar Ramdurg and Vikram Hathwar, spoke about their work and challenges. This was followed by the screening of *Carnival on Wheels*, a documentary on the IFA-supported 'bus project'. In the evening, we had a panel discussion on 'Reimagining Spaces for Performance', featuring Nikhil Chopra, Maya Krishna Rao and C Basavalingaiah, moderated by Kirtana Kumar and Suresh Kumar G. The panel debated the idea of 'performance', the implications of working in found spaces, the role of critical thinking and rigour of practice in such performances, and what artists might derive from engaging with audiences. The debates led to conversations that set the tone for the rest of the festival.

From June 6 to June 8, 2014 all the Project 560 grantees performed at found spaces across the city, including Mekhri Circle, Basavanagudi, Bellary Road, Whitefield, Wilson Garden and Commercial Street. While many of these projects had begun their interventions much earlier, the festival became an opportunity to bring all this work together under one umbrella. It gave Bangalore audiences a chance to appreciate performances in public spaces and explore anew the familiar contours of the city they inhabit. It also opened up discussions and debates in the media on 'found spaces' and the role the arts play in the life of a city.

Mall Wall by Ram Ganesh Kamatham and Mallika Prasad, Phoenix Market City mall, Mahadevapura, Bangalore





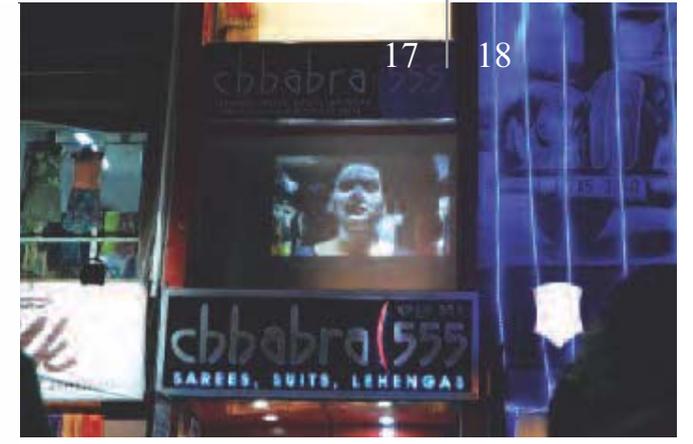
Art Adda by Jeetin Rangher and Katarina Eskim Rašić, Sree Vinayaka Kalyana Mantapa, Bellary Road, Bangalore



BIG 'BEN' GALURU by Rangasiri, Kempegowda Tower, Mekhri Circle, Bangalore



An intervention by Amulya Amul, 080:30 Collective, Commercial Street, Bangalore



An intervention by the 080:30 Collective, Chhabra 555, Commercial Street, Bangalore



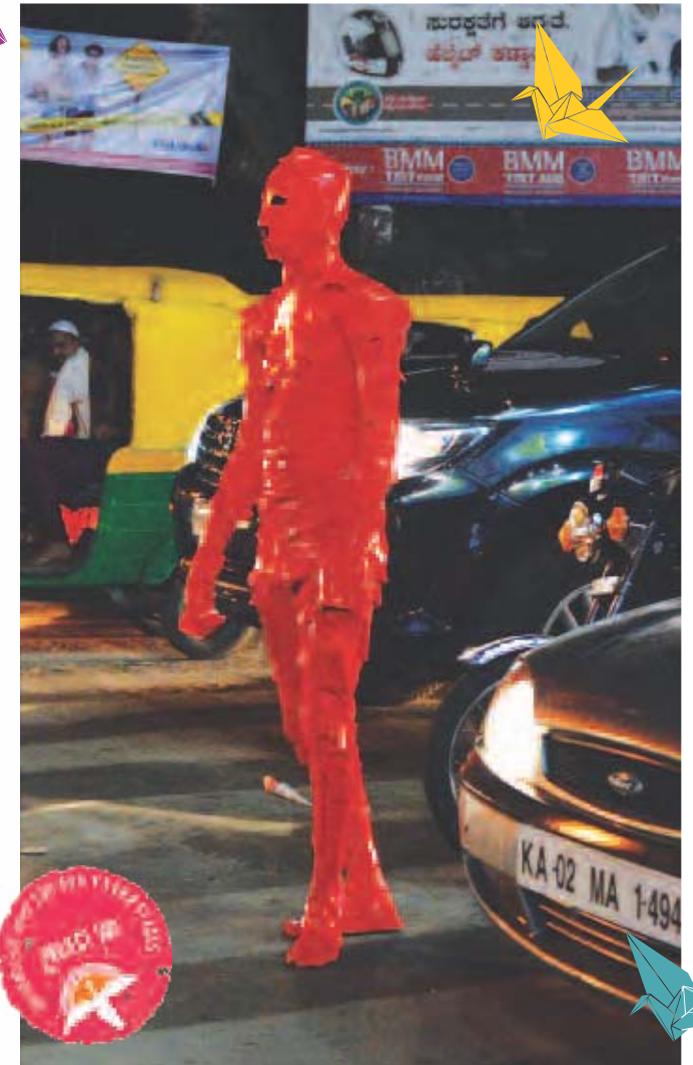
Art Adda by Jeetin Rangher and Katarina Eskim Rašić, Sree Vinayaka Kalyana Mantapa, Bellary Road, Bangalore



Basavanagudi Live Art Project by Dimple Shah, Basavanagudi, Bangalore



Maasti Chocolate by Mounesh Badiger, Bugle Rock, Basavanagudi, Bangalore



An intervention by Raghu Wodeyar, 080:30 Collective, Commercial Street, Bangalore



An intervention by Raghu Wodeyar, 080:30 Collective, JC Road, Bangalore



An intervention by Ranjana Nagaraja, 080:30 Collective, Commercial Street, Bangalore



Maasti Chocolate by Mounesh Badiger, Suchitra Film Society, Banashankari, Bangalore



Details of an artwork created by children from the Government Primary School, Vijayanagar, Belgaum under an Arts Education project led by Blaise Joseph and Atreyee Dey

The Arts Education programme was reviewed in the previous year and the panel recommended that we continue the work we have been doing but with a focus on documenting the processes. We made the highest number of grants under this programme this year: seven projects from government school teachers and two from artists working in government schools. There was a satisfying variety of projects that ranged from exploring regional history through researching the reign of a local chieftain, to creating learning modules that enable students to address water conservation issues in their neighbourhood, and developing pedagogical tools that assist teachers and students to become co-learners in a bilingual school in the border region.

At a strategic level, our collaborative efforts with the National Council for Educational Research and Training (NCERT) and Department of State Education and Training (DSERT), Karnataka, to conduct Master Resource Persons' training, addressing participants of all thirty-four educational districts, both in Bangalore and Kudalasangama in Bagalkot district, has helped spread the philosophy of our Arts Education programme. The long-awaited State Level Seminar was also conducted this year in collaboration with the United Nation's Children's Fund (UNICEF) and Sarva Shikshya Abhiyaan (SSA)

in Bangalore. Nearly 200 delegates—senior and junior state officials, government school teachers, and artists who work with education—attended the seminar.

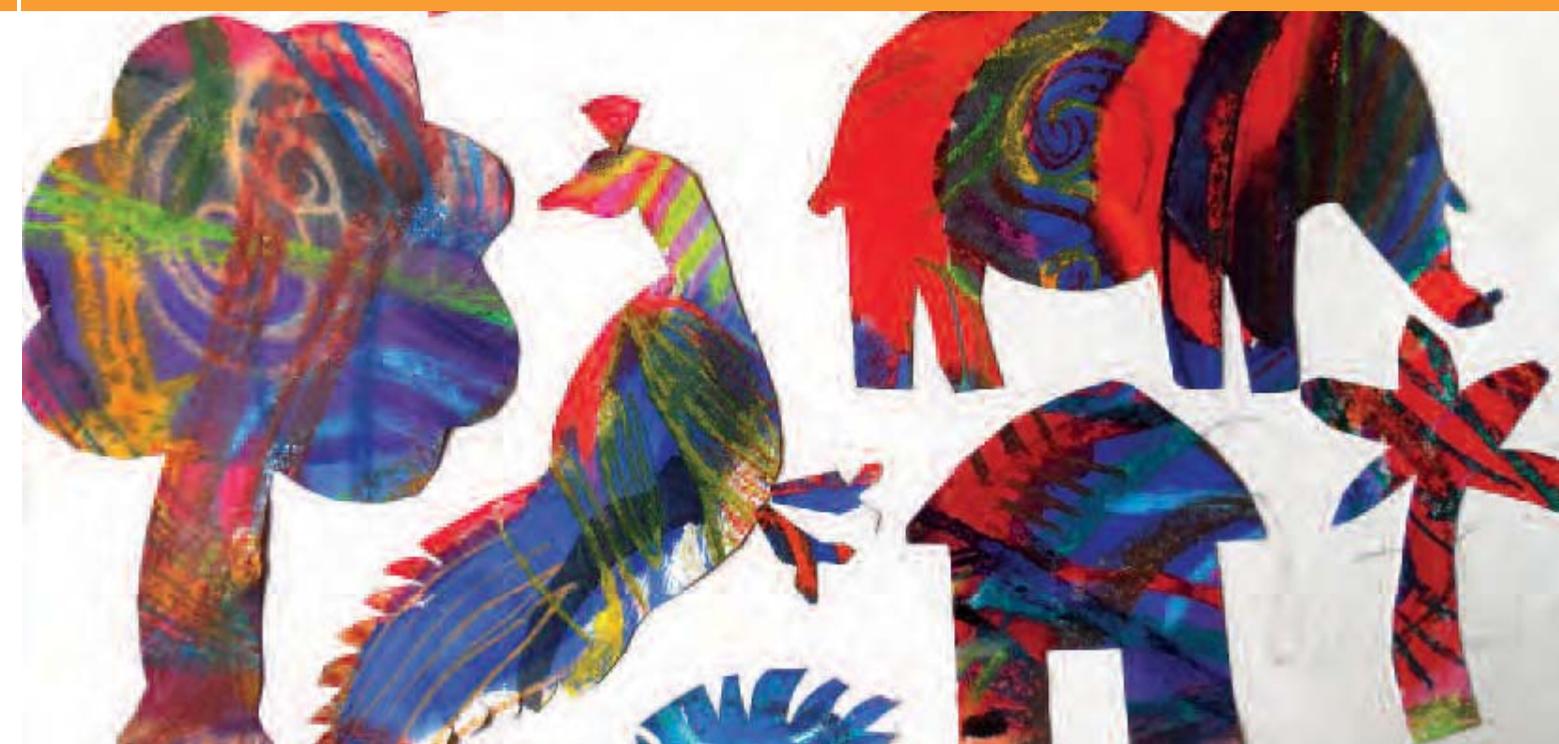
We collaborated with the Art1st Foundation, Mumbai to host the Partner-a-Master programme in Bangalore. Seven senior artists—Ravi Kumar Kashi, Surekha, Suresh Jayaram, George Mathen, Suresh Kumar, Biju Jose and C F John—dedicated a month each to sharing their philosophy, practice, methodologies and styles with children from NGOs and private schools. They were then guided to curate an exhibition of their own work. This was followed by a seminar for teachers, attended by over 200 delegates, where discussions centred on 'who is the arts teacher?' and 'what is his/her role in education?'

The Goethe Institut/Max Mueller Bhavan, Bangalore which has been supporting this programme for the last six years, opened doors to another exciting expedition this year. They supported us to take a select group of forty visual-arts and theatre-arts teachers from government schools across Karnataka to experience the Kochi Biennale. The journey proved to be very engaging and enriching for the teachers as was evident from the ensuing debates and discussions.

ARTS EDUCATION

“Mastery of a subject requires one to not just understand the subject, but also to understand its various applications, and how others too may be meaningfully encouraged to take it up. We often saw this happen through the different Masters who introduced our daughter Neha to, and guided her across, the topics in the Programme. The “Partner-a-Master Programme” has truly lived up to its name. Our gratitude and appreciation to all the Masters, and to the Team that conceptualised and presented this programme.”

—Sunita Rebecca Cherian & V Isaac George, Parents of Neha Elizabeth Isaac, participant at Art1st Partner-a-Master





Children from the Government Primary School, Vijayanagar, Belgaum attending a workshop under an Arts Education project led by Blaise Joseph and Atrayee Dey

ARTS EDUCATION: GRANTS

GITANJALI SARANGAN
Bangalore, Karnataka
Rs 1, 00,000 over nine months

For the creation of an inclusive programme for thirty pupils of the Puttenahalli Government School and their community, which will make use of creative interventions to build awareness about the environment and water conservation in their neighbourhood.

BLAISE JOSEPH AND ATREYEE DEY
Belgaum, Karnataka
Rs 1, 00,000 over nine months

For the creation of a series of art-based experiential learning modules that are exploratory and open ended in nature where the child and the teacher become co-learners, at the Government Primary School, Vijayanagar in Belgaum.

RAJEEV GOWDA
Chikkaballapur District, Karnataka
Rs 1,00,000 over one year and six months

For working with students at the Kuvempu Centenary Government Higher Primary School, to create a local integrated workbook on language and mathematics drawing from the children's everyday life experiences.

ASHOK THOTNALLI
Gulbarga District, Karnataka
Rs.1, 00, 000 over nine months

For facilitating a series of workshops on *Doddata*, a folk performance form of north Karnataka, for pupils of the Government High School, Jakanapalli, Gulbarga. The workshops will be conducted by local troupes who will be regularly invited to the school for performances, presentations and discussions. They will train the children in every aspect of the form including recitation, acting, costume and property design, and stage craft. This will lead to a performance and an exhibition by the children for the local community.

SADANAND BYANDOOR
Udupi District, Karnataka
Rs. 1, 00,000 over ten months

For facilitating a group of eighth and ninth standard pupils of the Government High School, Kundapur, Dakshina Kannada District, to explore elements of poetry. The project aims to draw up a selection of poems from within and outside the curriculum, to be read, de-constructed, analysed and understood. Experts from the field will be invited to help explore the possibility of translating the poems to performance pieces. The production will be showcased in the school for its extended community.

ANNAPPA ONTIMALAGI
Shivamogga District, Karnataka
Rs 1,00,000 over one year and six months

For introducing a research-based experience of exploring history for higher primary school students by conducting one such study of a local chieftain, Shivappa Nayaka.

All grants under this programme were made possible with support from Goethe Institut/Max Mueller Bhavan, Bangalore.

S KALADHAR
Chikkaballapur District, Karnataka
Rs.1, 00,000 over one year

For a series of arts-based interventions to encourage children to heighten their creative writing skills while developing visual sensibilities, leading to the production of a book by the pupils of the Government Higher Primary School, Kannamangala, Chikkaballapur District.

S SIDDARAJU
Hassan District, Karnataka
Rs 98,000 over one year and six months

For introducing local art forms such as *Kolata* and *Tatva Pada* to students in lower primary school to explore rhythmic patterns of poetry.

VENKATESH G NAIK
Uttara Kannada District, Karnataka
Rs 1,00,000 over one year and six months

For exploring the local *Yakshagana* form to help develop language and oratory skills among higher primary school students.



'ಅಟದಿಂದ ಪಾಠ, ಜೀವನ ರಸದೂಟ.'

'ಅಡಿ ಹಾಡಿ ಕಲಿ, ಜೀವನವಡೀ ನಲಿ.'

'ಅಡಿದ ಮಗು ಬೆಳೆಯುವುದು, ಕೂಡಿ ಹಾಕೆ ಕೊಳೆಯುವುದು.'

'ಆಟಾನೇ ಪಾಠವಾದೆ, ಮಕ್ಕಳ್ಯಾಕೆ ಮುರುಟ್ಟಾರೆ.'

'ಆಟಗಳು ಮಕ್ಕಳ ಮನವರಳಿಸೋ ಸಾಧನಗಳು.'

'ಮನೆಯಂಗಳದಿ ಮಕ್ಕಳಾಟ, ಕಲಿದರು ಜೀವನ ಕೌಶಲ ಪಾಠ.'

ಡಾ. ನಿಂಗು ಸೊಲಗಿ

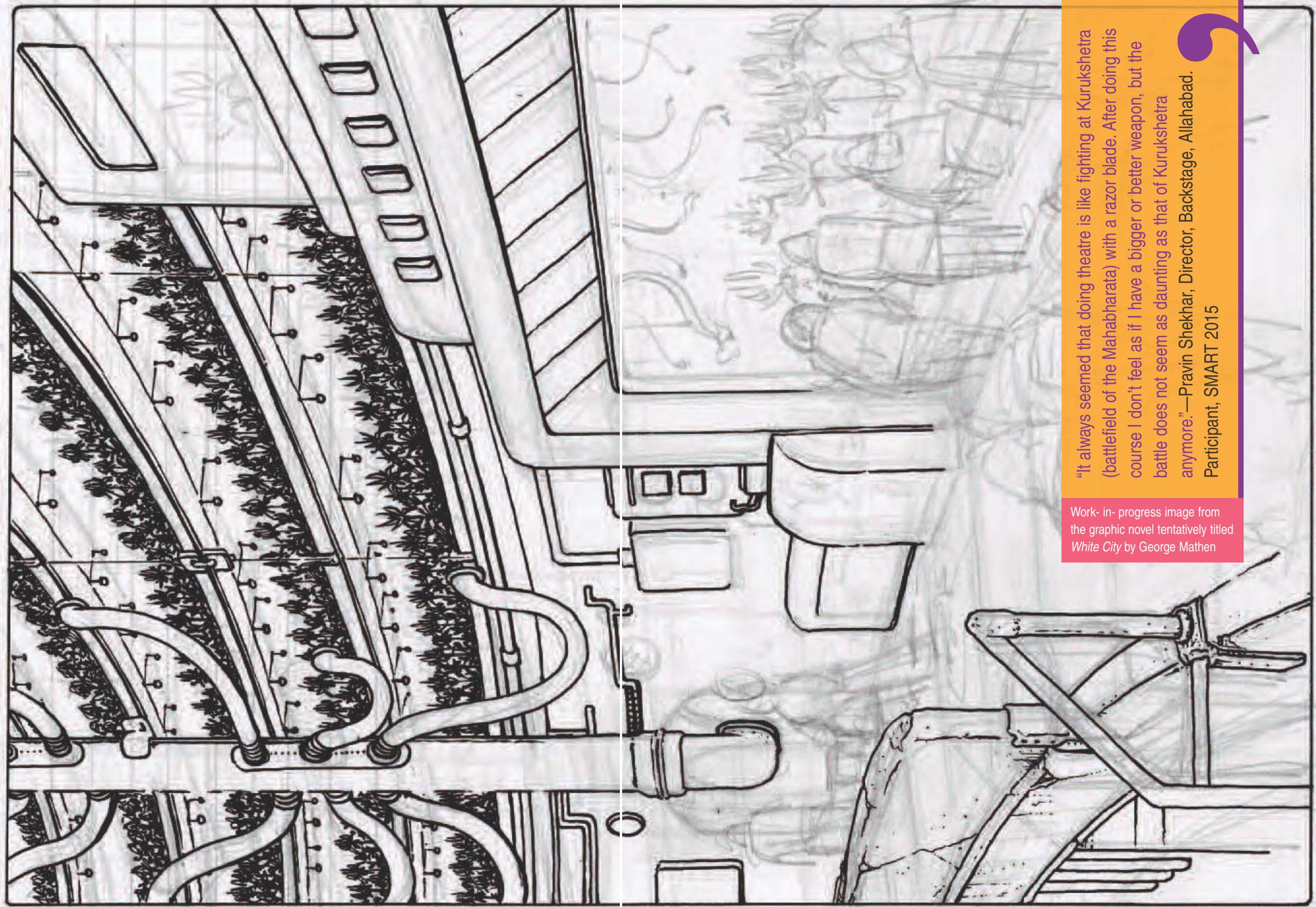


Learning through play, life is a treat.
Play sing and learn. Life becomes joyful.
The child that plays, grows;
One that is locked, withers.
Home games enable children to learn life skills
and blossom.

–Dr Ningu Solagi, Grantee, Arts
Education Programme

Children from the Government High School, Jakanapalli, Gulbarga, participating in a project on *Dodddata*, a folk performance form of north Karnataka, guided by Ashok Thotnalli





Work- in- progress image from the graphic novel tentatively titled *White City* by George Mathen

“It always seemed that doing theatre is like fighting at Kurukshetra (battlefield of the Mahabharata) with a razor blade. After doing this course I don't feel as if I have a bigger or better weapon, but the battle does not seem as daunting as that of Kurukshetra anymore.”—Pravin Shekhar, Director, Backstage, Allahabad. Participant, SMART 2015

ARCHIVAL & MUSEUM FELLOWSHIPS

In the previous year we had rearticulated the format of these fellowships—from enabling practitioners to work with any collection of their choice, to inviting them to engage with specific collections in institutions. This year it was time to try out the rearticulated format, for which we had to build collaborations with host institutions. IFA partnered with the National Museum in New Delhi and the Centre for Studies in Social Sciences Calcutta (CSSSC) to award seven fellowships between them.

The National Museum has opened up two focussed collections to five of our fellows, who were selected from forty applicants, jointly chosen by IFA and the National Museum. The Museum's Painting Department has made eighty-five Pahari Ragamala miniature paintings available to Preeti Bahadur and Deeksha Nath, while the Decorative Arts Department will provide Bessie Cecil, and Suchitra Balasubrahmanyam and Abeer Gupta (jointly working on a single fellowship), access to eighty zari brocade saris from Banaras. IFA will fund the research of, and the Museum will bear the expenses for, the exhibitions that will open at the museum in early 2016. For IFA, this is a coveted collaboration because it not only allows our fellows to work with some of India's most treasured collections, but also creates a model for a unique private-public partnership in the arts.

CSSSC made available its cultural history archive to three fellows, Afrah Shafiq, Vishwajyoti Ghosh and Sujaan Mukherjee, who were selected from twenty applicants. The varied outcomes that include a series

of hybrid videos, a graphic moral science book, and a guide to the history of tourism in Calcutta, will be showcased in early 2016 at CSSSC.

IFA has also made one individual fellowship to Moushumi Bhowmik for her collaborative work with Sukanta Majumdar titled *Travelling with Arnold Bake: Listening to Sounds of History in Archival Recordings*. This project, which aims to retrieve a Dutch ethnomusicologist's early-twentieth-century recordings of traditional folk music in Bengal, will result in an exhibition and also enlarge *The Travelling Archive* (www.thetravellingarchive.org), which Moushumi had set up with a previous IFA grant.

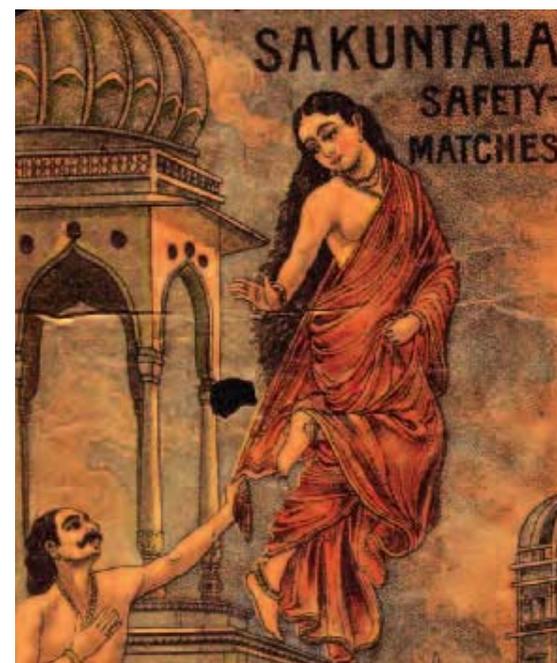
The two fellowships to Latika Gupta and Kush Badhwar, initiated the previous year but given out in this one, progressed on interesting lines. Latika Gupta worked with the eclectic collection at the Munshi Aziz Bhat Museum of Central Asian & Kargil Trade Artifacts to build a permanent exhibition that attempts to re-present the museum's objects through the narratives of those who have traversed these regions. Floods in Kashmir caused the exhibition's opening in Kargil to be postponed from September 2014 to June 2015. The grant to Kush traced the people's movement that led to the birth of the newly formed state of Telangana. This year he made a nine-minute video piece called *Work Starts Now* which was shown at a group exhibition in September-October 2014 in Mumbai, and which will move to the Jawaharlal Nehru University in 2015.



Workers take apart cutouts, after the signing-in ceremony for the Chief Minister of Telengana – images from a project by Kush Badhwar tracing the practice of the revolutionary poet, Gaddar, and the formation of the state of Telangana



Bonalu celebrations in Secunderabad - image from a project by Kush Badhwar tracing the practice of the revolutionary poet, Gaddar and the formation of the state of Telangana



'Sakuntala Safety Matches', Sole Importer: A.M. Essabhoy, Calcutta, Made in Sweden - image being used by Afrah Shafiq for her project (Courtesy: The Visual Archives of the Centre for Studies in Social Sciences, Calcutta, CSSSC)



An old Postcard, from a project tracing the history of tourism in Kolkata by Sujaan Mukherjee at the Centre for Studies in Social Sciences, Calcutta (CSSSC)

ARCHIVAL & MUSEUM FELLOWSHIPS

KUSH BADHWAR
Mumbai, Maharashtra
Rs 1,50,000 over one year

For research, collation and documentation of materials from archives related to the practice of a revolutionary poet, Gaddar, who has been an active advocate for a separate state of Telangana. This artistic engagement will be documented through photographs, text, video, and recorded audios of political discourse, conversations and interviews.

PREETI BAHADUR
New Delhi
Rs 2,00,000 over one year

For engaging with the Painting Department of the National Museum, New Delhi for re-staging their collection of the Pahari Ragamala paintings to make the museum a dynamic space for both research and practice. Preeti will present the Ragamala paintings in its historical context and explore the relationship these miniatures have with other fields of arts such as literature and music. The project will culminate in an exhibition at the National Museum in February 2016.

DEEKSHA NATH
New Delhi
Rs 2,00,000 over one year

For engaging with the Painting Department of the National Museum, New Delhi for re-staging their collection of the Pahari Ragamala paintings to make the museum a dynamic space for both research and practice. Deeksha will curate a series of contemporary 'performances' in response to the textual, visual and aural nature of the Ragamala paintings. It will culminate in an exhibition at the National Museum in February 2016.

AFRAH SHAFIQ
Mumbai, Maharashtra
Rs 2,00,000 over one year

For working with the cultural history archive at the Centre for Studies in Social Sciences, Calcutta (CSSSC) which contains a wide variety of visual materials from eighteenth- and nineteenth-century Bengal that includes books, journals, popular paintings, prints, posters, hoardings, advertisements and commercial art productions. Afrah's research will culminate in a series of short videos that will portray stories of resistance of women in the nineteenth century, loosely themed around 'Women and Impudence/Cheeky Girls'.

This fellowship was made possible with support from Voltas Limited.

VISHWAJYOTI GHOSH
New Delhi
Rs 2,00,000 over one year

For working with the cultural history archive at the Centre for Studies in Social Sciences, Calcutta (CSSSC). Vishwajyoti will visually reinterpret some of the moral science textbooks from nineteenth-century India with the visuals and popular iconography of that era to form a new body of work.

This fellowship was made possible with support from Voltas Limited.

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

For working with the cultural history archive at the Centre for Studies in Social Sciences, Calcutta (CSSSC). Sujaan will trace the two-century-old history of tourism in Calcutta and focus on the ways in which the city has been represented by and for the 'outsider'. The outcome could take various forms such as a curated guided tour, a guidebook, and a digital map that represents the different histories of Calcutta's heritage.

This fellowship was made possible with support from Voltas Limited.

ABEER GUPTA
New Delhi
Collaborator: Suchitra
Balasubrahmanyam
Rs 2,00,000 over one year

For engaging with the Decorative Arts Department of the National Museum, New Delhi for re-staging their collection of brocade saris to make the museum a dynamic space for both research and practice. Suchitra and Abeer's project aims to ascertain the pedagogic and public value of our national cultural resources through research and exhibition, thus establishing a live link between the collection, the classroom and the exhibition that will be curated at the National Museum in February 2016.

BESSIE CECIL
Chennai, Tamil Nadu
Rs 2,00,000 over one year

For engaging with the Decorative Arts Department of the National Museum, New Delhi for re-staging their collection of brocade saris to make the museum a dynamic space for both research and practice. Bessie's project will primarily research the effect that the river has on the textile industry with special focus on the Ganges and its influence on the weaving of the brocade sari, and culminate in an exhibition at the National Museum in February 2016.

MOUSHUMI BHOWMIK
Kolkata, West Bengal
Rs 2,00,000 over one year

For research into the field recordings, texts and photographs of the Dutch ethnomusicologist Arnold Bake, during his time in Bengal from 1925 to 1934. Based on this archival material gathered from various archives in India and abroad, she will construct histories of music and portraits of people and places, thus adding to and energising the existing archive for folk music, 'The Travelling Archive'. The outcomes will be an exhibition and a book.

LATIKA GUPTA
New Delhi
Rs 1,80,000 over four months

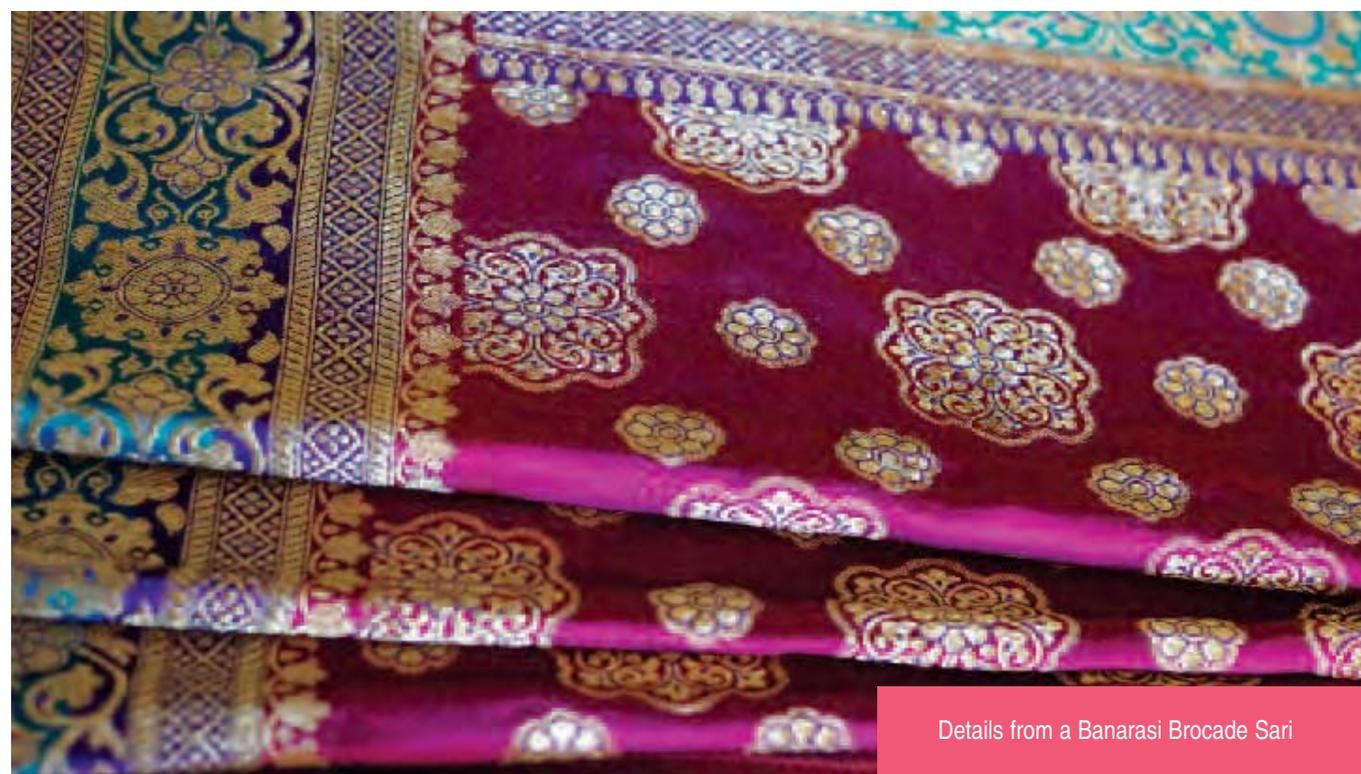
For research at the Munshi Aziz Bhat Museum of Central Asian & Kargil Trade Artifacts in Kargil. It will culminate in an exhibition that will open at the Museum in September, 2014. The exhibition will re-present and contextualise the large collection of historical and ethnographic objects in the museum by constructing narratives around these objects, texts and legacies of the people who have traversed these regions.

This fellowship was made possible with support from Inlaks Shivdasani Foundation.

From the opening of the exhibition *Kargil: Crossroads of Trade and Culture* curated by Latika Gupta at the Munshi Aziz Bhat Museum of Central Asian and Kargil Trade Artifacts, Kargil



ARCHIVAL & MUSEUM FELLOWSHIPS



Details from a Banarasi Brocade Sari





Core Team, Facilitators and Volunteers at the SMART Foundation Course 2015, Fireflies, Bangalore. From L to R: Top Row: Ashish Mehta, Arundhati Ghosh, Sunil Shanbag, Alessandra Gariboldi, Milena Dragičević Šešić, Mridula Rao, Sudhanva Deshpande, Vilas Kundkar, Sameera Iyengar, Manasi Marathe. Bottom Row: Kajal Gadhia, Swati Apte, Sanjna Kapoor, Darshana Dave. PHOTO CREDIT: SUDHANVA ATRI.



STRATEGIC MANAGEMENT IN THE ART OF THEATRE (SMART)

Another significant project this year was IFA's collaboration with the India Theatre Forum (ITF) and Junoon to establish and implement the SMART programme—a capacity-building programme for theatre groups in India that addresses their need to understand the role of strategic thinking and management in their work. This is a programme under which practitioners from theatre and management jointly share their experiences and learning through a structured pedagogic process. It spans eight months and three phases: i) a ten-day residential foundation course, ii) a six-month mentorship period culminating in iii) a two-day workshop. The goal is to orient the groups towards creating a three-year strategic road map for themselves.

The SMART Programme 2015 was announced nationally through various media in August 2014. Sameera Iyengar (Course Director), Swati Apte, Sanjna Kapoor, Sunil Shanbag, Sudhanva Deshpande, and IFA's Executive Director Arundhati Ghosh formed the core team at SMART, guided by Milena Dragičević Šešić, the UN Chair for Arts and Cultural Management, as the Course Consultant. While SMART put into place a robust internal evaluation process with feedback from participants and facilitators, we also invited Ashoke Chatterjee and Rajendran Nathan to be external reviewers. The announcement of the course created much excitement in the field and we received over seventy-five applications from theatre groups across the country. A jury comprising Satish Alekar, Sameera Iyengar and Sunil Shanbag selected twenty-nine finalists from seventeen theatre groups to participate in SMART 2015.



Participants at the SMART Foundation Course 2015, Fireflies, Bangalore. PHOTO CREDIT: MANASI MARATHE.

It's a rare and wonderful pleasure to work with a team of people (at IFA) who understand a collective dream and put their best, untiring efforts into realising it. Working with IFA in realising the SMART programme has been just such a pleasure. I do not think SMART would have been possible without this collaboration, either in letter or in spirit. Looking forward to building this programme together, taking it into the future." Sameera Iyengar, Director and Co-Founder, Junoon. Course Director, SMART.

In January 2015, the participants came down to Bangalore for Phase I, the ten-day residential foundation course at Fireflies. They attended daily sessions on Core Values, Group Sustainability, Audience Building, Communications, Financial Management, Resource Mobilisation, Administration and Strategic Planning, and other relevant topics. Every evening they listened to guest speakers drawn from the international community of theatre and arts management, who included members of The Freedom Theatre, Palestine, arts managers from Italy, Singapore and Serbia, and programme staff from IFA's Arts Practice programme. The course concluded with a mentor being assigned to each group for Phase II, the six-month mentorship.

The participants are currently in Phase II, working with their mentors on strategic plans for their groups for the next three years. This will end in Phase III, a two-day workshop in Mumbai in August 2015, where the participants will present their plans to the entire SMART team. On this occasion, the second edition of the SMART programme for 2016 will be announced.

As a first-of-its-kind programme in the country, SMART received critical acclaim from the theatre community and IFA's key role in conceptualising and implementing it was deeply appreciated. Some participants and evaluators concluded that "IFA is not just a funding body but a part of the field and shares the challenges we face together. We now know how much IFA is invested in arts practice in the country."

This programme was supported by the Goethe Institut - Max Mueller Bhavan, Delhi, the Norwegian Embassy, Infrastructure Leasing and Financial Services Limited (IL&FS) and the Bajaj Group.

GRANTEE ORIENTATIONS

As we network with other organisations we learn new processes and systems that can add value to the work we do. The idea of Grantee Orientations came to us from our engagement with the African Women's Development Fund (AWDF) and we have been holding these interactions at IFA since 2011. Twice every year, we invite the scholars and artists, who have received grants from IFA in the previous six months, to interact with one another for two days at the IFA office. Grantee orientation meetings essentially help build relations among the grantees, and between them and IFA. Grantees speak about their projects, explaining the concepts behind their work to their fellow-grantees and IFA staff. They get to meet all staff at IFA and understand the workings of IFA's departments—programmes, fundraising and management.

This year the grantee orientation was organised on December 2 and 3, 2014. Sahej Rahal, who received an IFA grant along with Pallavi Paul under our Arts Practice Programme, felt that "The grantee orientation was an amazing platform for both Pallavi and me since not only did we get to engage with other artists' ideas, which we would otherwise have never encountered in our own practices, but we also got to see firsthand the immense passion and drive of the entire team at IFA who bring these ideas to fruition".

Occasionally, when grantees from varying disciplines are introduced to one another at these orientation meetings, collaborations take place. In the words of Sita Reddy, an Arts Research and Documentation grantee, "The IFA Grantee orientation not only introduced us to the wonderful range and diversity of projects funded, but also served as an incredibly rich, fun, two-day adda, leading to unexpected conversations and new engagements between grantees who would not have met otherwise."

We will continue to encourage such accidental encounters at IFA.



Grantees presenting and discussing their work at the IFA Office, Bangalore

OPEN HOUSE

In our continuing efforts to be more accessible, in February 2014 we launched a new initiative—the IFA Open House. These open, public gatherings would happen in various towns and cities where staff from IFA would converse with artists, scholars and practitioners about our different programme mandates. Informative and interactive in nature, these sessions would have the staff answering queries on grant criteria, the application process, evaluations, decision making, and so on. We are happy that even in its maiden year we have been able to take our Open Houses to several locations:

- July 31, 2014: In Kolkata at TENT with IFA Programme Executive Shubham Roy Choudhury.
- August 7, 2014: In Pune at Sudarshan Rangamancha with Programme Executive Sumana Chandrashekar.
- November 21, 2014: In Jabalpur at Rani Durgawati Sangrahalay, Kala Vithika with Programme Executives Shubham Roy Choudhury and Tanveer Ajsi.
- November 22, 2014: In Indore at GSITS College, Lantern Square with Programme Executives Shubham Roy Choudhury and Tanveer Ajsi.
- November 25, 2014: In Bhopal at Gandhi Bhawan, Shamlia Hills, Polytechnic Chauraha with Programme Executives Shubham Roy Choudhury and Tanveer Ajsi.
- December 14, 2014: In Puducherry at Indianostrum Theatre with Programme Executive Sumana Chandrashekar.



IFA staff interacting with artists and scholars at the IFA Open House, Bhopal

GRANT SHOWCASES

IFA facilitates and organises multiple grant showcases—presentations, performances, film screenings, book launches—across the country every year, to spread awareness and encourage public engagement with the arts as well as to raise support for projects. This year, we partnered with venues and local organisations in Bangalore, Mumbai, Kolkata and Hyderabad, to present the work of our grantees in these cities. Furthermore, IFA embarked on its second outreach to Singapore this year, where we organised a gala evening with a presentation of Dastangoi in partnership with The Arts House.

May 9 and 10, 2014:

Indrani Baruah presented her work at two venues in Mumbai—the Somaiya Centre for Lifelong Learning and The Hive. In the talk *Cultural Re-imaginings: Experiments in Creative Placemaking*, Indrani presented her collaborative project on a raft that travelled along the Brahmaputra, collecting, sharing and documenting stories, songs and local knowledge about the region.

May 10, 2014:

Vidyun Sabhaney and M V Bhaskar presented their projects on, storytelling, and reconstructions of narratives, respectively, at *Re-imagining Storytelling Traditions: Comic Art and Animation*, at The Park, Bangalore.

May 11, 2014:

Anurupa Roy, R V Ramani, Vidyun Sabhaney and M V Bhaskar were on an IFA-supported panel at the *Festival of Leather Puppets* organised by the Karnataka Chitrakala Parishath. The four artists spoke about their interactions with puppetry traditions and their discussion was moderated by IFA's programme executive for Arts Education, Anupama Prakash. This was followed by a screening of Ramani's film *Nee Engey* on the tradition of shadow puppetry in South India, also supported by IFA.

June 27 and 28, 2014:

Two screenings of the film *U-ra-mi-li* by documentary filmmaker Anushka Meenakshi and theatre actor Iswar Srikumar were organised in Mumbai at the Somaiya Centre for Lifelong Learning, and The Hive. Anushka and Iswar's film explores work songs, known as Li, sung by the inhabitants of Phek village in Nagaland.

August 21, 2014:

Martin John Chalisery and Saji Kadampattil presented *The Bus and the Travelling Bards* at The Park, Bangalore, which included a screening of the film *Carnival on Wheels* by Sachindev, which captures Saji and Martin's collaboration, and a performance by the band, Oorali.

September 19, 2014:

Astad Deboo, an IFA grantee and a Padma Shri recipient and The Sarjapur Blues Band performed at The Park, Bangalore to celebrate twenty years of grant-making.

October 9 to 11, 2014:

An IFA Film Festival was organised in association with Somaiya Centre for Lifelong Learning, showcasing four IFA-supported films: *City of Photos* by Nishtha Jain, *Out of Thin Air* by Shabani Hassanwalia & Samreen Farooqui, *The Nine Months* by Merajur Rahman Baruah and *The Other Song* by Saba Dewan

October 11 and 12, 2014:

Across, Not Over performed by Vikram Iyengar and choreographed by Preethi Athreya, premiered at SPACES, Chennai. The performance challenges the verticality of the Kathak form and the hierarchy of feet, and reframes notions of classicism and beauty. The performance was followed by a discussion with the artists.



Astad Deboo performing *Every Fragment of Dust has Awakened*, The Park, Bangalore



Vikram Iyengar performing *Across, Not Over*, Sitara Studio, Mumbai

- November 28, 2014: IFA embarked on its second overseas outreach to Singapore. We organised a Dastangoi performance by IFA grantee Mahmood Farooqui in collaboration with The Arts House, Singapore.
- December 12 to 14, 2014: A selection of eight IFA-supported films was showcased at the *Little Cinema International Festival for Experimental Films* in association with Theatre for Experiments in New Technologies (TENT), Kolkata: *Rangbhoomi* by Kamal Swaroop, *The Other Song* by Saba Dewan, *Kumar Talkies* by Pankaj Rishi Kumar, *Out of Thin Air* by Shabani Hassanwalia and Samreen Farooqi, *Pala* by Gurvinder Singh, *Kshurasyadhara* by Vipin Vijay, *Rasikan Re* by Pooja Kaul and *Wall Stories* by Shashwati Talukdar.
- January 7 to 11, 2015: A selection of five IFA-supported films was showcased at the *Krishnakriti Annual Festival of Art and Culture*, Hyderabad: *Every Time You Tell a Story* by Ruchika Negi and Amit Mahanti, *The Nine Months* by Merajur Rahman Baruah, *The Other Song* by Saba Dewan, *Oh Friend, This Waiting* by Justin McCarthy and Sandhya Kumar, and *Kya Hai Ki, Kya Nai Ki: Dakhani—A Tongue Untied* by Gautam Pemmaraju.
- January 17 and 18, 2015: Gautam Pemmaraju's film *Kya Hai Ki, Kya Nai Ki: Dakhani—A Tongue Untied* was screened at the Lekhana Festival, Indian Institute for Human Settlements, Bangalore, and at the Bangalore International Centre, followed by discussions with the filmmaker. The film takes a close look at the Dakhani satire performance poetry of Mizahiya Shayri.
- January 30, 2015: Rahul Kumar's installation, *Circle Uncircled*, an installation in ceramic, was showcased at the India Art Fair, New Delhi. The installation was an experiment with scale and medium, challenging the conventional association of ceramics with functionality and utility.

- February 13, 2015: An exhibition, *New Developments in Warli Art*, curated by Jothi F Xavier opened in Ahmedabad, Gujarat. Jothi's project looks to critique the existing framework and develop a new theoretical structure for writing and curating tribal art in India. The opening was followed by a panel discussion on the subject.
- February 13 and 14, 2015: Yousuf Saeed and Epsita Halder presented at the third edition of the Lucknow Literary Festival, Scientific Convention Centre, Lucknow. Yousuf presented *Tasveer-e-Urdu: Historical and Socio-political Relevance of Printed Images from Popular Urdu Literature of Early 20th Century* and Epsita presented *Pain as Piety: Glimpses of Muharram from West Bengal*.
- February 15, 2015: Four government school teachers from four districts who received grants under the *Kali Kalisu* initiative, made a presentation at Rangoli Metro Arts Center, Bangalore. Gururaj L from Koppal, Prajna Hegde from Haveri District, Madhukar M L from Chamarajanagara District and Chitra V from Dharwad District presented their work that seeks to enrich classroom experiences by connecting it to local art forms, the lived experiences of students, and the environment that surrounds them, thus empowering the students to think and express creatively.
- February 27, 2015: *Surpanakha—Explorations in Kathak*, a performance by Ashavari Majumdar, was organised at The Park, Bangalore as a very special event, exclusively for our Friends of IFA Circle. This performance explores the character of Surpanakha from many perspectives—as a beautiful woman, an ugly rakshasi, and a victim of patriarchal norms, among others—each representing a different version of the Ramayana.
- March 4, 2015: At The Park, Bangalore, puppeteer Anurupa Roy, Togalu Gombeyata master Gunduraju, animation-designer Aditi Chitre, and theatre actor and light designer Vinay Chandra shared their experiences from a workshop on developing discourse for puppetry and discussed the new trajectories that emerged for them.
- March 19, 2015: Makarand Sathe's book "A Socio-political History of Marathi Theatre: Thirty Nights" was launched by the prominent film-actress and theatre personality Arundhati Nag at The Bangalore International Centre. The 3-volume set encapsulates the diverse history of Marathi Theatre over 175 years. In the manner of Arabian Nights, through the dialogue between the clown and the playwright over 30 nights, the course of Marathi theatre unfolds.
- March 25, 2015: *Across, Not Over* performed by Vikram Iyengar and choreographed by Preethi Athreya was shown at Sitara Studio, Mumbai, followed by a discussion with the artists.
- March 26, 2015: *Every Time You Tell a Story*, a film by Ruchika Negi and Amit Mahanti, was screened at the Sakshi Gallery, Mumbai, followed by a discussion with the filmmakers. This film traces the journey of Tsungkotepsu, a shawl-painting tradition found among the Ao, Rengma and Lotha tribes of Nagaland.



Arundhati Nag launches *A Socio-political History of Marathi Theatre: Thirty Nights* by Makarand Sathe, Bangalore International Centre (BIC), Bangalore

MaathuKathe, meaning ‘conversation’ in Kannada, is a monthly initiative started by IFA in May 2013, to open its office to the public as a space for dialogue on arts and culture. The objective of our *MaathuKathes* is to engage with artists and scholars in the city, who are not IFA’s grantees as well as to enable the audience in Bangalore to meet artists and scholars who are visiting the city. We organised sixteen *MaathuKathes* this year, spanning a wide array of events from concerts, book readings and film screenings to plays, lecture-demonstrations and presentations. Each engagement helped IFA to reach out to new audiences, some of whom were hearing about us for the first time.

- April 25, 2014: ● We screened two episodes from the film *DesiSec—Cybersecurity & Civil Society in India*, which explores issues of privacy and surveillance in cyberspace in India and its effects on Indian society. The filmmakers Laird Brown and Purba Sarkar were present to answer questions from the audience.
- May 15, 2014: ● Professor A G Rao, who runs a unique project called the Bamboo Studio at Industrial Design Centre in IIT Mumbai, shared his work with children, linking design to the mathematics and science curricula.
- June 25, 2014: ● Sudipto Das, an engineer from IIT, Kharagpur, spoke about his debut novel *The Ekkos Clan*. He read a few excerpts and was in conversation with IFA Executive Director Arundhati Ghosh.
- July 24, 2014: ● The Bengali film *Sthaniya Sambaad* (Spring in the Colony) by Moinak Biswas and Arjun Gourisaria, which featured our very own Programme Executive Shubham Roy Choudhury, was screened, followed by a discussion with Shubham.
- August 13, 2014: ● Mridangam artist B R Somashekar spoke about ‘konnakkol’ and the history of the oral percussion art, taking us through its evolution in Carnatic music and its use in films.
- September 17, 2014: ● The band *Not A Number* comprising Nafisa Crishna, Ashwin Aryan and IFA's own Neelima Prasanna Aryan performed some original compositions and favourite covers.
- September 29, 2014: ● We screened *My Name is Basheer*, a film by Anushka Meenakshi. The film traced the journey of a Chennai-based theatre collective in creating two plays, inspired by the life and stories of Malayalam writer Vaikom Muhammad Basheer.
- October 16, 2014: ● Amit Reddy, a biker, talked about his motorcycle journey across the country, the hurdles he weathered and his encounters with culturally diverse citizens. He read excerpts from his book *Who Stole My India? Revelations, Humiliations, and Hallucinations on Two Wheels*.
- November 18, 2014: ● Ruchira Das spoke about homeschooling and sharing the joy of the arts with children through her project ThinkArt.
- December 1, 2014: ● Shubhasree Bhattacharya, a sound artist, shared her experiences of engaging with and archiving performative forms of work music from Bengal, besides sharing moments from her other projects on sound.



MaathuKathe: Performance of *Cheruvannur Diaries* by Paul Mathew; presentation by Faisal M M Abu Alhayjaa, Ahmad H F Al-Rokh from The Freedom Theatre, Palestine; and a reading by Amit Reddy

- January 14, 2015: ● Sudhanva Deshpande, actor, publisher and cyclist, talked about his journey with Jana Natya Manch (Janam), a street theatre collective based in New Delhi.
- January 21, 2015: ● Faisal M M Abu Alhayjaa, Ahmad H F Al-Rokh and Alan Douglas Wright of The Freedom Theatre, Palestine, talked about their cultural resistance against the Israeli occupation, the role of theatre, and their work at the Jenin camp in Palestine.
- January 27, 2015: ● Sameera Iyengar, co-founder of Junoon, Mumbai, talked about creating platforms for all to access and experience the power and magic of theatre and the arts.
- February 20, 2015: ● The Bangalore Harmonica Club members performed and spoke about their passion for music and the harmonica, and their efforts to popularise the instrument and play music that cuts across genres.
- February 26, 2015: ● IFA in association with the Sandbox Collective showcased a play, *Cheruvannur Diaries: Typewriter Tales* by Chennai based theatre group Perch. Written and performed by Paul Mathew and directed by Rajiv Krishnan, the play chronicles the experiences of a typewriter salesman in north Kerala in the 1980s.
- March 17, 2015: ● Ajay Cadambi, a music enthusiast, presented a talk about music, courtesan singers and the cultural ethos of the twentieth century, by tracing the contributions of north Indian musicians who recorded their voice for the gramophone company.

MARKETING & BUSINESS DEVELOPMENT

This year IFA entered its twentieth year of grant-making, and the focus of our efforts was directed towards marking this milestone of *20 Years of Celebrating the Arts* and building collaborations that would secure our future. IFA forged many new associations and partnerships in efforts to extend its programming and project support. IFA raised a total of Rs 90.84 lakh through its fundraising efforts.

We organised two fundraisers in Bangalore—an *Indian Ocean Concert featuring Shubha Mudgal* through the support of the Prestige Group and Neemrana Hotels; and *An Evening of Dastangoi* with Mahmood Farooqui and Danish Husain—through the support of ICICI Prulife, and of individual donors Kavita Iyer, Sandeep Singhal and Bharat Kashyap. We also organised an art soiree for the Young Presidents Organisation (YPO), Bangalore Chapter. IFA returned to Singapore in November 2014, taking the IFA-supported project of *Dastangoi* for a grant showcase at The Arts House. We are grateful for the support of the many individuals who welcomed us to the city and backed our efforts in Singapore.

We continued to receive programme support from Goethe Institut/Max Mueller Bhavan, Bangalore for IFA's Arts Education programme, and the Inlaks Shivdasani Foundation for one Museum Fellowship. This year for the first time, IFA collaborated with the South Asian Women's Fund (SAWF) to co-fund a grant to the Sampurna Trust, for research into feminist street theatre in Delhi, made under our Arts Research and Documentation programme.

The highlight of our fundraising efforts this year has been our interactions with numerous corporate houses since funding has opened up through the Corporate Social Responsibility (CSR) Bill. IFA has had the opportunity to present its programmes and initiatives to far more corporate houses than ever before. While all these opportunities have not immediately translated to funding, IFA is hopeful that companies will begin to approach the arts and culture sector under their CSR mandate, thereby opening up much needed funding for the field. We are delighted to receive support of Rs 20 lakh from Citi India for Project 560 for 2015, which will culminate in a festival in December 2015. The Titian Group has also generously extended its support to initiatives across our programmes with a grant of Rs 50 lakh.

The individual donor continues to play an important role in sustaining our work. We are happy to report that we ended the year with 101 *Donor Patrons* and our *Friends of IFA Circle* has grown to over 390. We are grateful to our *Donor Patrons* and *Friends of IFA* who support us and serve as ambassadors for our work.

This year, in the area of communication, we continued to expand and innovate. We ran many innovative campaigns with a focus on making IFA and our work more accessible and visible. The highlights of our communication efforts were those created around Project 560 in 2014. We ran several video campaigns with local artists and the community about the idea of found spaces and their engagement with the city of Bangalore, continuously created new content on social media platforms, created a mobile app for the festival and provided live-updates during the festival. Project 560 provided a platform for IFA, to not just engage with the city, but also create material across communication platforms and connect to a wider audience.

Fundraising Initiatives

- July 5, 2014: ● We organised an event for the Young Presidents' Organisation on the occasion of their Annual President's Ball.
- December 11, 2014: ● A concert by the inimitable band Indian Ocean featuring renowned singer Shubha Mudgal was organised at the Chowdiah Memorial Hall, Bangalore.
- March 6, 2015: ● A performance of Dastangoi by Mahmood Farooqui and Danish Husain was organised at the Chowdiah Memorial Hall, Bangalore.



“We loved playing for IFA!! They organised everything beautifully, the audience was fantastic, and of course, it is an absolute pleasure to share a stage with Shubha Mudgal! Would love to come back and play for IFA again.”

—Rahul Ram,
Indian Ocean

Promotional poster designed by Neelima Prasanna Aryan for a concert by Indian Ocean and Shubha Mudgal

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

Report on the Financial Statements

We have audited the accompanying Financial Statements of India Foundation for the Arts as at 31st March, 2015, and the relative Income Statement for the year ended on that date, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation of these financial statements that give a true and fair view of the financial position and performance of the Foundation in accordance with the Accounting Standards. This responsibility includes the design, implementation and maintenance of internal control relevant to the preparation and presentation of the financial statements that give a true and fair view and are free from materials misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these Financial Statements based on our audit. We conducted our audit in accordance with the Standards on Auditing issued by the Institute of Chartered Accountants of India. Those Standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Company's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of the accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion and to the best of our information and according to the explanations given to us, the Financial Statements 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 the case of Statement of Financial Position, of the state of affairs of the Foundation as at 31st March, 2015; and
- (b) In the case of Income Statement, of the excess of Expenditure over Income for the year ended on that date.

Report on Other Legal and Regulatory Requirements

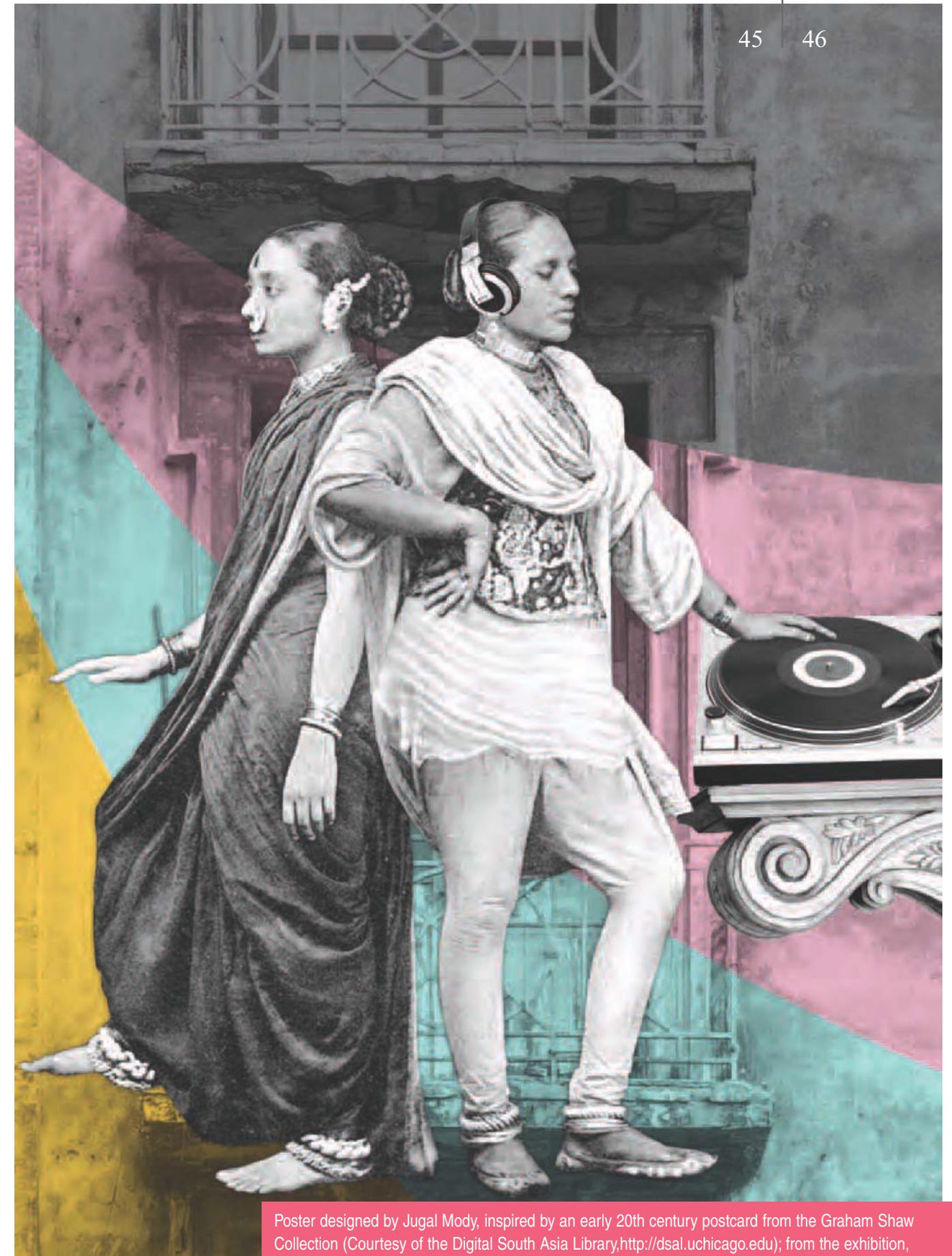
- (i) We have obtained all the information and explanations, which to the best of our knowledge and belief, were necessary for the purposes of our audit.
- (ii) In our opinion, proper books of account have been kept by the Foundation so far as appears from our examination of those books.
- (iii) The Statement of Financial Position and the Income Statement dealt with by this report are in agreement with the books of account.
- (iv) In our opinion, the Statement of Financial Position and the Income Statement dealt with by this report have been prepared in all material respects in compliance with the applicable Accounting Standards.

For **Thakur, Vaidyanath Aiyar & Co.**
Chartered Accountants (FRN: 000038N)



(V. Rajaraman)
Partner
Membership No. 2705

Place : New Delhi
Dated : August 21, 2015



Poster designed by Jugal Mody, inspired by an early 20th century postcard from the Graham Shaw Collection (Courtesy of the Digital South Asia Library, <http://dsal.uchicago.edu>); from the exhibition, *Making Music-Making Space: Hindustani Sangeet in Bombay/Mumbai*, curated by Tejaswini Niranjana

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2015

INCOME STATEMENT FOR THE YEAR ENDED MARCH 31, 2015

PARTICULARS	As at 31-03-2015 (₹)	As at 31-03-2014 (₹)		CURRENT YEAR (₹)	PREVIOUS YEAR (₹)
SOURCES OF FUNDS			INCOME		
CORPUS FUND	19,72,87,064	19,87,87,064	TRANSFER FROM GRANTS FOR PROGRAMMES/EXPENSES	75,83,359	34,99,675
ACCUMULATED DEFICIT	(4,26,98,270)	(3,19,91,037)	TRANSFER FROM BUILDING FUND	-	14,33,638
SIR RATAN TATA TRUST – CORPUS FUND			DONATIONS, SUBSCRIPTION, EVENTS & ARTS SUPPORT	39,32,466	50,89,226
Opening balance	65,34,560		INTEREST ON INVESTMENTS OF CORPUS	1,44,48,244	1,87,39,035
Add: Interest income for the year	5,49,367		REFUND OF GRANTS DISBURSED UNUTILISED	1,75,640	1,04,416
Less: Expenditure for the year	4,94,000	65,34,560	PROVISION NO LONGER REQUIRED	-	8,989
PERFORMING ARTS FUND			MISCELLANEOUS INCOME	47,471	18,991
Opening balance	2,58,77,285		TOTAL	2,61,87,180	2,88,93,970
Add: Interest income for the year	14,78,398		EXPENDITURE		
Less: Expenditure for the year	14,80,000	2,58,77,285	PROGRAMMES		
GOETHE-INSTITUT/MMB GRANT			Arts research and documentation	33,56,711	28,92,556
Opening Balance	25,60,380		Arts Practice / Extending arts practice	47,83,050	28,52,112
Add: Contribution received during the year	7,50,000		Arts education (including grant expenses of Goethe-Institut)	22,37,620	15,12,899
Less: Expenditure for the year	17,60,247	25,60,380	Special grants	-	5,49,003
QUALCOMM FOUNDATION			Project 560 / New performance	13,60,149	22,45,320
Contribution for the year	15,54,244		Fellowship	12,54,157	-
Less: Expenditure for the year	13,60,149	15,54,244	SMART Programme	24,88,963	-
TITAN COMPANY LIMITED			Curatorship	-	1,00,000
Contribution received during the year	50,00,000	-	Grantee orientation costs	2,60,033	5,01,261
CITIGROUP GLOBAL MARKETS INDIA PVT LTD			Grantee presentation costs	7,48,122	3,33,212
Contribution received during the year	20,00,000	-	Other programme costs	1,45,163	2,46,372
CAPITAL ASSET FUND	4,66,56,515	4,66,11,768	Less: Programme expenditure met out of own funds	90,50,609	77,33,060
TOTAL	24,24,55,147	24,99,34,264	EXPENDITURE MET OUT OF OWN FUNDS		
APPLICATION OF FUNDS			PROGRAMMES	90,50,609	77,33,060
FIXED ASSETS (Written down value)	4,66,56,515	4,66,11,768	OPERATING EXPENSES	1,76,26,056	2,17,08,843
INVESTMENTS (AT COST)	18,13,22,303	19,29,30,037	BOARD OF TRUSTEES & COMMITTEE MEETING EXPENSES	6,97,908	4,84,318
CURRENT ASSETS (NET)			FUNDRAISING, PROMOTIONAL & WORKSHOP EXPENSES	17,64,341	33,94,567
Current assets	1,67,10,561		FIXED ASSETS ACQUIRED	1,72,140	6,69,959
Less: Current liabilities	22,34,232	1,03,92,459	BUILDING UNDER CONSTRUCTION	-	59,26,107
TOTAL	24,24,55,147	24,99,34,264	TOTAL	3,68,94,413	4,34,16,529
			EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(1,07,07,233)	(1,45,22,559)
			ACCUMULATED SURPLUS (DEFICIT) FOR THE YEAR ENDED MARCH 31, 2015		
			ACCUMULATED SURPLUS (DEFICIT) : Opening balance	(3,19,91,037)	(1,74,68,478)
			ADD: EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR	(1,07,07,233)	(1,45,22,559)
			ACCUMULATED DEFICIT : Closing balance	(4,26,98,270)	(3,19,91,037)

Significant Accounting Policies and Notes to the Accounts

- A. Accounting Policies**
- Expenditure and Income are recognised on accrual basis.
 - Grants obtained by the Foundation to the extent utilised for revenue purposes are taken as income.
 - Grants disbursed by the Foundation are treated as expense and unutilised grants when received back are treated as income.
 - Assets acquired are treated as expenditure as these are met out of the current year's income and the assets so acquired are shown notionally as fixed assets at cost less depreciation (straight line under the Companies Act) by contra credit to a Capital Asset Fund.
 - Since the entire cost of fixed assets is met out of revenue, depreciation is not charged to income and expenditure account separately.
 - Asset disposed off or written off are deleted both from the gross fixed asset and the corresponding Capital Asset Fund Account.
 - Income from investment of dedicated grant funds is credited to the respective grant funds.
 - Investments are shown at cost. The diminution in the value of investments, if any, is intended to be accounted for at the time of disposal, since in the normal course, the investments are intended to be held till maturity for a long-term. However, if, in the opinion of the management, the diminution in value is likely to be permanent, the same is provided for.
 - Income from mutual funds (growth schemes) are accounted for at the time of redemption. If such investments are shifted from one fund to another, the income earned thereon is accounted for in proportion to the time the investment was held by the respective funds.

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

B. Notes

- Differences between fund balances and respective investments are either lying in scheduled banks or awaiting withdrawal from the investments of the fund having surplus investments.
- Grants committed and instalments pending disbursement is ₹ 47,24,500 (Previous Year ₹ 34,79,550), which includes ₹ 4,53,000 (Previous Year ₹ 5,50,000) pertaining to sanctions made in earlier years.
- Interest on investments include a sum of ₹ 56,44,499 (Previous Year ₹ 1,22,57,197), being profit on redemption of mutual fund investments.
- Donations, Subscription, Events and Arts Support of ₹ 39,32,466 (Previous Year ₹ 50,69,376) includes ₹ 6,70,460 (Previous Year ₹ 5,60,000) received from individuals towards 'Friends of IFA'.
- Though the "Project 560" undertaken by the Foundation out of the Grant received from M/s Qualcomm Foundation is completed, the unspent balance of ₹ 1,94,095 is carried over as Fund Balance. The Foundation has written a letter to the Grantor for using the amount on programme of similar nature to be conducted in future.
- The refund of ₹ 15,00,000, received as donation for building, is met out of the 'General Corpus Fund' to be recouped out of the sale proceeds after its disposal, since the refund is not in the normal course of activities of the Foundation.
- Though, Goethe-Institut, has extended the period of the grant upto March 2015 for the Unspent amount of ₹ 25,60,380, the Foundation has spent during the year only ₹ 17,60,247 leaving a balance of ₹ 8,00,133 as unspent. Further to this, the Institut has made a fresh grant of ₹ 7,50,000 to be spent before 31st December 2015.
- Previous year's figures have been regrouped where necessary.

Donors

Patrons who have made general donations to IFA, contributed to our corpus, underwritten specific grants and supported events:

Platinum Donor Patrons

(DONATIONS OF OVER TEN LAKH)

Anupama Menda
Deepika Jindal
Late Francis Wacziarg
Jamshyd Godrej
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SHUBHA MUDGAL, *Performing Arts*

(From August 22, 2014)

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.

We acknowledge with gratitude the support of:

Citi India
Bajaj Foundation
Goethe-Institut – Max Mueller Bhavan - Bangalore and Delhi
ICICI Prudential Asset Management Company Limited
Infrastructure Leasing and Financial Services Limited (IL&FS)
Inlaks Shivdasani Foundation
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MENAKA RODRIGUEZ
Manager: Individual Contribution Programme

JOYCE GONSALVES
Manager: Events

DARSHANA DAVE
Manager: Institutional Projects

TANYA TYAGI
(From October 23, 2014 to March 31, 2015) Manager: Corporate Relations

SAMARPITA SAMADDAR
Public Relations Officer

SHIVANI BAIL
(Till June 30, 2014)
Communications Officer

PRACHI SIBAL
(From July 14, 2014 to March 31, 2015) Communications Officer

NEELIMA P ARYAN
Website Manager

JIGNA PADHIAR
(Till July 31, 2014)
Marketing Manager (Mumbai)

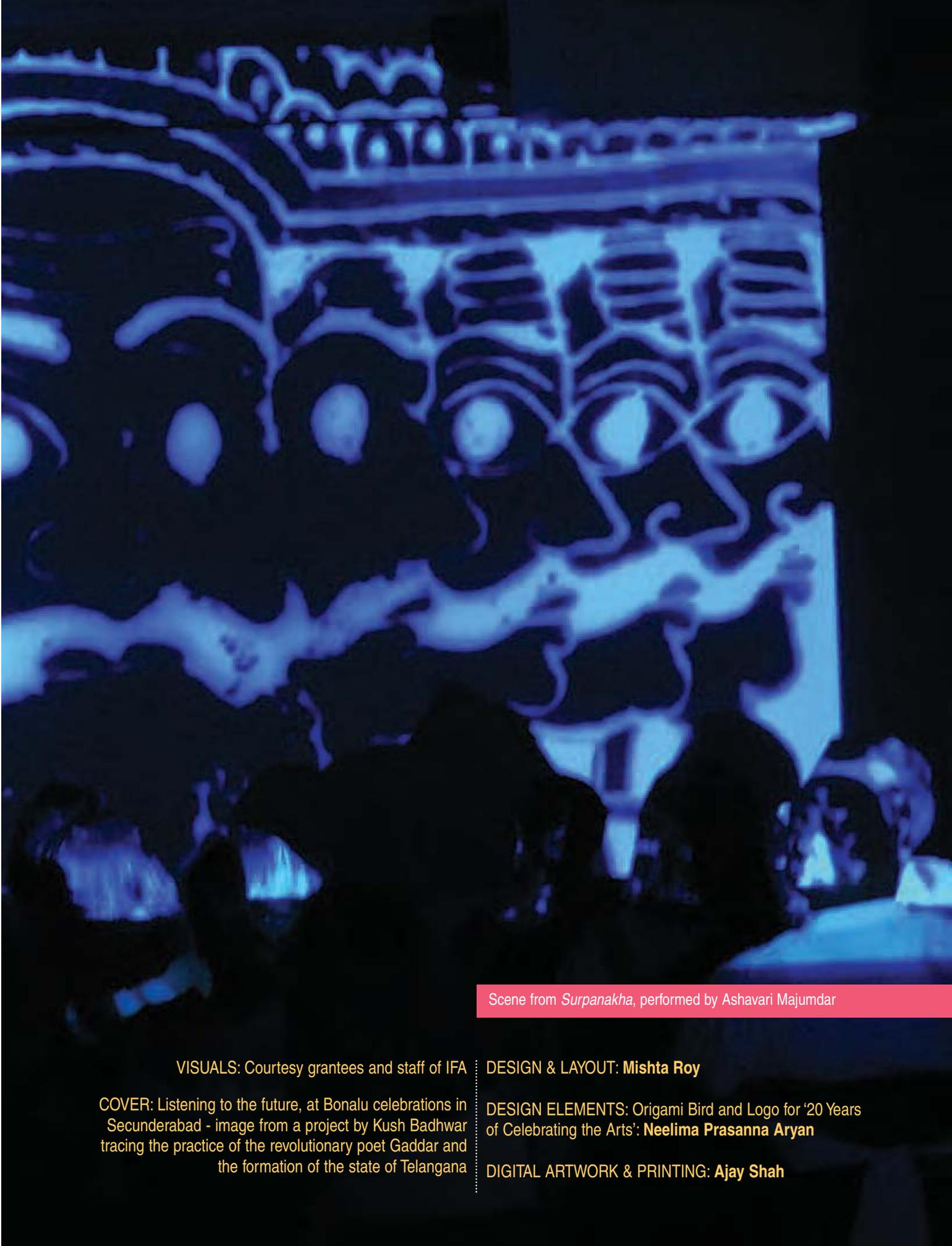
T C JNANASHEKAR
Manager: Management Services

C SURESH KUMAR
Deputy Manager: Management Services

PRAMILA BAI K K
Front Office Assistant

A ASLAM BASHA
(From July 1, 2014)
Driver

SAVITHA SUNDER
Office Assistant



“It has been the most wonderful experience to find a true partner in the India Foundation for the Arts, an institution that has grown to become a home for nurturing the arts across India. And now with this partnership between the India Theatre Forum, Junoon and IFA, we venture into this brave new world with SMART India: Strategic Management in the Art of Theatre, seeding an attitude and approach to management in theatre that can revolutionise theatre practice across the country. What has been truly wonderful is having the opportunity to work with the IFA team. The experience has left me richer!”

— Sanjna Kapoor, Director and Co-Founder, Junoon.

Facilitator and Core Team member, SMART.

Scene from *Surpanakha*, performed by Ashavari Majumdar

VISUALS: Courtesy grantees and staff of IFA DESIGN & LAYOUT: **Mishta Roy**

COVER: Listening to the future, at Bonalu celebrations in Secunderabad - image from a project by Kush Badhwar tracing the practice of the revolutionary poet Gaddar and the formation of the state of Telangana

DESIGN ELEMENTS: Origami Bird and Logo for '20 Years of Celebrating the Arts': **Neelima Prasanna Aryan**

DIGITAL ARTWORK & PRINTING: **Ajay Shah**



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