

SOUTH ASIA: Special Report

ART and PHILANTHROPY 2020



South Asia: Special Report Art and Philanthropy 2020

Front Cover: *Harbouring Hope* (2020) by Kashmiri Sarode. Photo by Pranav Gohel.
The first mural made for the Kannagi Art District in dedication to the residents of Kannagi Nagar, Chennai.
Courtesy of St+Art India Foundation

FOREWORD

We live in unprecedented times. With the coronavirus epidemic spreading rapidly around the world, causing widespread disruption and devastation to individual lives and to businesses, the commercial and non-commercial arts sector remains particularly vulnerable. With more and more public events and social gatherings either discouraged or cancelled, the entire foundation for many of these organisations' existence will be tested. Therefore, more than ever, individual generosity and passion for the arts, is what is going to help these arts organisations through this difficult period, and will demonstrate why it is so critical to encourage and build a sustainable infrastructure around art and philanthropy.

In line with our coverage of the regional art market for South Asia, we have in this year's report also expanded the footprint to include the wider region, as part of our mission to better understand the funding eco-system for the visual arts sector, and to map and present innovative and sustainable philanthropic activities in South Asia.

Although the majority of philanthropic arts activities are taking place in India, innovative models are emerging in other parts of the region, from artist-led initiatives to new models focusing on the public realm. In the absence of public funding, younger and older generations of artists are mobilising to create their own philanthropic models to build and sustain artistic practices ignored by the commercial market.

We have added two new sections to this year's report. The inaugural **South Asian Art Patron Survey 2020**, which is our first attempt at beginning to monitor trends and motivations in individual giving to the arts, and **South Asian Investment in the Arts Survey 2020**, which sets out to better understand how arts organisations in South Asia are currently funding their activities, and the challenges they are facing as we are heading into the next decade.

I hope that this year's edition of the **South Asia: Art & Philanthropy Report 2020** can trigger a broader debate around how to encourage more support for the arts and inspire innovation and adaption of new philanthropic models fit for the 21st Century. I also believe that in a world where everything can be measured, the value of sharing 'stories' and 'experiences' is a more effective way of demonstrating the impact of the arts, than simply sharing a metric of figures. I would especially like to thank all our contributors in this year's report for allowing us to gain insight into their journeys, to see their passion and their actions, and to help us understand the real value of art.

I encourage every reader of this report to take action, whether it is supporting local art initiatives, artists, a crowdfunding campaign or setting up your own philanthropic venture. Your help does matter, and collectively we can have a significant impact on shaping our cultural landscape for the future.

Enjoy the read!

Best wishes,

Anders Petterson

Founder and Managing
Director of ArtTactic



A NOTE FROM OUR PARTNER

“Philanthropy” comes from the Greek words philos meaning “loving of” and anthropos meaning “mankind”. It’s a signifier of humankind as a distinctly civilized animal, whose condition improvement is the term’s underlying aim and consequence.

The term originates in the myth Prometheus Unbound – Prometheus was the humanity-loving hero who gave humans the gifts of fire and hope against Zeus’s tyranny of keeping them in the dark and ultimately destroying them. Fire symbolized knowledge and culture, and hope symbolized optimism. These were the tools people needed to be constructive and act in benefit of the human condition.

In its essence, philanthropy is more a belief in the dynamism of the human potential than a static descriptor of an act toward the human condition. In its full reach, philanthropy addresses the viable interaction between individual wellbeing and society at large. In its effective activation, it becomes a platform for the development of culture in the broad sense and in doing so a driver of communal strength and solidarity.

In recognition of specific philanthropic initiatives across South Asia with a commitment to the enhancement of the human experience, and in alignment with our mission to being a portal to the discovery of cultural practices around the world, Art Dubai is proud to be partnering with ArtTactic in the launch of the **South Asian Art & Philanthropy Report 2020**.

The timing of this report finds humankind at an unparalleled moment in time. We hope that activities and initiatives presented in this report will be part of a broader philanthropic springboard movement, one that mobilizes the use of fire and hope constructively for the benefit of the human condition in the long term.

Chloe Vaitso

International Director, Art Dubai



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SURVEY HIGHLIGHTS

A. SOUTH ASIAN INVESTMENT IN THE ARTS SURVEY

Private philanthropy remains the backbone of arts funding in South Asia

With the lack of public funding available in South Asia, private investment, alongside earned income, are the primary sources of income for arts and cultural organisations in South Asia. 46 South Asian arts organisations surveyed by ArtTactic, stated that on average, 68% of their funding came from private investment (individuals, foundations or corporates), whereas earned income accounted for an average of 34% of the total income for the organisations. Funding from public bodies, including international funding agencies, accounted for an average of 5%.

Individual patrons account for the primary source of private funding

Among the arts organisations surveyed, the primary funding is coming from the founders of the organisation or foundation themselves, accounting for an average of 48% of the private funding. This high percentage reflects the nature of the sample, with 29% of the organisations being private foundations. This was followed by an average of 25% of the funding coming from other Trusts and Foundations, and 23% coming from individual giving or donations. An average of 16% of the funding is coming from business and corporate CSR, and shows that corporate investment still accounts for a relative modest amount of the funding for the not-for-profit art sector in the region.

In-kind support

A substantial part of individual giving is linked to in-kind support, and corresponds with the findings in the Art Patron Survey, which shows that this is the most common form of support. This signals a strong engagement between patrons and arts organisations, with 86% of the arts organisations said that in-kind support was the most important form of individual giving at the moment, followed by 60% who said cash donations were an important source. Although in-kind support is a key factor in sustaining most arts organisations, it also highlights the fact that most organisations desperately need cash to survive and run an organisation.

New revenue models

In order to develop more sustainable mixed-funding models, the art sector needs to look at new ways of generating

sustainable revenue streams from their not-for-profit activities, with earned income accounting for an average of 34%. Revenue from ticket sales from exhibitions and workshops accounted for an average 77%, with merchandise and consultancy accounting for an average of 43% and 40% respectively. Revenue from selling art only accounted for an average of 18% of earned income, but could be a potential source of income in the future, i.e. creating limited edition prints or print portfolios of artists that have been involved in a particular project, or to find other models of monetising more 'experience' led projects.

Unlocking the CSR wallet

Although corporate funding only accounted for an average of 16% of the total funding among the arts organisations surveyed, there is hope that this might change in the near future. With Heritage, Arts and Culture being one of the eligible areas for CSR funding, 50% of the arts organisations believe that corporate funding could increase in the coming year. However, 67% of respondents stated that art and culture still have a low priority among corporates compared to other causes such as education, poverty reduction, health etc., and therefore will take a long time before a significant amount of corporate funding is directed towards the arts. Despite the CSR legislation that came into force in 2013 in India, just over 2% of CSR expenditure goes into the arts and cultural sector in India. However, the amounts have been increasing from \$15.1 million in 2014/15 to \$38.1 million in 2017/18*.

The role of technology

Technology already plays a significant role in individual giving and philanthropy, with an increasing number of charities utilising technology to reach out to new audiences and to facilitate both easier payment as well as new and transparent forms of giving. Social media, new blockchain technology and crowdfunding models are paving the way for new interactions and modes of engagement between donors and recipients. So far these models have played a relatively small part in the arts and cultural sector in South Asia, but 83% of the arts organisations believe social media could be an effective fund raising tool and 56% of the organisations believe crowd funding could be an effective way of generating new sources of income. A recurrent theme mentioned by most of the arts organisations that were interviewed for this report, was that the cost-benefit of doing crowdfunding campaigns often didn't add up, and that smaller, targeted campaigns among 'friends and family' was a more effective way of raising crowd support than using existing online crowdfunding platforms.

* Source: Report of the High Level Committee on Corporate

B. SOUTH ASIAN ART PATRON SURVEY 2020

91% donate time and financial resources to the arts as government and corporate support is lacking.

Based on a survey of 179 individuals within the South Asian art market, 91% of the respondents said they regularly supported charitable and non-commercial arts organisations and initiatives in their country.

63% regularly support the arts through in-kind support

In-kind support forms a substantial part of art philanthropy in South Asia. 63% of patrons surveyed said they regularly offer their time, expertise and advice to not-for-profit initiatives and to artists themselves, with 80% of the millennials said they regularly support a not-for-profit art initiative through volunteering time and expertise.

17% provided repeat-donations, highlighting an ongoing challenge for the arts sector to create sustainable funding models

In terms of financial support, half of the respondents said they had offered a one-off donation, but only 17% of the respondents said they offered repeat-donations to the same organisation. Despite the generosity among individuals to help (predominantly through in-kind support), the findings also highlight an ongoing challenge for the not-for-profit arts sector to generate long-term, sustainable financial support. The efforts to continuously to fundraise, are putting significant strain on smaller arts organisations with limited staffing and resources.

Passion is the primary driver for supporting the arts

95% of the survey respondents said their main motivation for their support was driven by a passion for art and culture. However, there is also a very strong conviction

about the role that art and culture can play in society, with 90% of the respondents saying they 'believe that art and culture impacts the way we perceive the world around us' and a further 85% said they were motivated by the fact that their support would 'make a difference' to the society and to communities that have access to art and culture. It is this final point that is proving challenging to communicate to corporates, who don't necessarily have a passion for the arts, and therefore in the context of South Asia, is likely to support what they perceive as more 'worthy' causes. The question is, how can one better harness the emotional aspect (passion) for arts and culture, and at the same time demonstrate the impact that art and culture have on our society today.

Honesty, ethics and efficiency are key criteria for supporting arts organisations

This issue is part of a global trend where society's view on what is ethically acceptable is continuously evolving, and art institutions across the world are increasingly faced by juggling funding needs with heightened reputational risks associated with the donations they receive. The rise of social movements and the power of social media is reshaping the private funding landscape for the arts, and is redefining what is ethically acceptable when it comes to private and corporate philanthropy today. A large majority (98%) of respondents rated honesty, ethical behaviour and efficiency as key criteria when supporting arts organisations. Governance and transparency also rate high, with 95% of the respondents saying this is important.

INTRODUCTION

Why Art Matters

Our society, our communities, our cities are experiencing new and untested challenges. Increasing polarisation in our society are causing marginalisation and division, in a time when unity would be our strongest currency in tackling the pressing issues of our time. Art and culture is often neglected in this conversation, either because it is perceived as elitist, or in the case of India, that it drowns in long list of pressing needs and causes that naturally take priority. But is it an either or? I would argue that art and culture is the glue that binds us all together, it embraces diversity, it brings communities together, it gives us identity, it takes risks, it breaks barriers and it is ultimately what makes us human. A cause worth fighting for.

As we stand at the very beginning of a new decade, the art and cultural sector is faced with many struggles. The lack of sustainable funding for the arts is preventing the sector from developing a broad and diverse eco-system of institutions and initiatives, which also means that art and culture struggles to become part of everyday life for the majority of people in our society, and therefore has limited opportunities to demonstrate its impact and value.

However, as many of the contributions and examples in this report show, art can be an effective catalyst for triggering change, from raising awareness and bringing a sense of perspective to a world dominated by social media, 24/7 news and simple soundbites. It can bring communities together, it can brighten our inner lives and enrich our emotional world, but it can also have a measurable impact on our economy, health and wellbeing, society and education. Art and culture is an integral part of our social capital.

In recent years, the term 'social capital' entered the popular imagination with the publication in 2000 of Robert Putnam's

bestseller, *Bowling Alone: The Collapse and Revival of American Community*. In this book, Putnam argued that while Americans have become wealthier, their sense of community has deteriorated. India's rapidly growing cities and the government's focus on creating "smart cities" run the risk of neglecting social capital. Smart cities with their high-tech, but often vast, anonymous places, where people sleep and work, but do little else, is destroying the social fabric of new and existing communities. As people spend more and more time in the office, commuting to work and staying in their flats, there is less time for joining community groups and voluntary organisations, and socialising with neighbours, friends and even family. This is the domain where art and culture can play an important role, in terms of building bonds, bridges and linkages between people and to make these cities more human and attractive places to live and visit.

The importance of culture is reflected in the annual 'Liveability Index' published by The Economist Intelligence Unit, where culture accounts for one out of the five broad categories upon which cities are assessed; Stability, Healthcare, Culture and Environment, Education and Infrastructure. Last year, New Delhi and Mumbai ranked 118th and 119th out of 140 cities according to the Global Liveability Index 2019, a deterioration from 2018. The downgrade came on the back of poor air quality, as well as downgrades to its culture and stability score.

India with its rich and diverse cultural history has a lot to offer, but it means that we need to start treating art and culture as a strategic national resource, for which governments, corporations and individuals have a responsibility to preserve and enhance. As this report clearly illustrates, at the moment the care-taking role has been largely left to individuals and a handful of corporations.

¹ Source: Statista

India's fast-growing corporate sector needs to play its role in this too. With the number of corporations in India rapidly increasing from just over 200,000 companies in 1990 to more than 1.15 million companies in 2019¹, a more coherent and strategic approach is required to gain their support and understanding for the role that arts and culture can play and why it matters to them and to the communities they draw their resources from. The CSR legislation that came into force in 2013 is a start. It recognises that corporations have a responsibility to give back to the society. However, art and culture is competing directly with causes of more urgency and higher priorities, and to convince corporations that art and culture matters in this context remains a challenging task.

Part of the problem lies in the categorisation of art and culture within the CSR agenda. Firstly, it was introduced last minute after intense lobbying from the art and cultural sector, which meant it had to be pushed onto the agenda, but with limited political goodwill and lack of corporate awareness and support. Secondly, the narrow definition of how arts and culture can address certain Sustainable Development Goals (SDGs), with only 'Sustainable cities and communities' and 'Industry, Innovation and Infrastructure' currently associated with art and culture. But what about Education? Health and well-being? Gender equality and female empowerment? Art can play an important role in all of these domains, but it requires us to educate policy makers and the corporate sector about the value of art.

Now, here lies another challenge. How do we measure the value of art? Most of the studies that exist find it difficult to establish causality between arts and culture and the wider societal impacts. There is little research that quantifies the savings to the public that can be achieved through

preventative arts and culture interventions, or the role of arts in education, or the societal impact of art and well-being. There is great need for larger sample sizes, longitudinal studies and experimental methods. We need to start to make a better case for the arts, we need to work collectively as a sector, including all art forms, but also join forces with other sectors being education, health, tourism and the wider creative sector. We need to find a way to start sharing our experiences, record, document and present our stories and its impact on individuals and communities.

I remain positive that we can achieve this. The energy and passion that lies behind all of the initiatives mentioned in this report is a true sign of a sector that, despite under-funding and hardship, will find new and innovative ways to ensure that art and culture will be preserved, and become relevant to a larger part of the society.

Tarana Sawhney

Chairperson, CII Task Force on Art & Culture

Advisory Board Member,
Foundation of Indian
Contemporary Art (FICA)

Strategic Advisor for
ArtTactic on Art and
Philanthropy in South Asia



SOUTH ASIAN PATRONS

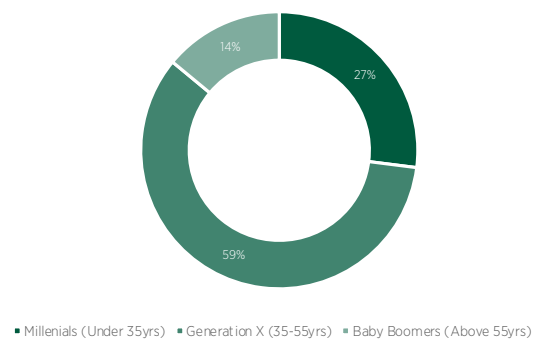
SOUTH ASIA ART PATRON SURVEY 2020

The *South Asian Art Patron Survey 2020* is part of a broader ArtTactic initiative to establish a baseline dataset to better understand the South Asian art world's current support for museums, not-for-profit arts organisations, art schools and artists, and their primary motivations behind their support. It is important to note that this survey is conducted among a group of individuals in South Asia that are already involved in the arts, and does not reflect the wider support of the arts within the region, which remains low. However, we still believe that by understanding the current involvement and support among the 'already-converted', there are lessons to be learned that we hope can inform the sector about areas of strengths and weaknesses.

This section of the report will present the key survey findings focusing on art philanthropy and art patronage in the South Asian art sector. For the purpose of this study we have not distinguished between patrons based on wealth or the amount of financial support they provide, but we have instead focused on how the art world in South Asia currently supports artists and the not-for-profit art eco-system in the region.

Building on the survey findings, we take a closer look at some of the 'models' of art philanthropy that have been set up across the South Asian region, from corporate philanthropy, private museums to artist-led initiatives.

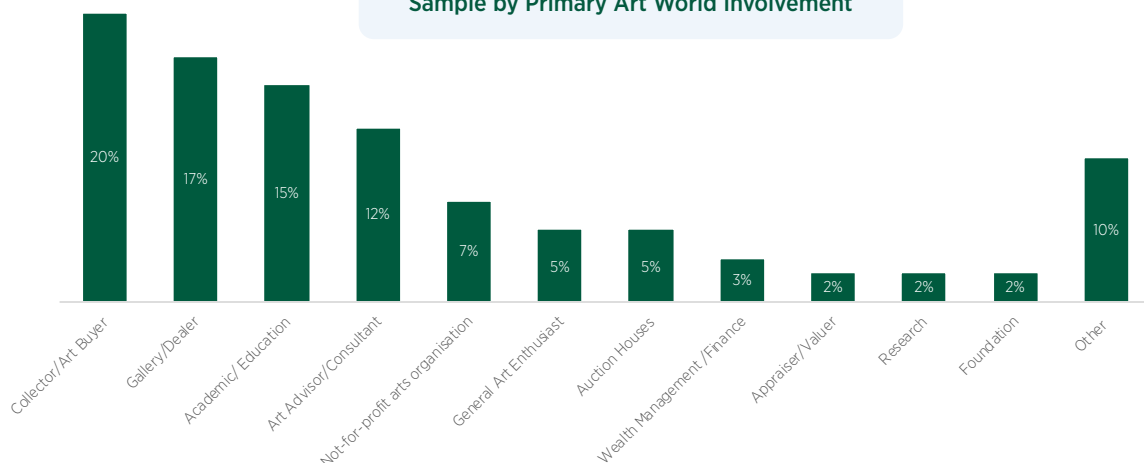
Sample by Age Group



Sample & Methodology

Between November 2019 and January 2020, ArtTactic carried out a survey of 179 South Asian art world stakeholders (collectors, gallerists, art advisors and other art market professionals). The sample consists of 44% female and 56% male respondents, with 27% belonging to the millennial generation (below 35 years old), 59% belonging to Generation X (between 35 years and 55 years) and the remaining 14% belonging to the Baby Boomer generation (above 55 years old). In terms of their involvement in the art sector, 20% of the sample were collectors, 17% were galleries and dealers, 15% were in education, 12% were art advisors, 7% worked for not-for-profit organisations, 5% worked for an auction house, the remaining 24% were a mix of different art professionals and art enthusiasts.

Sample by Primary Art World Involvement



91% donate time and financial resources to the arts as both government and corporate support is lacking.

Based on a survey of 179 individuals within the South Asian art market, 91% of the respondents said they regularly supported charitable and non-commercial arts organisations and initiatives in their country. Among the millennial generation, the share of individuals supporting the arts were even higher, with 95% said they regularly supported the arts, through a mix of donations and in-kind support. This reading is higher than the global reading, which recorded 78% of respondents regularly supporting the arts. In a South Asian context, this high level of support, does not reflect the amounts of funding that goes into the art sector, but is an indication of the importance that the art community itself is playing in sustaining a developing and often fragile art eco-system, particularly where art and culture lacks state funding and government backing, and where the corporate support for the arts and culture is only accounting for 2% of CSR expenditure.

In-kind support forms a substantial part of art philanthropy in South Asia. 63% of patrons surveyed said they regularly offer their time, expertise and advice to not-for-profit initiatives and to artists themselves, with 80% of millennials said they regularly support a not-for-profit art initiative through volunteering time and expertise. A further 71% said they supported arts organisations by offering other in-kind support, such as free space, printing, support of private views etc.

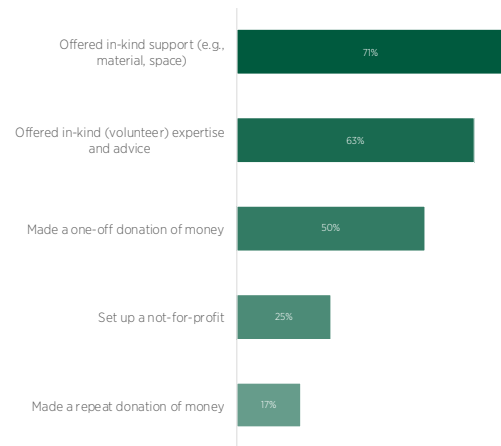
17% provide repeat-donations, highlighting an ongoing challenge for the arts sector to create sustainable funding models.

In terms of financial support, half of the respondents said they had offered a one-off donation, but only 17% of the respondents said they offered repeat-donations to the same organisation. Despite the generosity among individuals to help (predominantly through in-kind support), the findings also highlight an ongoing challenge for the not-for-profit arts sector, and that is finding sustainable financial support. Although in-kind support plays an incredibly important part of sustaining the sector; the reality is that rent needs to be paid, staff need salaries - running an organisation requires monetary funds, which is an ongoing battle for most organisations. The fact that half the individuals in the survey provide one-off donations compared to 17% who would provide repeat-donations, also means that arts organisations constantly need to fund-raise for the next project, putting further pressure on limited resources.

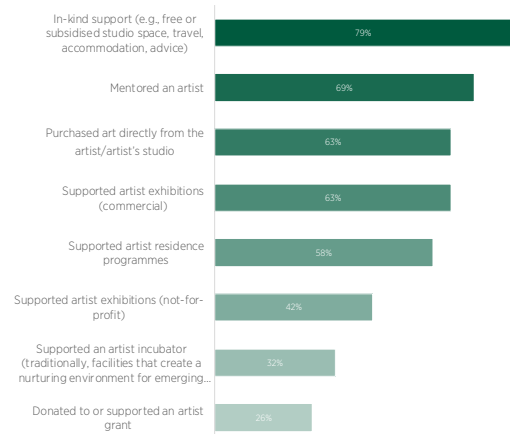
79% are supporting artists through in-kind support.

Whilst the most common form of support among the global sample of art patrons were buying directly from unrepresented artists (79% said so), a smaller percentage (63%) of South Asian patrons said this was their main form of support, whereas 79% said they would offer artists in-kind support (free or subsidised space, travel, advice etc.), compared to 55% of the global art patron sample. Again, this shows the importance that non-monetary support plays in sustaining artists' careers, but like arts organisations, it does raise questions regarding how to create a sustainable financial model for artists, and it also raises questions whether the in-kind support is linked to a transactional relationship (i.e. in-kind support in exchange for an artwork) or whether the support is entirely altruistic.

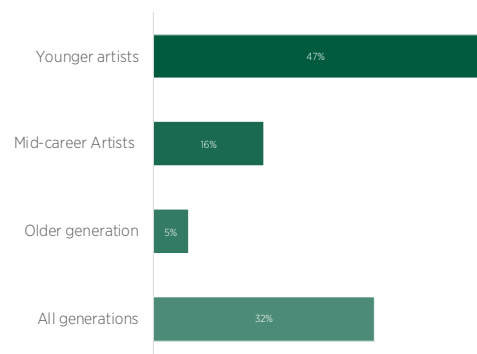
Support for Not-for-Profit Arts Organisations



Support for Artists



Type of Artists Supported



95% Passion for the arts is the primary driver for supporting the arts, closely followed by the importance of the arts in the society and the belief it can make a difference.

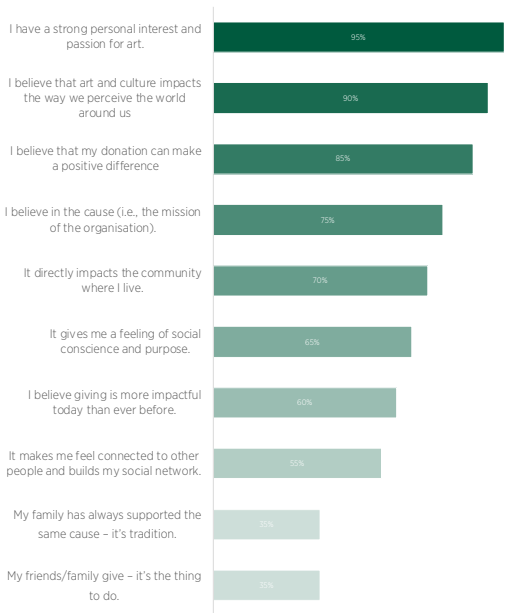
In a society faced by many pressing needs and causes, it's often hard to argue why someone should support the arts, unless it is something you are already interested in or had exposure to. Therefore, it is not surprising to find that 95% of the survey respondents said their main motivation for their support was driven by a passion for art and culture. However, there is also a very strong conviction about the role that art and culture can play in our society, with 90% of the respondents saying they 'believe that art and culture impacts the way we perceive the world around us' and a further 85% said they were motivated by the fact that their support would 'make a difference' to the society and to communities that have access to art and culture. Many of the contributions in this report offer unique insights into this aspect and show that supporting art goes beyond the individual's own passion and well-being, and can have a broader impact on the society we live in. Contributions from the Samdani Foundation and St+Art India Foundation, are great examples of how individuals' passion for the arts have created new art philanthropic models that are having transformative impact on the regional art scene, as well as the wider community.

Honesty, ethics and efficiency are key criteria for supporting arts organisations.

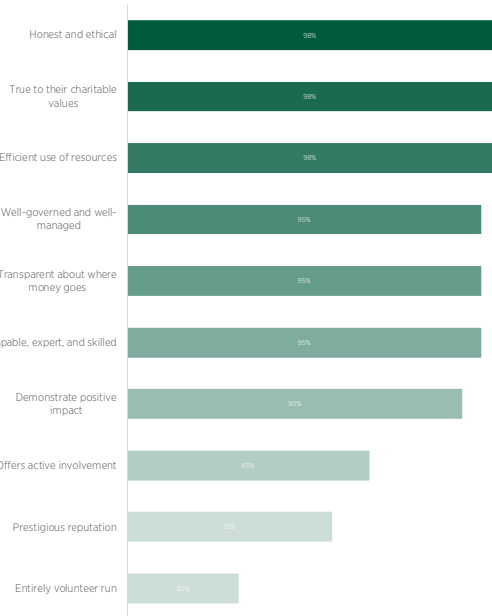
A large majority (98%) of respondents rated honesty, ethical behaviour and efficiency as key criteria when supporting arts organisations. Governance and transparency also rate high, with 95% of the respondents saying this is important. 65% of respondents said they 'think arts organisations have a duty to screen monetary donations to ensure the source of the donation is ethically sound'. This suggests that 'ethical' behaviour ranks very high, and is likely to become an increasingly important factor in arts organisations' ability to raise funding and resources from individual and corporate patrons in the future.

This issue is part of a global trend where society's view on what is ethically acceptable is continuously evolving, and art institutions across the world are increasingly faced by juggling funding needs with heightened reputational risks associated with the donations they receive. The rise of social movements and the power of social media is reshaping the private funding landscape for the arts, and is redefining what is ethically acceptable when it comes to private and corporate philanthropy today. Much of this change has been driven by the artists themselves as well as activists, calling for cultural institutions to ditch what they call "dirty money." The international demands have grown out of the broader fossil fuel divestment movement, but is rapidly broadening to any funding that might originate from a business that might contribute negatively to climate change, social injustice and inequality.

What are your primary motivations for supporting the arts?



What are your main criteria when you decide to support an arts organisation?

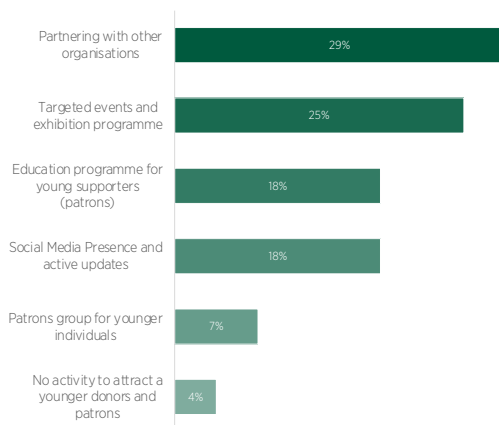


NextGen - New Models for Younger Patrons

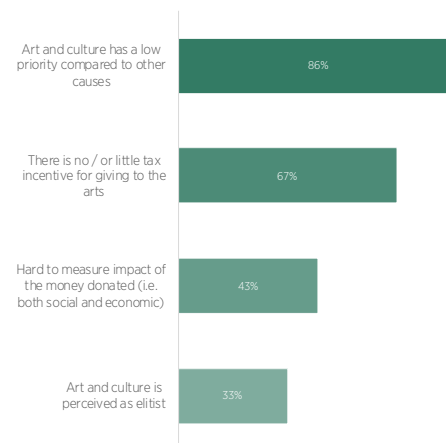
In South Asia, the growth of populations under 30 marks a pivotal tipping point. Where arts organisations can engage a growing youth population, there is great potential for developing new audiences, and sustainable income for the future. However, the arts sector is up against a young population that sees more pressing needs and causes for support, with 86% of the arts organisations surveyed saying so. The question for the future is how does the art sector become more relevant to the younger generation of potential supporters? How does the art sector become better at engaging this new generation? Partnerships, programming, education and use of social media was cited as the most

common ways of engaging new patrons and supporters, however new models to harness the interest and energy of young patrons might be needed, and it looks like technology could play an important role in this. Effective use of social media, developing new forms of crowdfunding and patron models fuelled by technology might pave the path for increased support for the arts in the future. The success of technology platforms such as Patreon.com, are signs of a new generation of patrons willing to support creative projects in a new and innovative way, and similar models might also work in a South Asian context.

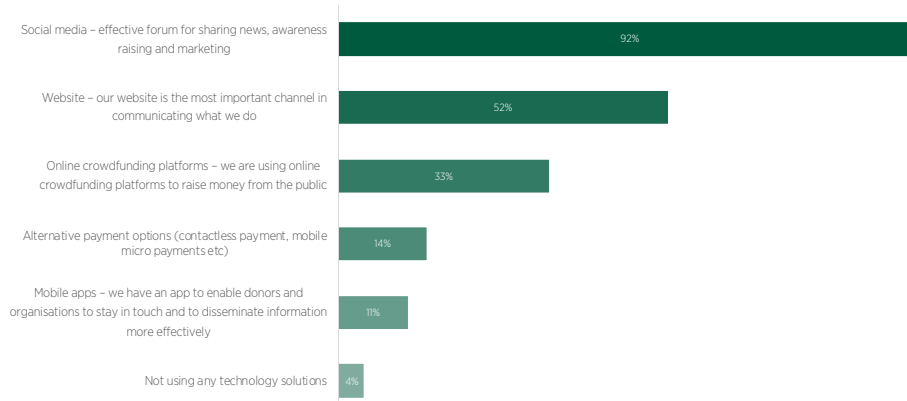
Attracting Younger Patrons



Challenges in Fundraising from Younger Patrons



Technology Used for Fundraising

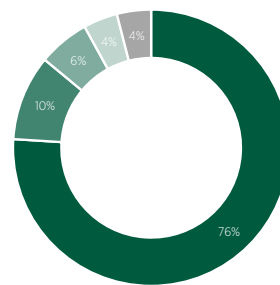


Source: South Asia Investment in the Arts Survey 2020

SOUTH ASIAN ARTS ORGANISATIONS SURVEY 2020

In addition to the patron survey conducted, ArtTactic also initiated a survey among visual arts organisations in South Asia around their funding strategy and funding mix. A total of 46 arts organisations replied to the survey, and although this accounts for less than half of the organisations we have identified (and also predominantly reflects the Indian art sector), the findings still reveal an interesting picture of how the not-for-profit arts sector in the region sustains themselves, and the challenges they face in creating sustainable funding models for the future. We aim to continue to carry out this survey on a regular basis to monitor and track changes in funding from corporates, individuals as well as earned income.

Location

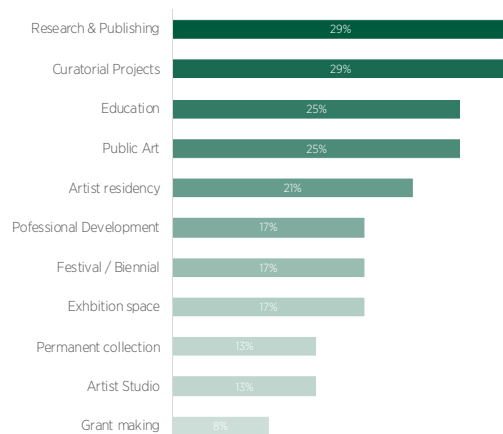


■ India ■ Pakistan ■ Bangladesh ■ Sri Lanka ■ Nepal

Type of Organisation



Core Activities



Private funding accounts for an average of 68% of income for not-for-profit arts organisations

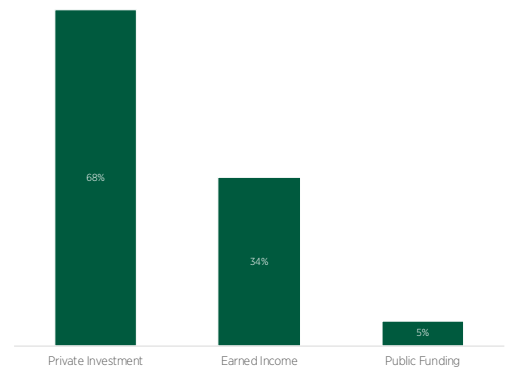
With the lack of public funding available, private investment, alongside earned income, are the primary sources of income for arts and culture organisations in South Asia. On average, arts organisations said that 68% of their funding came from private investment, whereas earned income accounted for an average of 34% of the total income for the organisations. Funding from public bodies, including international funding agencies, accounted for an average of 5%.

Founder(s) own money account for the lion share of the funding

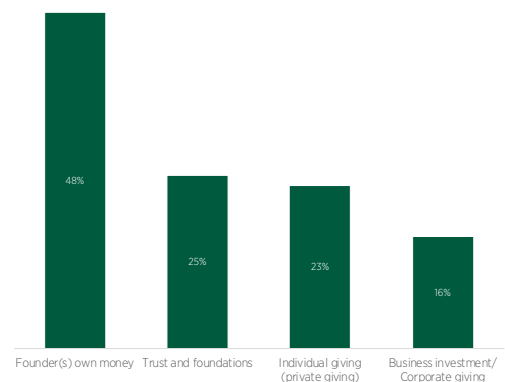
Among the arts organisations surveyed, the primary funding is coming from the founders themselves, accounting for an average of 48% of the funding. This high percentage also reflects the nature of the sample, with 29% of the organisations being private foundations, followed by an average of 25% of the funding coming from trusts and foundations, and 23% coming from individual giving. An average of 16% of the funding is coming from business and corporate CSR, and shows that corporate investment still accounts for a relative modest amount of the funding for the not-for-profit art sector in the region.

Despite the fact that corporate funding remains a modest funding source today, 50% of the arts organisations surveyed believe corporate funding is one of the growth opportunities over the next 12 months, although 33% believe that corporate funding is likely to decline. A significant share, 44%, of the organisations said they believed that individual giving will go up in the coming year. Fewer organisations see potential growth in funding from trusts and foundations, as 67% believe this will remain around the current levels, with a further 33% who think this will increase. In terms of earned income, half of the respondents believe this will remain around current levels, whilst 25% believe it will go up, matched by the same share who believe this funding source will decline in the coming 12 months. It is evident that most art organisations are struggling to create sustainable revenue streams through earned income, and might be an area of focus for the future.

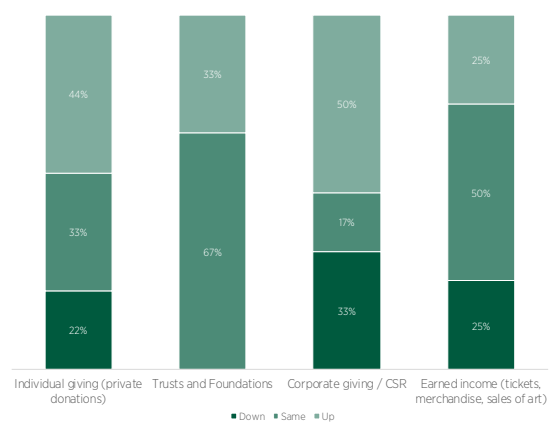
Average % Funding by Source*



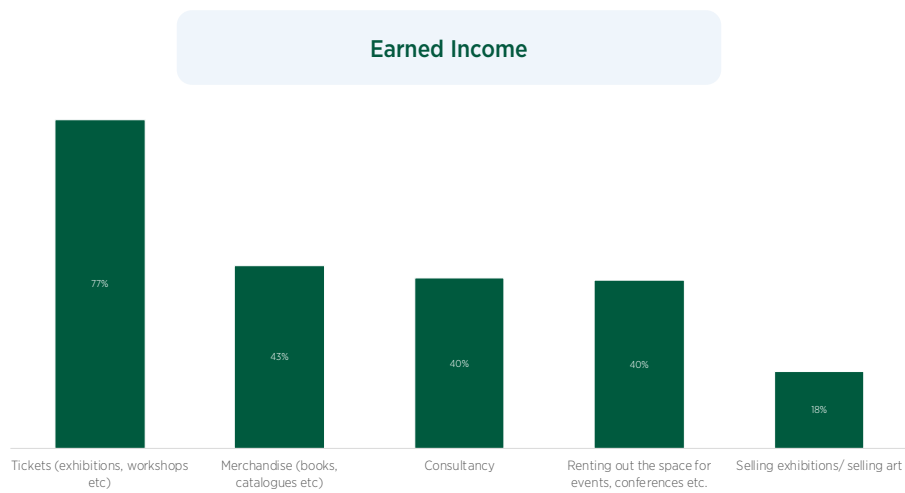
Sources of Private Funding



Opportunities: Which funding source is likely to grow in the next 12 months?

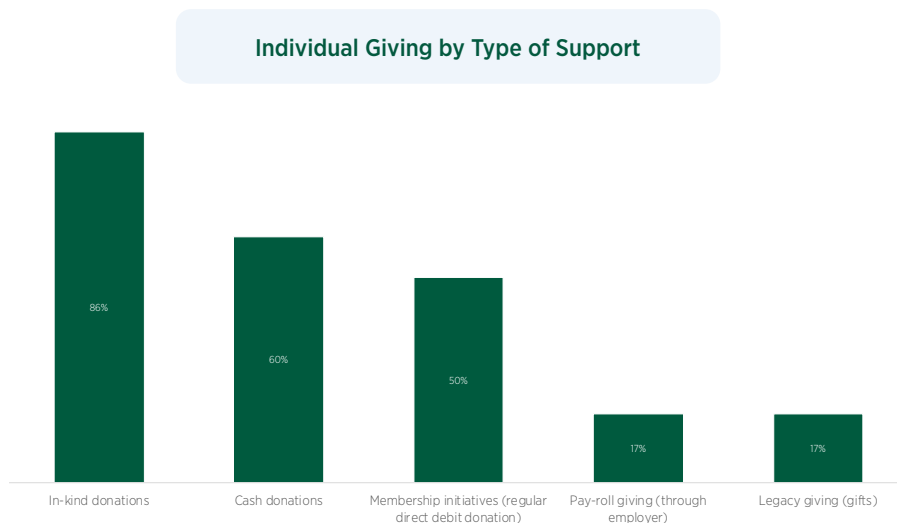


* These figures represents an average allocation across 46 arts organisations to each funding source and therefore may not add up to 100%.



Earned income - an unexplored source?

Revenue from merchandise and consultancy accounts for an average of 43% and 40% of earned income for not-for-profit art sector, with ticket sales to exhibitions and workshops accounting for the largest share (average 77% of earned income). Utilising the physical space (renting out to events etc.) accounted for an average of 40% of the earned income. Revenue from selling art only accounted for an average of 18% of earned income, but could be a potential source of income in the future, i.e. creating limited edition prints or print portfolios of artists that have been involved in a particular project. This is common practice among most Western not-for-profit art institutions and accounts for an important part of their fundraising efforts. An example of this is Allied Editions, a unique artist editions collective made up of seven of London’s leading not-for-profit arts organisations: Camden Arts Centre, Chisenhale Gallery, Institute of Contemporary Arts (ICA), South London Gallery, Studio Voltaire, Serpentine Galleries and Whitechapel Gallery (<http://www.allieditions.org/>).



The majority of individual giving is in the form of in-kind support

A substantial part of individual giving is linked to in-kind support, and corresponds with the findings in the Art Patron Survey, which shows that this is the most common form of giving. 86% of the arts organisations said that in-kind support was the most important form of individual giving at the moment, followed by 60% who said cash donations were an important source. Regular income through a membership or patron programme initiative was also important, with half of the arts organisations saying so. Legacy giving (gifts) accounted for a small part of individual giving with 17% of arts organisations saying this was an important source of funding.

Technology and Crowdfunding

Every fundraising trend generates a countertrend, and the field of institutional development isn't immune to this phenomenon. For a number of years, the cultural field has been increasingly democratised by the rapid emergence of new formats, tools, and technologies. Social media has become a primary medium for engaging, sharing, and recording cultural experiences of all kinds. A conversation is taking place between arts organisations and their audiences and, given this growing network effect, cultural producers and institutions are increasingly active in exploring the potential of crowdfunding through the Internet.

Definitions

Crowdfunding is the practice of raising equity through soliciting small amounts of money from a large number of people, most commonly via the Internet. As an offline process, it is not a new one in South Asia or elsewhere; India's first Prime Minister Jawaharlal Nehru raised money for the Defence Fund of India using promotional videos and mailing campaigns in 1962¹. As the economic power of the Global South grows, so do opportunities for arts organisations to utilise crowdfunding to achieve programming goals.

The process of crowdfunding relies on three main actors: the initiator, funders, and the hosting platform. Funding can be categorised as donations, rewards, lending, and equity (wherein donors receive partial ownership of the enterprise, usually in the form of shares). Fundraising methods for the arts do not reflect the complexity of the creative economy, and are generally limited to one of four types: grants, earned income, philanthropy, or investment (rare). This workflow is detailed in-depth in the [India: Special Report Art and Philanthropy 2019](#)².

Economics

According to the Cambridge Centre for Alternative Finance report from 2017, the 'alternative finance' market in the

Americas alone grew 23% in the year prior, totalling \$35.2 billion and bringing it on par with the amount raised through venture capital. Growth in the Indian sector is projected to reach \$230 million by 2021 due to the large market opportunity and extensive mobile phone usage, second only to China³. India has also surpassed the US as the country with the most active number of Facebook users, expected to reach 444.2 million in 2023⁴. Since social media has proven the most important predictive factor for crowdfunding, this is crucial. Currently, arts organisation funding in India is low in priority compared to other types of crowdfunding campaigns, which is on par with international trends.

Emergent Models

Donation-based models require a permissive national and international banking legislation, community knowledge of how to participate, and trust in order to be successful. Infrastructure, such as access to the internet, is only the first step. Crowdfunding in many places across North Africa, for example, has not been successful in part because PayPal is not permitted in several countries. In addition, many calls for funding fail due to unrealistic goals or webpages with very little useful information regarding the project⁵. The success of smaller, locally based projects may create brand loyalty that could provide the basis for larger funding calls.

In the case of Brazil's National Museum, which infamously burned to the ground in September 2018, solicitations for objects to replace the collections have been wildly successful but requests for monetary donations have failed dismally. This seems in part due to a lack of faith in the achievability of the project, as public trust in the museum's capacity to act as guardian to their collections has suffered. In addition, more Brazilians visited the Louvre in 2017 than visited their own National Museum, suggesting a lack of brand recognition or loyalty⁶.

¹ WI2, Medium, February (2019)

² Patel, 'Crowdfunding for the Arts and Philanthropy in India: A Field Report', ArtTactic India: Special Report (2019)

³ 'Will Crowdfunding Become a Big Deal in India?', Wharton (September 2017)

⁴ Diwanji, statista (September 2019)

⁵ (Reidy, 'Why crowdfunding isn't easy in North Africa', wamda (March 2015)

⁶ Mackenzie, 'Brazil's national museum director desperate for funds, calls for global support', Museums + Heritage Advisor (May 2019)

In many cases, it may be that calls for donations rely on smaller local populations that may have limited access to banking systems and platforms, as well as a lack of faith in project goal deliverability. When the Cuban government cancelled the 2018 biennial after Hurricane Irma, the crowdfunded replacement biennial known as #00Bial faced the twin blockades of government opposition and international banking sanctions. Using Spanish-language platforms to get around these problems, the #00Bial was able to reach its goals due to the commitment of locals and extensive international media coverage⁷.

The oldest museum in Nigeria, located in Esie, met only \$30 of their \$50,000 goal in 2018 using GoGetFunding. The local catchment area for the museum had a population of under 150,000 when last recorded in 2006, and while the collection is unique, the goal of roughly \$3 per local citizen seems unrealistic⁸. The Cote d'Ivoire campaign to catalogue the National Museum of Civilisation closed after reaching a mere €2,221 of their €18,472 goal using IndieGoGo in 2016 despite a clearly stated plan of action, high transparency, and placement in the capital city. The museum closed for two years after looting during wartime resulted in the theft and destruction of many of its artefacts, 120 of which are still missing⁹. Again, this may be an instance of local community faith in arts organisations falling. In South Africa, both smaller and larger campaigns have failed to reach their goals. The failure of a campaign to restore a Spitfire plane for the South African Air Force Museum was partially blamed on a launch just prior to the summer holiday season, but the plane they were to restore had been destroyed in a training accident, which may have affected people's willingness to contribute¹⁰. Museum Night Cape Town, a 'multi-institutional after hours cultural experience' where residents can visit their local cultural centres free of charge, raised only \$131 of its \$3,550 goal in 2019 using Africa's leading crowdfunding platform Thundafund. With only about 10,000 followers combined on their Facebook and Instagram accounts as of February 2020, it is easy to see how

this could be a failure in marketing rather than a lack of public interest.

When the Kochi-Muziris Biennale conducted a crowdfunding campaign in 2013, it fell far short of expectations despite celebrity involvement and the support of the government of Kerala, India. Raising almost Rs 8 Lakhs (\$11,000), the non-insignificant amount was still a surprise given the 300,000 in-person and millions of online visitors who had already participated by that stage¹¹.

Next Steps

The failures and triumphs of international crowdfunding for the arts offer a potential roadmap for future success. So what are the basic requirements needed for crowdfunding to succeed?

1. Lobbying for changes in national and international legislation to permit digital donations.
2. Creation of relevant infrastructure, including broader Internet access, more payment options and increased organisational knowledge of how to manage online audiences.
3. Information campaigns to educate the local populace on how to participate and platform security and with arts organisations on how to conduct viable calls for funding.
4. Trust-building with local and wider communities by using all media formats, providing transparent and achievable goals, and encouraging community involvement, which will provide the basis for achieving the first two aims.

Without government funding, private corporate and individual giving is still the largest source of income for many arts organisations globally. For arts organisations that struggle to create these partnerships, crowdfunding can provide a valuable source of non-traditional income. However, until the

⁷ McChrystal, 'Cuba's first alternative art biennial', Index on Censorship (June 2018)

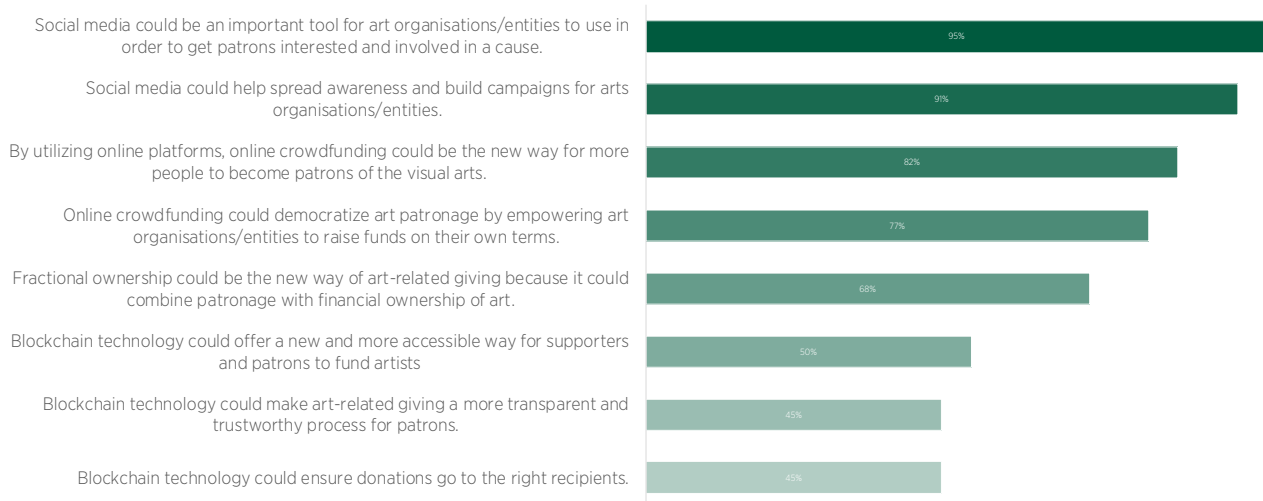
⁸ Nigeria Open Data for Africa (2006)

⁹ Oduor, 'Ivory Coast's "Museum of Civilization" opens to public', AfricaNews (May 2016)

¹⁰ Campbell, 'Crowdfunding plan for resurrecting South Africa's Spitfire', Engineering News (January 2019)

¹¹ Patel (2019)

The Future of Art Giving and Technology



From the *South Asian Art Patron Survey 2020*

knowledge of how to effectively implement infrastructure and marketing becomes more widely known and utilised, it is clear that crowdfunding must be only one part of a larger fundraising strategy for arts organisations in the Global South and elsewhere. The unpredictability of which projects will succeed and fail means that arts organisations should not rely on crowdfunding as a major part of annual budgets. In the not-so-distant future, crowdfunding offers real potential for arts organisations to finance other kinds of projects on the small- to medium-scale level, but larger-scale goals will fail

without community trust and wider brand recognition. India in particular has the potential to become one of the largest worldwide markets for crowdfunding, but success will depend on infrastructure reform and legislation changes, saturation of social media education campaigns, and the ties that the Indian art world fosters with their local and international publics.

Shwetal A. Patel and Bethany Hucks

Shwetal A. Patel

Winchester School of Art



Shwetal A. Patel is a doctoral candidate at Winchester School of Art, University of Southampton. He is a founding member of India's Kochi-Muziris Biennale and is an independent writer and researcher based in London. In 2019, Patel was appointed as an advisor to osloBIENNALEN FIRST EDITION 2019-2024, an art in public space initiative launched by the City of Oslo.

Bethany Hucks

Heidelberg University



Bethany Hucks is a doctoral candidate in Transcultural Studies at Heidelberg University. After completing an undergraduate degree in History at Harvard University, she worked in marketing in New York before completing her MA in Museum Studies in Florence, Italy.

ART AND PHILANTHROPY LANDSCAPE

AFGHANISTAN

IRAN

INITIATIVES MENTIONED IN THIS REPORT:

ARTIST FOUNDATIONS

- **The Sher-Gil Sundaram Arts Foundation**, New Delhi (p. 52)
The Sher-Gil Sundaram Arts Foundation (SSAF) was set up in 2016 with the mandate to carry forward the legacy of scholar and photographer, Umrao Singh Sher-Gil (1870-1954); his daughter and a pioneering figure of modern Indian art, Amrita Sher-Gil (1913-1941); her nephew and niece, artist Vivan Sundaram and filmmaker and television journalist, Navina Sundaram.

FOUNDATIONS

- **The Gujral Foundation**, New Delhi (p. 38)
Mohit and Feroze Gujral, son and daughter-in-law of Indian Modern Artist, Satish Gujral, set up the non-profit trust initiated in 2008. Over the past 10 years, the Foundation has been committed to nurturing the contemporary arts and culture ecosystem in India through funds, real-estate locations and support for Indian artists at international venues.
- **St+Art India Foundation**, New Delhi (p. 76)
The St+Art India foundation is a not-for-profit organization that works on art projects in public spaces.
- **Piramal Art Foundation**, Mumbai (p. 32)
The Piramal Art Foundation was founded in 2014 by the Piramal family. The aim of this foundation is to preserve the artistic heritage of modern & contemporary Indian art.
- **India Foundation for the Arts**, Bengaluru (p. 25)
India Foundation for the Arts (IFA) is a not-for-profit, independent, nation-wide grantmaking organisation that supports research, practice and education in the arts and culture across India, since 1995.
- **Samdani Art Foundation**, Dhaka (p. 92)
The Samdani Art Foundation (SAF) is a private arts trust based in Dhaka, Bangladesh founded in 2011 by collector-couple Nadia and Rajeeb Samdani to support the work of the country's contemporary artists and architects.

ARTIST RESIDENCIES

- **Space118**, Mumbai (p. 68)
Founded in 2010, Space118 provides studios and residencies on a short-term basis to artists as part of its commitment to supporting emerging art practitioners from all parts of the country and the world.

PRIVATE MUSEUMS

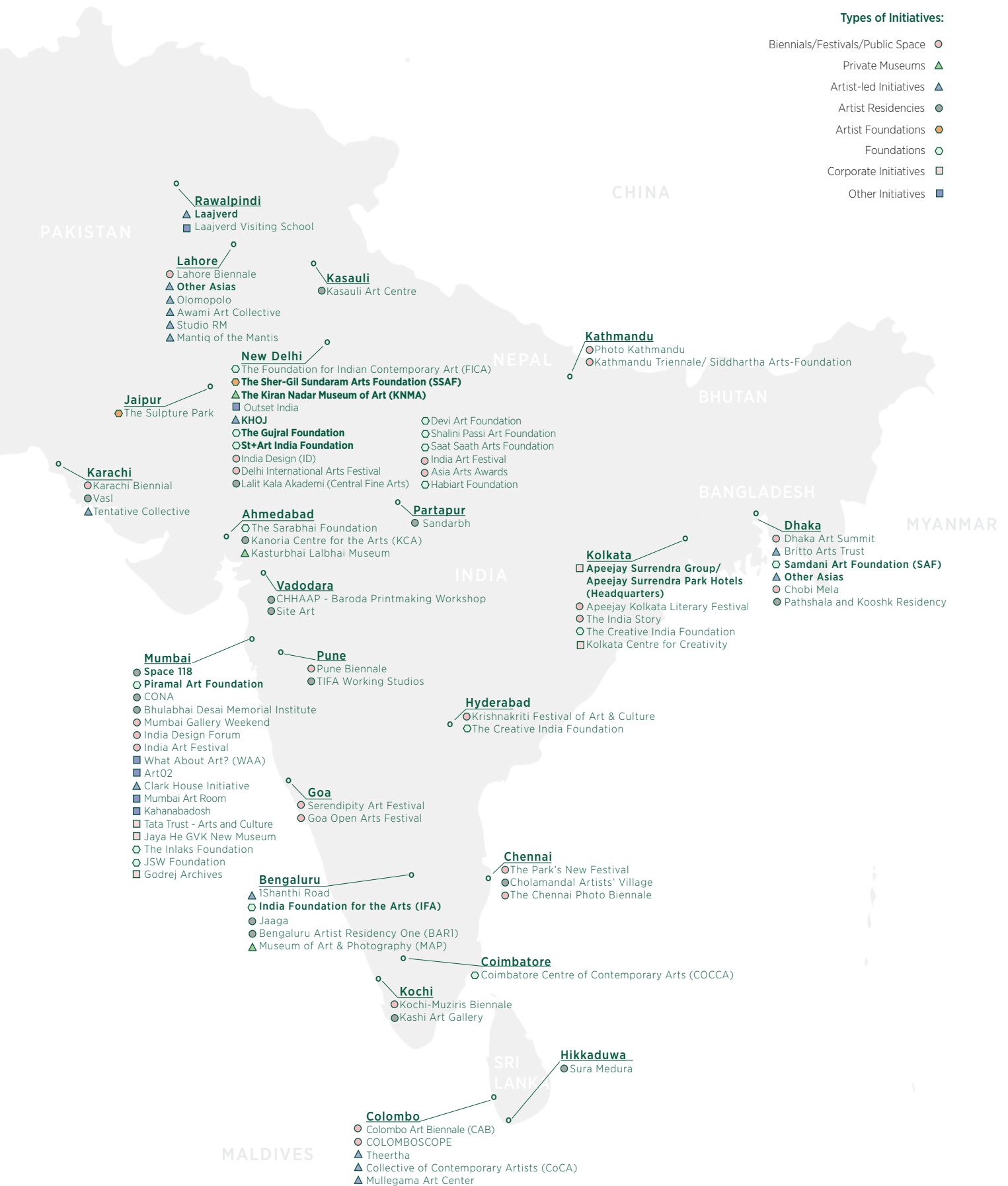
- **The Kiran Nadar Museum of Art**, New Delhi (p. 42)
Established as the initiative of the avid art collector, Kiran Nadar, the Kiran Nadar Museum of Art (KNMA) opened its doors to the public in January 2010, as the first private museum of art exhibiting Modern and Contemporary works from India and the sub-continent.

CORPORATE INITIATIVES

- **Apeejay Surrendra Group/ Apeejay Surrendra Park Hotels**, Kolkata, (p. 22)
Apeejay Surrendra Park Hotels Limited (ASPHL) is a subsidiary of Apeejay Surrendra Group, one of India's oldest and most respected business conglomerates. ASPHL has two models for supporting the arts: to partner and sponsor various national, regional and many city-based art and design festivals.

ARTIST-LED INITIATIVES

- **Laajverd**, Rawalpindi (p. 56)
Since starting out in 2007 as a student-led initiative, Laajverd has evolved into a varied interdisciplinary collective with a focus on the intersections of culture, art and architecture.
- **Other Asias**, Lahore and Dhaka (p. 56)
Other Asias is a transnational artists and writers platform that challenges contemporary navigations of "Asia" and the-world-at-large via a collaborative curatorial practice.
- **KHOJ**, New Delhi (p. 48)
From its modest beginnings in 1997 as an annual workshop, KHOJ has established itself as a not-for-profit, contemporary arts organisation based in Delhi which provides a financial, physical and intellectual space for artists through its various programs.



CORPORATE ART PHILANTHROPY

With the Corporate Social Responsibility (CSR) expenditure in India reaching about \$1.8 billion in 2018, many in the arts and cultural sector in India are asking themselves how to best position arts and culture among a long list of other pressing needs. From the outset, the art and cultural sector started from a difficult position, and only after intense lobbying from the sector – ‘heritage, arts and culture’ was added to the list of activities which can be included by companies in their Corporate Social Responsibility policies. The fact that arts and culture was almost omitted, gives us an indication of the general perception of art and culture and its role in the Indian society today, and is a recurrent theme discussed by many of the art and philanthropy initiatives in this report.

CSR goes mainstream: CSR has become part of the mainstream businesses in India over the last 7 years, primarily driven by the implementation of the ground-breaking legislation, Section 135 of the Companies Act, 2013 (Act), which requires companies to spend 2% of their profits on CSR programmes. A report by KPMG in 2018, showed that 99% of the top 100 Indian companies are now CSR compliant, up from 55 per cent during 2014-15, an increase of over 73%. The report also shows that during 2018, companies have spent INR7536.3 crores (\$1.01 billion) which is 47% higher than the figure for 2014-15. The sectors that have received most of the CSR funding is education and health, accounting for 65% of the projects and 61% of the expenditure. Art & Culture accounted for 4% of the total CSR spend and \$37.4 million in investment.

CSR spend on Heritage, Art & Culture accounts for 2.1% of CSR total in India: Overall CSR expenditure by Indian companies on Heritage, art and culture amounted to \$38.1 million in 2017-2018, down from \$41.2 million in 2016-2017. This accounted for 2.1% of the total CSR spend. For international comparison, companies in the United Kingdom gave \$125 million to art and culture in 2017/18, accounting for an estimated 4-5% of total CSR spend.

India’s largest companies account for the lion’s share of support for arts and culture: The Top 100 Indian companies represented 99% of the expenditure on Heritage, arts and culture, whilst the Top 100 Indian companies accounted for 57% of the total CSR expenditure (all categories in 2017-18). Top 100 Indian companies spent \$37.6 million on Heritage, arts and culture in 2017- 2018, up from \$22.6 million in 2016- 2017. CSR spend on art and culture by Top 100 Indian companies accounted for 4% of their total CSR spend.

Almost half of the overall CSR expenditure is invested through a 3rd party implementing agency: With 48% of the CSR spend in India (between 2014-2018) being done through a 3rd party implementing agency, it illustrates the importance of professional intermediaries in investing the CSR funds into the designated areas. 38% of the CSR money comes from the companies directly, and 12% comes from foundations or trusts set up by the company.

Role for arts and cultural funding intermediaries: The Indian arts and cultural sector consist of many smaller entities operating often in a fragmented cultural landscape. Very few of these entities (besides the larger festivals and biennials) are ready to receive CSR funding, both in terms of funding size and also with the reporting requirements and impact measurement that this often entails. However, there could be opportunities for the arts and cultural sector to follow the model of organisations such as the India Foundation for the Arts (IFA) (p. 25) – which is a grant making organisation, providing support for areas of the arts that otherwise would not be funded. For CSR to effectively work in the arts and cultural sector, it will require expertise and potentially scale, and there is a role for more third party implementing agencies that focus on support for arts and culture, with specific areas of knowledge and expertise that the companies themselves do not possess.

The Law:

The Companies Act, 2013 (Act) came into effect from 1 April 2014. Companies with a net worth of INR500 crore or more, or a turnover of INR1,000 crore or more, or a net profit of INR5 crore or more during the immediately preceding financial year are required to spend 2% of their profits on CSR programmes. Eligible companies need to form a CSR committee, formulate a CSR policy and implement projects in alignment with Schedule VII of the Act. CSR-related disclosures need to be made in the Director’s report in the prescribed format.

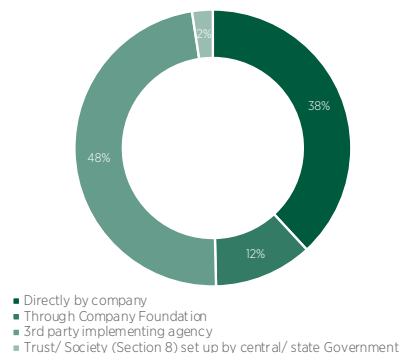
2.1% OF CSR EXPENDITURE SPENT ON ARTS & CULTURE IN 2017/18

\$38m OF CSR EXPENDITURE SPENT ON ARTS & CULTURE IN 2017/18

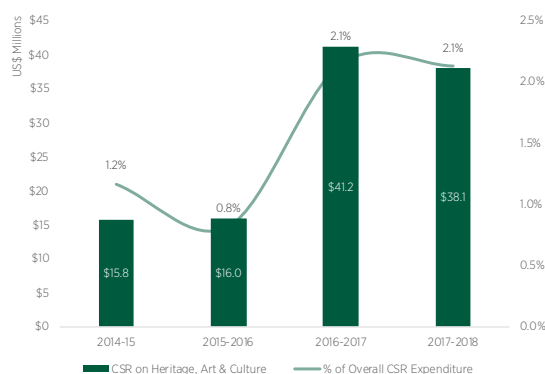
86% OF ARTS ORGANISATIONS HAVE RECEIVED SOME FORM OF CORPORATE SUPPORT (CASH OR IN-KIND)

16% OF AVERAGE FUNDING FOR SOUTH ASIAN ARTS ORGANISATIONS COMES FROM CORPORATE SUPPORT (CASH OR IN-KIND)

CSR Investment Channels



India: CSR Expenditure on Heritage, Arts & Culture



¹ KMPG - India's CSR reporting survey 2018

² This figure could be lower due to the fact that all companies had not yet reported their CSR expenditure at the time of the publication of the findings.

³ Private Investment in Culture Survey, Arts Council England, 2019

⁴ This estimate is based on \$3.25 billion in UK companies' CSR spend among Fortune 500 companies based on a report published in 2014. UK FTSE 100 companies spend £1.8 billion (\$2.3 billion) on CSR based on a report from CAF in 2018.



Image: Ruby Lounge, THE Park Hyderabad.
Courtesy of Apeejay Surrendra Park Hotels

Apeejay Surrendra Group / Apeejay Surrendra Park Hotels (ASPHL)

Established: 1910

Founder: Mr. Lala Pyare Lal

Website: <http://www.apeejaygroup.com>

Apeejay Surrendra Group is one of India's oldest and most respected business conglomerates, but to Priya Paul it's the family business. Priya Paul is Chairperson of Apeejay Surrendra Park Hotels Limited (ASPHL) in India, a subsidiary of Apeejay Surrendra Group. ASPHL has two models for supporting the arts. The first is to partner and sponsor various national, regional and many city-based art and design festivals such as India Design ID, THE Park Elle Décor Student Contest, Kochi Biennale, Delhi International Arts Festival, and Goa Arts Festival, amongst others. ASPHL also started its own performing arts event, THE Park's New Festival to promote young talent as well as new works, in 2006. The second model is to create and use art and design as immersive experiences in their hotels. ASPHL makes use of its physical spaces and resources to promote, innovate and advance the field of art, craft, design, culture and heritage.

Ruby Lounge at THE Park Hyderabad is an example of craft sustainability. The structural design inspiration comes from Mughal Architecture and the imprint is made of Kalamkari design, native to Andhra Pradesh, a traditional art form in a contemporary space. While at THE Park Visakhapatnam, Kalamkari hand-painted cloth is used for cushions and local craftsmen are encouraged to display their wares.

ASPHL firmly believes that the benefits of art and culture are countless. Art and culture play an important role in the development of any nation as it represents a set of shared attitudes, values, goals and practices. With India being so diverse, the plurality of the country is symbolized by its culture. Priya asserts that art and culture is India's strongest contribution to its rich heritage and history and is intrinsically woven to its identity, but it also contributes to India's GDP by generating both direct and indirect growth. However, with the indigenous arts and culture slowly fading away, and the limited education and awareness among people about art in general, Priya believes it is now more important than ever for corporations to support art, culture and heritage in India. Corporations can influence their stakeholders through the power vested in them to make people aware of this importance.

What about the next generation of patrons? In order to encourage the next generation to become supporters of art and culture, Priya believes they must first be exposed to art. Then, educating the next generation about art, its forms, and its origins can pique interest levels. Once the basics are in place, the second stage of their support of the arts and culture sector can bloom.

Interview with Priya Paul, Chairperson, Apeejay Surrendra Park Hotels

— Could you start by giving us an overview of your history of collecting and what your role is in all of it?

Our family-owned company, Apeejay Surrendra Group is over 100 years old. My family have been supporters of the arts for over 50 years and it probably manifested itself thanks to my father, Surrendra Paul, and my mother Shirin. They commissioned a lot of art to fill our hotel spaces, from restaurants to rooms and public areas. They started off with Kolkata, Visakhapatnam and Delhi in the 1970s and 1980s and also supported a lot of contemporary art creativity, particularly in Kolkata, such as hosting art festivals and giving space to artists to exhibit. That's what really paved the pathway for me, my sister, and my brother to follow in their footsteps and to find different ways of supporting contemporary culture. My sister, Priti, started the first video art gallery in India in 2002, called Apeejay Media Gallery. This was at a time when no one really knew what video art was in India.

In Kolkata, my sister founded the Apeejay Kolkata LitFest, which is now in its 11th edition. We've also continue to partner with the Government of West Bengal for Kolkata Christmas Festival since 2011, a 10 day carnival on Park Street that focuses on food, music and culture. For the last 12 years, we have been curating and promoting THE Park's New Festival, a 6 city tour that celebrates new and exciting works in the field of performing arts. Supporting events and programs that provide public access to art and culture is a key element in everything we do.

We also focus on heritage and conservation. We have entered into a unique private-government partnership with the National Culture Fund and Archeological Survey of India to restore the historic Jantar Mantar Observatory in New Delhi. Together, we work towards the preservation, maintenance, upgradation and beautification of Jantar Mantar in accordance with its conservation requirement. We have just brought back to life The Denmark Tavern, 232 year old hotel in Serampore, Kolkata. And are currently restoring a palace in Chettinad, Tamil Naidu which will soon become a hotel.

And all along, we've been collectors of contemporary art. When I started working, I wanted to make sure that we had original contemporary art in every single hotel room that we had. We started off with contemporary art, and then the vision of the hotel was really built to reflect contemporary art, culture, fashion, and music in our spaces. This became part of the ethos of our hotels.

In the beginning, when we first started relaunching our hotels in the 90s, we became the venue for fashion. I understand and enjoy fashion, and a lot of my friends are fashion designers. So we worked on shows and used the hotel as a place for showcasing fashion and fashion designers. Later on we started to think about how we could bring contemporary craft into our spaces, and to give these amazing indigenous art forms a contemporary platform and to elevate its status and importance.

— **One thing that I would like to ask you about is corporate social responsibility (CSR).**

Arts, crafts and our cultural heritage was not part of the original CSR objectives when they were launched. A lot of people fought very hard to make sure that CSR covered this very important area, and we're now very happy that arts and culture is now officially part of that CSR spending. However, it really depends on whoever's on the top of the organization and how they decide to channel their CSR money. And unfortunately, supporting arts and culture often ranks low in a country like India, where other challenges such as poverty reduction, health and education take priority. For us it's a very important thing to do. In our CSR, we've identified five areas that we wish to focus on and arts and culture is one of these. It's an important part of how we position and identify ourselves. Supporting art and culture allows us to engage directly with the communities in which our hotels are located, whether it's through public festivals or supporting existing arts organizations and initiatives.

— **Is it realistic that we start to embed art and culture in CSR for other companies, or is this almost entirely dependent on the vision of the management or the visions of the founder?**

There are gradually more companies that are getting involved in art and culture as part of their CSR program, and I believe more companies will come around, when they understand the impact that art and culture can have on many levels, from branding and corporate identity to social impact. The change in perception about the value of art and culture has been amplified by the success of public art events such as the Kochi Biennale, Serendipity in Goa and the Chennai Photo Biennale, as well as city-based cultural events like the literature festivals in Jaipur and Kolkata. These events bring in large audiences which is attractive from a branding perspective, and I think cities are also realizing that they need art and culture to engage with their people, to bring communities together and create a sense of social cohesion, particularly as art is not part of the day-to-day lives of the majority of people.

Priya Paul

Lives in Delhi and Kolkata

Art collector and design aficionado Priya Paul started her career under her father, the late Surrendra Paul, as the Marketing Manager of The Park in New Delhi. A prominent businesswoman and one of the most revered personalities in the hospitality industry; Priya is the creative powerhouse behind the country's leading collection of contemporary luxury boutique hotels - The Park Hotels and the new social catalyst brand - Zone by The Park.

She is a founding member of the World Travel and Tourism Council - India Initiative (WTTC). She is also a Member of Young President's Organisation (YPO) and Board Member and Co-Founder of South Asia Women's Foundation (SWAF-IN) and an Advisory Board Member of Museums of Art & Photography (MAP). She is also a member of the Business Leadership Council of Wellesley College (BLC) and Harvard Business Schools' South Asia Advisory Board. She is also the ex-President of the Hotel Association of India (HAI).





Image: C. Sitaram in the character of Panchala Manan in Vil Valaippu (Aruna's bending of the Bow), a Therukoothu performance in Tamil Nadu. Sugumar Shanmugam received a grant to explore the historical, theatrical and psychological aspects of this form of performance. Courtesy of Grantee of India Foundation for the Arts

India Foundation for the Arts (IFA)

Established: 1993

Location: Bengaluru, India

Website: www.indiaifa.org

India Foundation for the Arts (IFA) is a not-for-profit, independent, nation-wide grantmaking organisation that supports research, practice and education in the arts and culture across India, since 1995. The Foundation believes that arts and culture are essential to individual and community lives, and for a more equitable and just world. As a facilitator, catalyst and provocateur in the field, the IFA supports critical investigations, explorations and experiments that push boundaries of knowledge and practice, and challenge dominant narratives.

Funding model:

- 1) Foundations and trusts, both international and national
- 2) Bilateral agencies
- 3) Corporate Social Responsibility (CSR)
- 4) Individuals and patrons
- 5) self-generated funds which consists of fundraisers, consultancies and art services for other institutions, corporates, foundations and other not-for-profit organisations.

Governance: Board of Trustees and Executive Director

Future financial security: Corpus Rs 260 million, the interest from which covers 50% of annual expenses. The rest must be raised year on year.



Interview with Arundhati Ghosh, Executive Director

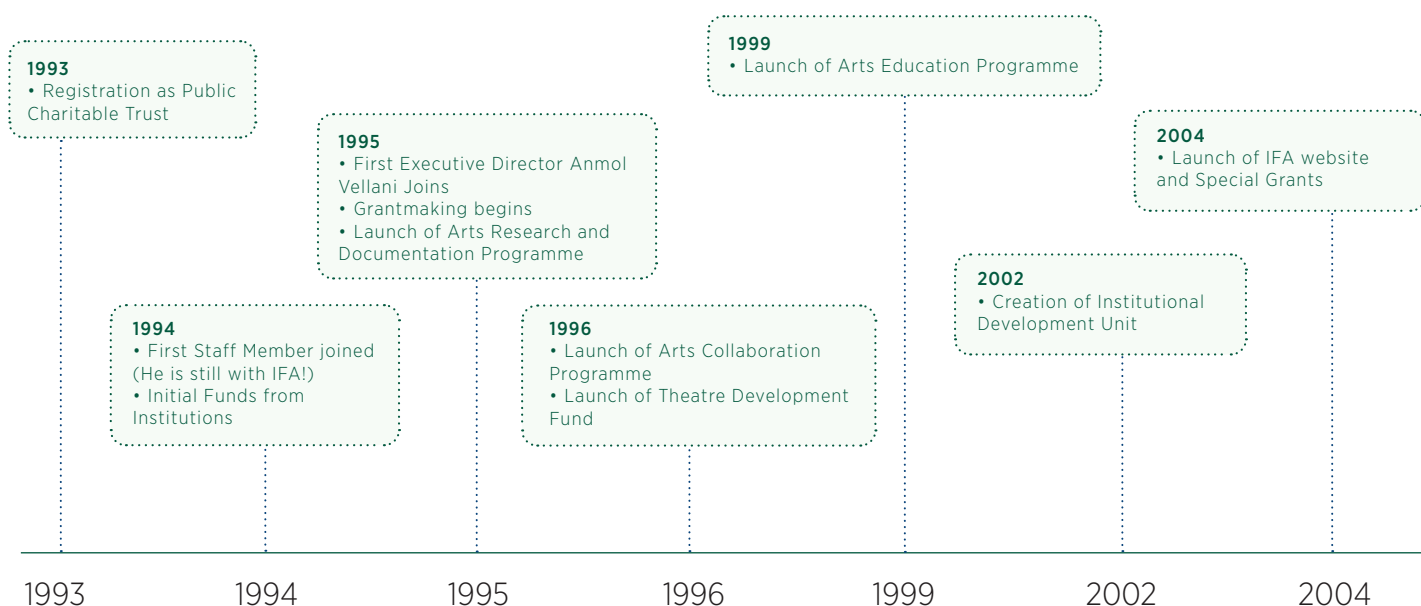
— Tell us about the origin of IFA, why it was set up and what it tried to address when it started.

As all things that become significant over a period of time, its beginning or its origins arise out of multiple impulses. It's never just one thing. And it was the same with IFA. So, if you look at the early and mid 90s in India, our economy had just opened up, liberalization had brought in a lot of dreams and aspirations, but at the same time there were anxieties and worries about what would happen and how our worlds would change. If you looked at the cultural sector at that time, there was government funding, through the Ministry of Culture, there was funding from development organisations, both international and large national ones, which were supporting some arts and culture. There were also some corporates who were supporting the arts, but more in terms of marketing and promotion, and then there were patrons, many of whom supported individually, both traditional and contemporary art forms. However, it was very little and very unorganised, not often arising out of the needs of the arts and culture sector.

During the 1990s, the Ford Foundation had been in India for some time, and was engaged in creating independent philanthropic initiatives in different countries. They were looking at countries like Russia, India, and Brazil. They were looking at building and supporting philanthropic initiatives that would be grant making organisations in different areas such as human rights, working with women, social development and arts and culture. For India, it was thought that an independent grant maker in the arts and culture would be set up. This gave birth to India Foundation for the Arts. Anmol Vellani who was looking after arts and culture at the Ford Foundation, produced a white paper on what it would mean to have an independent philanthropic, not-for-profit grant making organization in India, and that is the story of how IFA started.

The model that followed put emphasis on a couple of aspects. It was felt that the need of the arts and what must be supported, should be decided by the field itself. It should not be decided by funders who have no expertise in the arts, nor by politicians or bureaucrats. So decisions on what to fund and how to fund in the arts and culture should arise from within. And the expertise for that should come from professionals who have an experience in the sector.

The second aspect was that this organisation would support the kind of arts and culture that falls outside of what the state supports, and what the market acknowledges and approves of. As many arts and cultural initiatives were being led at the local level by individuals, this organisation also needed to have the capacity and the skill to be able to make grants to individuals, as well as to organisations. Another very conscious decision was that this organisation would be what we call a small grants organisation, and we would make many small grants rather than a few large ones. The reason for this was twofold. One that in a country like India, you could spark off and seed many more ideas with smaller grants, and India is a country where little money went a long way. And the second reason was that because you were considering individuals as your potential grantees, their capacity to manage funds and your ability to monitor and manage that would need the grants to be small. Another critical decision taken at this point was that India Foundation for the Arts would never have programs that were discipline-led, i.e dance, literature, music, visual art, because we were already seeing the blurring of boundaries between them. New work was actually coming out of places where disciplines were talking to each other, either in interdisciplinary or multidisciplinary ways. It was felt



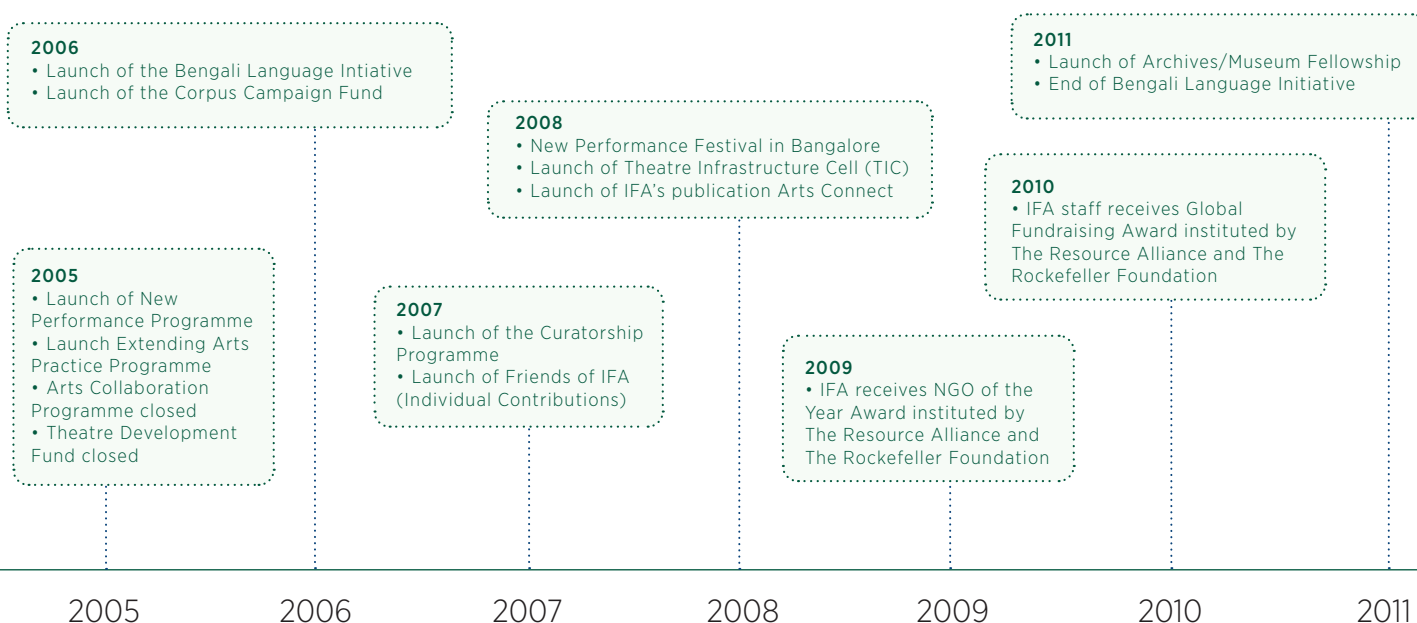
that research, practice, and education were the three large rubrics under which we would support arts and culture. So that's really the origin of the story. In 1993 we were registered as a public charitable trust, and in 1995-1996 we started making grants.

— **And looking at your grant making programme and looking at the funding of these grants, who were your initial funders, and how has that evolved over the years?**

The first two years the funding came from the Ford Foundation, the Rockefeller Foundation, the Tata Trusts, Apeejay Group, The VST Industries, The Borukha Trust, the Indian Bank, and a few other public and family trusts, and a couple of individuals. Now, over the last 25 years, many new donors have joined us to give a very diverse portfolio of funders for IFA. Today our donors can be categorized as 1) foundations and trusts, both international and national, 2) bilateral agencies and embassies, like the Goethe Institute and the Norwegian Royal Embassy, 3) corporate under their CSR policies, 4) individuals and patrons supporting us at different levels, and 5) our own revenue stream of self-generated funds, which consists of doing fundraisers, working on consultancies and art services for other institutions, corporates, foundations and other not-for-profit organisations.

— **If you look at the programmes, the models, how have those evolved over the years? And why?**

There are four things that determine what we will support. The first is needs and aspirations of the field. Through our 'Voices from the Field Report' which we conduct every four or five years, we get an understanding of what's needed and what is not there. The second are gaps that we observe and identify. So it may not be an immediate need that the field is already articulating and talking about, but we can see the gap. We have a very interesting vantage point because we are both insiders and outsiders of the arts and culture field. We sit at the cross section of arts, the business world and the foundation world. The third thing that we always keep an eye out for and are alert to, are the changes in support of other funders. The fourth thing that determines what we support are aspects that organically allow the programmes to grow into something else. Every five to seven years, we do a review of

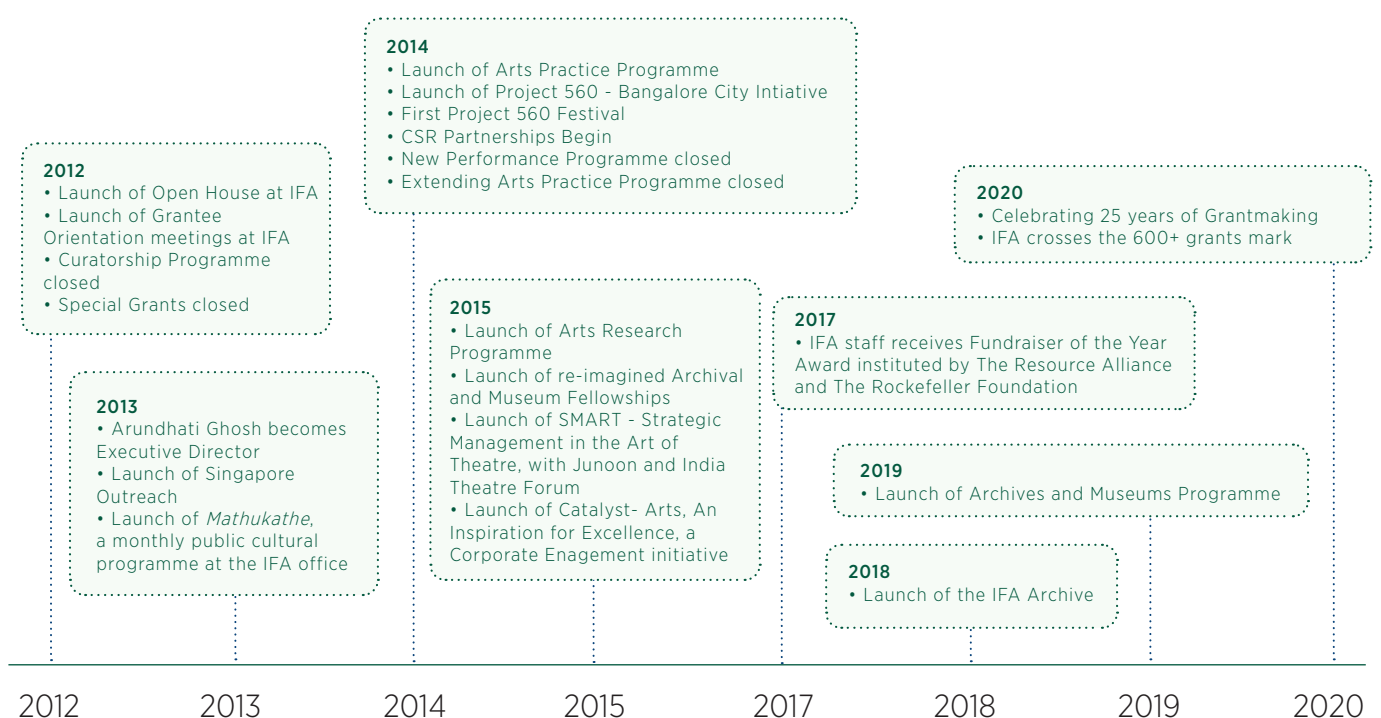


each of the programmes, with the help of an external panel as well as the voices from the field and the grantees, with the outcome that either the programme closes down or changes and transforms into something else, or a new programme begins.

Today, we have five grant making programmes: arts research, arts practice, arts education, the archives and museums programme, and Project 560. We also have a training programme that's called SMART (Strategic Management of the Art of Theater), which we collaborate and run with another organisation called Junoon in Mumbai. These six programmes have a couple of things in common. One, they all look at supporting those journeys which are making critical enquiries into their field, trying to challenge dominant narratives that are there, speaking truth to power, and looking at enabling voices that were either marginalized or erased or silenced over a period of time.

— **How do you see this whole domain of CSR and art and culture? How do they sit together?**

Initially, art, culture and heritage wasn't included on the list of areas that CSR can support. However after much lobbying, it was added as the last item on the list. The arts and culture community had to fight really hard to put itself on the agenda to begin with, so that was the first hurdle. The second hurdle has been that India being the country it is, with so many needs in the social sector, 99% of the companies do not look at the arts and culture as their chosen area of CSR. Most of them, and we are in conversation with at least 30 to 40 of them across the country, look at education, health, employment generation or income generation for rural audiences, agriculture and environment. So art and culture often features very low, if at all, on the list of corporate priorities to support. However, what matters within arts and culture for companies is arts education, as education is part of CSR of many companies. The other thing that companies consider valuable within the larger arts and culture sector is crafts and income generation. Also companies look for tangible, measurable social development indicators. So everything that is associated with making new work in the arts, experimental work, engaging in research, innovation in the arts is seen as 'art for art's sake'. We at IFA don't buy that argument, because we don't think there is a difference between 'art for art's sake' and art for society's sake. We believe all art at the end of the day impacts people who experience it in some way or the other.



Every person who has experienced the arts whether it is in your school or your college, or even been an admirer or a viewer of arts, know that that's where they go to, that is the place where we find our humanity. It reflects our values, our relationship to the world we inhabit. But this is a difficult sell for CSR. However, what is positive is that CSR decision makers agree that this work is important. They agree that there is a definite benefit that society gets out of the arts, just by artists being able to do their work, but they feel that is not their priority, because India has so many other things that need more immediate and urgent attention.

There is another challenge, which I have often come across, and that is that large companies have to spend a lot of money under their CSR. And due to lack of time, limited resources - they would rather like to give all that money to two or three large organizations, instead of dividing this into small pieces of funding to many smaller organizations. This means that, if corporates start looking at arts and culture as one of their options under CSR, this funding is likely to go to large arts and culture organizations. In India, there are very few arts organizations which are that large. We have museums and archives, and we have large festivals and what will happen is most of the money probably will go to festivals and larger initiatives that can absorb the CSR money. However, there is still a question mark around the 'value' that this funding will provide.

This is the reason IFA decided and has remained a relatively small grant making organization. If we look at the resources we have to put out every year to make 50 small grants, we could instead have used half of those resources and give 10 large grants, which on paper, seems like a much more efficient way of running this organization. But we have always believed that 50 small grants, can do much more in this country at this time than 10 large grants. And that's what the arts really needs. It's the numerous dancers, filmmakers, musicians, artists, scholars and teachers who need small grants to be able to continue to do what they do or make new work, changing this world one little bit at a time.

— What is the role of individual patrons?

It's very important. In spite of all these challenges over the last 25 years, we've always found people who have been extremely generous and had great faith in the work we do. They are risk takers and willing to embark on journeys that don't necessarily reach the destination. Each funder who comes on board with us knows that success will have to be defined differently for arts projects. And we've just been so fortunate that individuals like Priya Paul, who introduced us to you, have been such great supporters over the years. If you take a look at the list of individual patrons you will be astounded to see how diverse they are, how amazing their support has been for us.

Arundhati Ghosh

Lives in Bengaluru

Arundhati Ghosh joined India Foundation for the Arts (IFA) as its first fundraiser (2000) and became the Executive Director (2013). She is a recipient of the Global Fundraiser Award from Resource Alliance International (2010), fellowship under Chevening Clore Leadership Awards (2015-2016), and the Chevening Gurukul Scholarship for Leadership and Excellence at the London School of Economics (2005). She is a fellow of the Salzburg Global Seminar, member on the Advisory Boards/Panels of the Beyond Sight Foundation, the Seagull Foundation for the Arts, and The Museum of Art and Photography, Bangalore. She has degrees in economics, classical dance, and management.

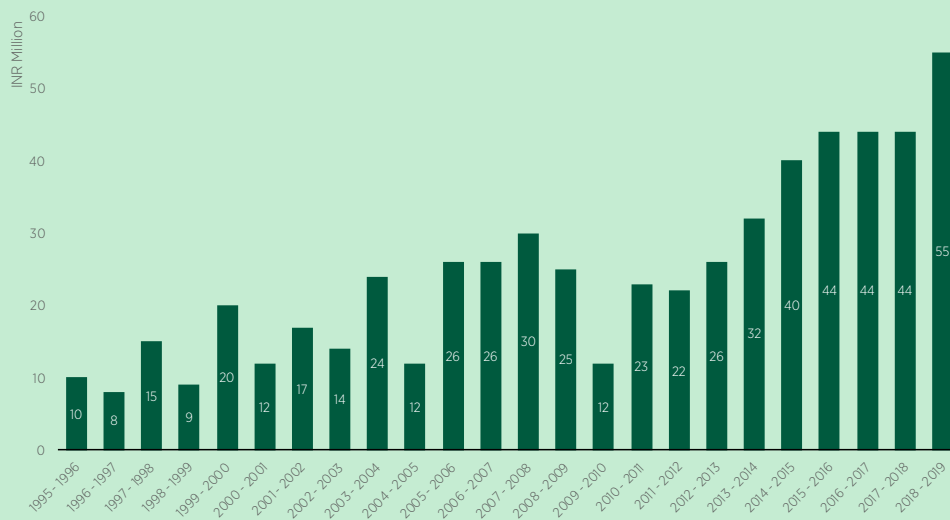


GRANT-MAKING: INDIA FOUNDATION FOR THE ARTS

India Foundation for the Arts (IFA) is an independent, national, not-for-profit, grant making organisation based in Bengaluru that supports practice, research and education in the arts and culture in India. Set up as a Public Charitable Trust in 1993, they started making grants in 1995. The outcomes of the

projects supported by IFA, such as books, films, performances, exhibitions and archival materials—have been circulating in the public domain through showcases, presentations, seminars, screenings, lecture demonstrations and festivals, helping widen access and encouraging broader participation in the arts.

India Foundation for the Arts (IFA)
Programme Expenditure 2009 - 2019 (INR Million)



Source: Indian Foundation for the Arts (IFA) Annual Reports

IFA Programmes:

- **Arts Research:** Supports scholars, researchers, and practitioners through grants to undertake research into the various histories and expressions of artistic practices in India.
- **Arts Practice:** Supports critical enquiries in the arts through grants, to encourage practitioners working across artistic disciplines to challenge idioms and conventions of practice.
- **Arts Education:** Supports arts-based training for teachers from government schools in Karnataka; makes grants to teachers and artists in Karnataka; and makes grants to schools across the country.
- **Archives and Museums:** Supports activation of collections in museums and archives in India through grants that create scholarly, curatorial and artistic interventions, enabling accessibility for the public.
- **Project 560:** Supports long-term, continuous engagement with the city of Bengaluru through grants that encourage artists, institutions, scholars and neighbourhoods to engage creatively and critically with the city.
- **SMART:** Strategic Management in the Art of Theatre (SMART) is 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.



Image: A portrait of Purushi, an artist and member of the Aravani Art Project Collective. Poonima Sukumar from this collective received support for their project on telling stories of the transgender community in Bangalore through multi arts initiatives. Purushi was a key participant in the project.
Courtesy of India Foundation for the Arts

PRIVATE PATRONAGE

With the lack of public funding and corporate philanthropy in the arts still in its infancy, private philanthropy in the arts plays a significant role in South Asia. Among arts organisations surveyed for this report, private support (individuals and corporations) accounted for 68% of their total funding, against an average of 34% based on earned income and 5% of public funds (government or international agencies, such as Goethe-Institut and British Council). According to the survey findings, an average of 48% of the support came from the organisations' or foundations' founders, with 25% from other trusts and foundations and 23% from individual giving and 16% from corporate support.

A number of different private philanthropy models have emerged in South Asia over the last decade. Private museums such as Kiran Nadar Museum of Art (KNMA) (p. 42), Kolkata Centre for Creativity (KCC) and Museum of Art & Photography (MAP) are three examples of private initiatives aimed at building new public art infrastructure in India. Others are taking different routes, focusing on programming, collaboration and partnerships with both domestic, regional and international institutions. One of these private foundations is the Gujral Foundation (p. 38), which has been an important catalyst for supporting South Asian art both inside and outside India. Other private philanthropic initiatives and models are discussed in this report in the chapter of 'Artists as Patrons', 'Public Space' and 'Artist Residencies'.

One of the key challenges for the future is to expand the narrow definition of private art philanthropy, which is often associated with wealth, to also include a wider audience of art enthusiasts and art lovers, many of these from the younger generation. This means that we would have to create new and innovative models of art philanthropy that is in tune with the type of engagement they are looking for and within the

resources that the next generation of philanthropists have at their disposal.

Technology is likely to play a significant role in this domain, and has been discussed in more details on page 17, 'Technology and Crowdfunding'. The opportunity to turn audiences into patrons and passionate small-scale philanthropists, through micro-payment models, should be looked at in more detail, and could be both a way to create loyal audiences as well as a new and sustainable source of funding. Kickstarter has to date raised \$4.7 billion in funding for creative projects, with \$175.55 million to the visual arts. Another crowdfunding platform, Patreon, announced in December 2019, that creators had earned over \$1 billion supported by 4 million patrons, each providing recurring funding typically in the range of \$5 to \$15 per month.

This is easier said than done. It is not easy for arts organisations to properly embrace new technology when you are already under financial strain, juggling day-to-day tasks with lack of resources and limited staffing. However, through increased art sector collaboration, where more arts organisations join forces to either create a new art patronage or philanthropy platform or utilise an existing one, might be one way of addressing the issue.

For South Asia, other technology models might also need to be explored, as 83% of arts organisations said that social media will play an increasingly important role in fundraising in the future, followed by 56% who said that crowdfunding platforms will be important. Social media fundraising campaigns are growing in popularity and is becoming an increasingly effective tool for the not-for-profit sector, with 92% of the arts organisations surveyed in South Asia saying they actively use social media in their fundraising efforts.

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You know exactly where you are but this always clea.

Image: *Transparent Performer* by Zuleikha Chaudhari at 24 Jor Bagh, New Delhi.
Courtesy of The Gujral Foundation

The Gujral Foundation

Established: 2008

Location: New Delhi, India

Website: www.gujralfoundation.org

Mohit and Feroze Gujral, son and daughter-in-law of famed Indian Modern Artist, Satish Gujral, set up the non-profit trust initiated in 2008. Over the past 10 years, the Foundation has been committed to nurturing the contemporary arts and culture ecosystem in India through funds, real-estate locations and support for Indian artists at international venues. The foundation has curated and contributed to many national and international projects, including the 'My East is Your West' at the 56th Venice Biennale, Kochi-Muziris Biennale 2012-2018, 11th Shanghai Biennale, Contour Biennale 8, and the 8th Berlin Biennale. Over its existence the Foundation has supported 100+ artists and presented 50+ exhibitions, and has been recognized as one of India's leading art foundations.

Interview with Feroze Gujral, Director

— Tell us about how you got involved in supporting the arts?

We have a long history of giving within the family. For many years I was involved in supporting Save the Children, White Ribbon, Malnutrition- on a young parliamentarians committee, where we were trying to spread awareness and fund research to get a better understanding of the real, on the ground issues. I was also fortunate to be an ambassador of WWF for many years looking at Asian elephants, Indian elephants, rhinos and the river crocodile, Gharial. Our family also has an orphanage, a school, a home for destitute women in my husband's hometown and my mother ran and started several schools for street children.

The journey into the arts started with my marriage into a family of extremely creative and intellectual people. The Gujrals, consisting of my father-in-law, Satish Gujral, now 94, who is one of India's foremost modern artists, my mother-in-law who was a ceramist, and my husband, an architect and finally his uncle, former minister, ambassador and prime minister of India, I.K. Gujral this was a powerful breeding ground of culture, politics and everyday conversations where contemporary culture was something I was living and experiencing every day. We always had a stream of creative people, dancers and writers, poets, thinkers in the house, both local and international personalities too. This led to a deep interest and love for art and culture.

After a string of entrepreneurial ventures; and a high octane 20 years of exciting businesses, a highly successful table top and ceramics export business, a design studio, Broadcast India, India's first streaming platform in 1998, I decided to shift gears and to focus all my energy into philanthropic activities. One aspect that drove me into art and culture, was that I realized that India was losing a part of its culture every day. We were losing indigenous languages, losing dialects, practices, traditional forms of storytelling and performance. There was very little archiving or conservation.

Mohit and I decided that this would be our focus to support and fund contemporary practises that help continue ancient conversations. India has barely created any new major art institutions in the last 70 years. In a country like ours, there are multiple dire needs, you need to save the poor, you need education, you need to have technology and progress, and you also need to keep your culture preserved, conserved and archived, but this part is often neglected.

The lack of infrastructure, be it actual building of centers, universities, museums etc, as well as no critic, publications or any structure of government funding for the arts, we saw this gap, and were excited as this was also a great opportunity to do something impactful with relatively small amounts of funding.

I was introduced to Yana Peel and Candida Gertler from Outset in 2010 and started Outset India in 2011, funded entirely by Mohit and myself .Outset was started in the UK as an acquisition fund for museums, however, in India, we are yet to build a bridge that allows for private-public partnerships for national institutions. We have as a result discovered novel ways of doing things, and the projects we do are very different from what you would perhaps see in the West. It has been an honour to be part of the Outset family. and a huge educational journey for me .I have developed deep friendships with these incredible women of other chapters, and they are very much a reference and model for many of the initiatives and projects I do.

— **What type of projects do you typically support?**

We typically fund projects that do not fit into the gallery structure which is the main backbone of art in India, installation based, often non acquirable projects. Over the years we have commissioned and produced light art, sound art, performance art, moving image films, erotic art, experiential theater, and contemporary dance on sensitive subjects like the gay movement. Our projects are about taking risks, being progressive and taking a stand in what we believe in ,artists we believe in and giving a platform to artistic practices that the traditional art market would not support, and initiatives aimed at preserving and conserving our cultural history.

— **Is it true that you are also actively involved in international projects and collaborations?**

To both Mohit and myself, India is our faith - it is an extremely strong call to do everything we do for India, by India, about India, whether that is domestically or internationally. We have a number of projects we call 'India Pride Projects'. For the London Design Biennale in 2018, we did a beautiful project called 'State of Indigo', for the 11th Shanghai Biennale, we did an unusual light installation by Indian artist Vishal K Dar, which was installed in the iconic chimney of the Power Station of Art in Shanghai. We also did a project for the Venice Biennale in 2015, when India did not have a pavilion, called 'My East is Your West' . We supported the work of two South Asian artists Pallavi Paul and Basir Mahmood for the Contour Biennale 8 in Belgium, and we have supported 3 editions of the interdisciplinary arts festival COLOMBOSCOPE in Sri Lanka.

I'm a trustee and founding patron of Kochi and we loan the main venue for the Kochi Biennale Aspinwall house and Cabral yard, in association with DLF. Right now our smallest project, well our 'smallest-biggest' project, is we will start to translate art history books into vernacular languages.

— **How do these projects originate? Are they something you take the lead on? Or are they coming to you?**

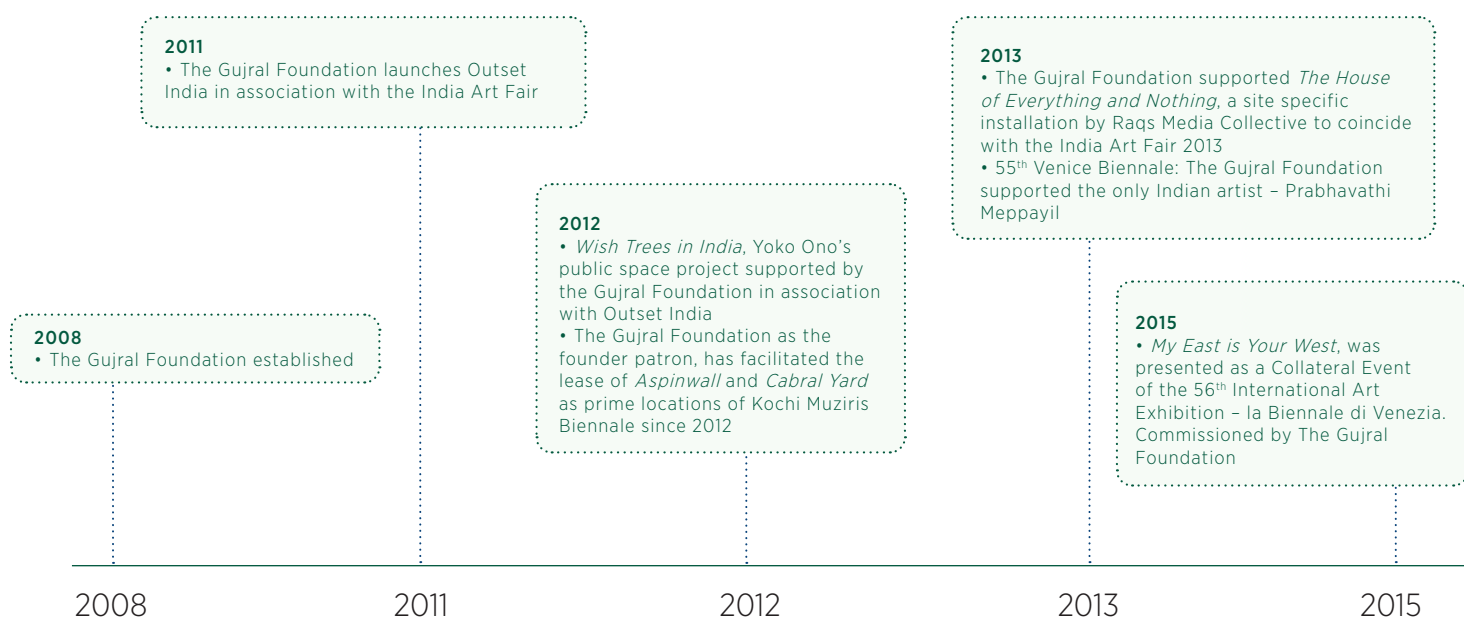
I am the concept and core curator of all our projects, we are extremely fortunate to work with an extraordinary set of young curators who work with us on the actual exhibitions. We use the best exhibition designers, technicians, and have a small dedicated incredibly creative team. Internationally too we associate ourselves with the best professionals. We are primarily guided by instinct and the desire, to create what we would like to see and what we want to share with our audience and art enthusiasts.

— **How do you think about your legacy? Is the next generation going to continue what you have started?**

We have a different logic about philanthropy. For us, philanthropy is a driving passion and therefore finite. I don't have a desire to set up a foundation that has a mission of continuing with art projects in perpetuity. What I do now, might not be what my children want to do. I would like them to support whatever they want with a driving passion like our own. Recently, my children sat me down and said, they didn't want any inheritance rather that we focus some of our funding towards their concerns which were for the environment , animals, and for climate change. So we are now looking strategically at what to do in this domain, as this is their future.

— **Are you a collector?**

We don't like to call ourselves collectors but rather feel we are art facilitators. Mohit and I, we do collect art, and we have a strong collection of my father-in-law's works. But for us, doing is more important than collecting. Every project that we've done, we do not expect anything in return from the artists. All projects are completely produced and funded by us. A lot of the projects we support are non-collectible and often experimental in nature. We see ourselves clearly as philanthropists and art patrons.



— **One final question. If you look at private philanthropy in the arts in India today, what do you see as the key challenges?**

It's very tough for four reasons. Firstly, in a country like India, there is a constant battle for everyone when it comes to what to support, as there are many important and urgent causes. Secondly, India is very generous by nature. But giving to the arts is a tough one as the infrastructure is missing. It's easy in the West to give to the arts because you can join a museum patron group, you can donate to a new building, you can donate to a fund, there are so many avenues. In India those avenues don't exist. The concept of private-public partnership is missing. The third point is taxes. If we got the tax breaks that are more common in the West, it would be a huge boost to art and culture, as more people with a passion for the arts would be likely to invest and fund. At the moment, Mohit and I are championing very hard for Corporate Culture Responsibility similar to corporate social responsibility, to highlight the importance and need for funding in culture. And finally the fourth challenge is that we have a great lack of art infrastructure, education platforms and quality media coverage.

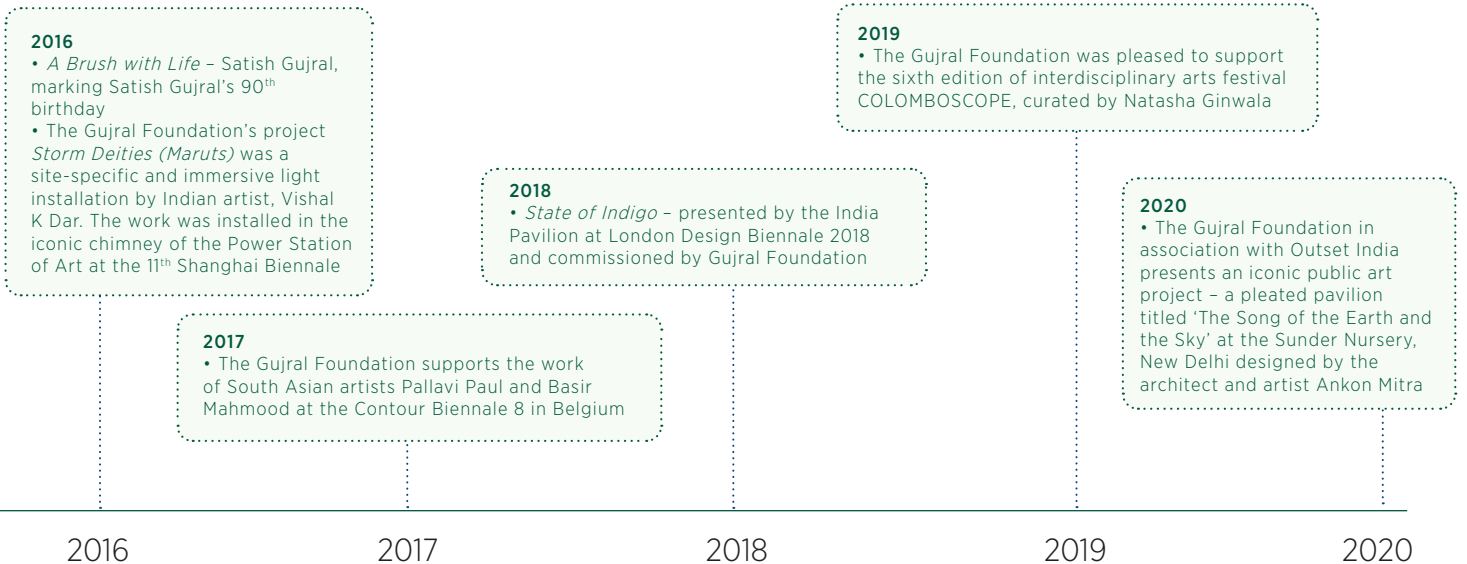
A nation and a civilization is defined by a sum of all its parts, and therefore for us to progress, many aspects have to develop simultaneously to provide a check and balance and set priorities that address a more equitable need for the human mind body and spirit. Similarly India cannot progress on funding of just poverty, education and health but also safeguarding and promoting our unique culture with it.

Feroze Gujral

Lives in New Delhi



Feroze Gujral is an art patron, philanthropist, businesswoman, former model, and media personality. She is the co-founder and trustee for India's first biennale, Kochi-Muziris Biennale, established in 2012. Previously on the international board of the Guggenheim Museum in New York, the Serpentine Gallery in London, and the advisory board of IGNCA, New Delhi, she is currently on the international board of the Tate, London. Feroze Gujral has also been ambassador for Save the Children and WWF, columnist for Indian Express, Deccan Chronicle and Vogue (India), and a pioneer of TEDx India and curator for TEDx Delhi.



The Kiran Nadar Museum of Art (KNMA)

Established: 2010

Location: New Delhi, India

Website: www.knma.in

Established as the initiative of the avid art collector Kiran Nadar, the Kiran Nadar Museum of Art (KNMA) opened its doors to the public in January 2010, as the first private museum of art exhibiting Modern and Contemporary works from India and the sub-continent. Located in the heart of New Delhi, India's capital city, KNMA as a non-commercial, not-for-profit organization, intends to exemplify the dynamic relationship between art and culture through its exhibitions, publications, educational, and public programs. A new museum building in Delhi, designed by David Adjaye, is scheduled to start soon.

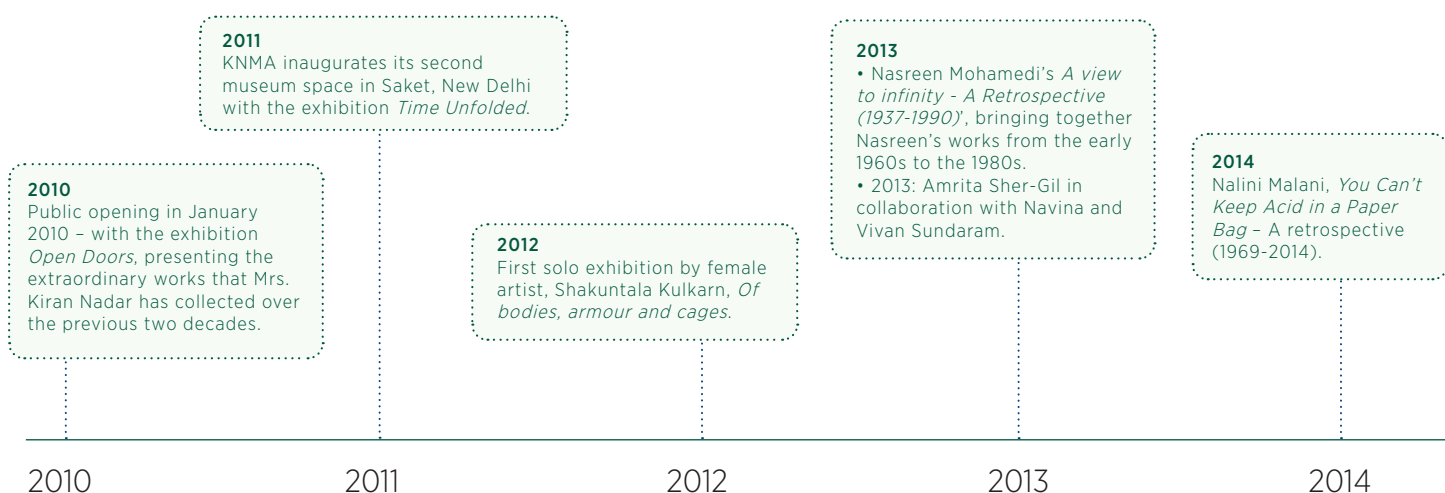
The ever-growing collection of KNMA is largely focused on significant trajectories. Its core collection highlights a magnificent generation of 20th century Indian painters from the post-Independent decades and equally engages the different art practices of the younger contemporaries.

Sponsored by the Shiv Nadar Foundation, KNMA is addressing the lack of art in the public sphere and is working towards encouraging broader art appreciation. KNMA aspires to become a place for confluence, through its curatorial initiative and exhibitions, school and college workshops, art appreciation courses, symposiums, and public programs. It is focused on bridging the gap between art and the public and fostering a museum-going culture in India.

Interview with Kiran Nadar, Chairperson and Founder

— Can you tell me about your personal journey into the arts? How it all started and how you got to where you are right now?

I initially started to build an art collection of Modern and Contemporary South Asian art, mainly for my own personal pleasure and interest. However, during this collecting journey, I came to a point where I decided I was going to do



something more meaningful and impactful. Since I had an art collection, I thought it would be worthwhile to put the collection in a public space and make it open and accessible to more people. I looked at what was missing in the Indian art eco-system, and the lack of museum infrastructure was one key aspect that I wanted to address, and that's how the KNMA was born.

— **Tell us about KNMA's role as an incubator and supporter for international collaborations and artistic projects.**

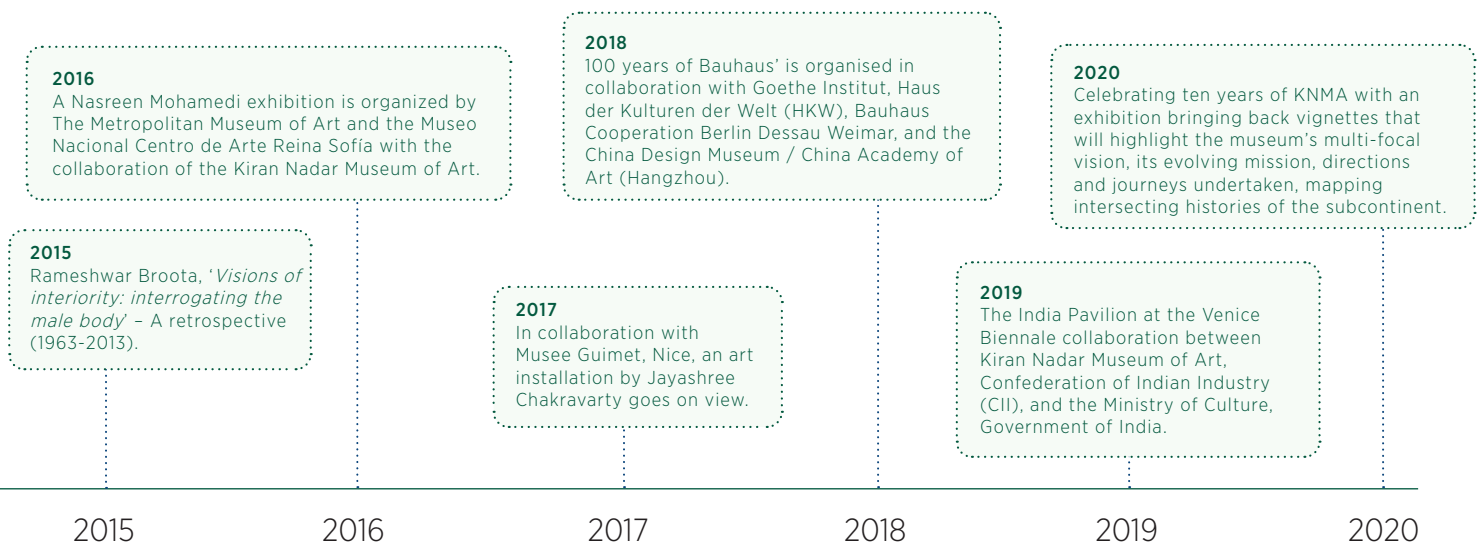
We have done a number of shows of artists who have not had that much exposure in their lifetime such as Nasreen Mohamedi. In 2015, the KNMA collaborated with the Museo Nacional Centro de Arte Reina Sofia in Madrid and the Metropolitan Museum of Art in New York. The exhibition in Reina Sofia was the first comprehensive showing of any Indian artist in Europe. We are also the first one to give the female artist, Nalini Malani, her first ever retrospective showcasing in India in 2014, which later on led to her retrospective at Centre Pompidou in Paris in 2017. KNMA has played an important role in bringing Indian art to the international stage over the last 10 years.

— **One of the most recent projects was a collaborative project with the India Pavilion in Venice. Tell us about this project.**

This was one example of our collaborative projects. The La Biennale di Venezia was organized by the Ministry of Culture, Government of India, in collaboration with Kiran Nadar Museum of Art (KNMA was a principle partner) and Confederation of Indian Industry (CII), with National Gallery of Modern Art as the commissioning institution. The exhibition titled 'Our Time for a Future Caring' critically engaged with the figure and philosophies of Mahatma Gandhi, reflecting on his enduring impact and the contemporary relevance of his ideals. The exhibition formed part of India's celebrations of '150 years of Gandhi' and showcases artworks spanning from the twentieth century to the present day by Nandalal Bose, MF Husain, Atul Dodiya, Jitish Kallat, Ashim Purkayastha, Shakuntala Kulkarni, Rummana Hussain and GR Iranna. The project was predominantly funded by KNMA and the Government of India.

— **Thinking about the next edition of the Venice Biennale, do you think this is likely to change the way that the government is looking at the 'soft power' of cultural dialogue and conversations?**

We are hopeful that the government will continue to support Indian art and culture for upcoming editions of the Venice Biennale. It's a shame that almost every large country has a pavilion in Venice, whilst India, with its rich



cultural heritage is yet to be provided with a long term commitment to a pavilion. We hope this will change, and that the success of the India Pavilion last year can be repeated. Unfortunately, art and culture has not played such a dominant role for the government. We are hoping that we will see some changes in the future.

— **What role do you feel KNMA has played in the Indian art ecosystem over the last 10 years?**

I think KNMA has built a national and international platform for art and artists in India and outside. It has become a highly rated institution, where our projects and initiatives are taken seriously by both the domestic and international art world, and we hope that our model will act as a catalyst for others to follow. However, the museum goes beyond the art world, we are continuing the preservation and documentation of modern and contemporary art and culture in India, which is a progression or continuation of India's ancient heritage and culture, and it is important for us not to lose that part of history.

— **How do people get access to the museum collection and its exhibition programmes?**

Our museum is free to anybody who would like to come and visit. As a cultural institution we also have an active engagement programme with the school or college students, and a wide network of other educational institutions. Over the years we have earned many nicknames such as Hathi Wala Museum (the 'elephant museum' after Bharti's Kher large fibreglass sculpture) or Taj Mahal Wala Museum (after Sudarshan Shetty's work installation made of over 250 miniature Taj Mahals) given by the young school-goers who love visiting us.

— **So what are your plans for the coming decade?**

We have appointed David Adjaye as the architect who will be designing our new stand-alone museum, which is scheduled to start soon. This will be an iconic building in Delhi, and hopefully it will cement KNMA's reputation as one of the leading art philanthropic institutions in Asia and an exciting and important platform for both Indian and international artists.

— **What would your advice be to someone just setting out as an art patron?**

Well, I would say that they should visit a lot of art shows, galleries, museums. And to focus their eye to see what kind of art they like. This doesn't mean that they should only look at what they think will appreciate in value, they must like the art that they are going to invest in. The most important thing is building knowledge around art, that can only come if you visit a lot of museums and art galleries and see what the artist is doing and the shows that are happening.

Kiran Nadar

Lives in New Delhi

Kiran Nadar is the Chairperson of the Kiran Nadar Museum of Art and a trustee of the Shiv Nadar Foundation. Besides being an avid art collector, she is an acclaimed international bridge player and a philanthropist. Kiran is also member of the Rasaja Foundation, an educational, scientific and cultural institution created in 1984 by the late Jaya Appasamy, a renowned artist, art historian and art critic. She is also an International Council member of Museum of Modern Art, New York (MoMA).





Image: Gallery space at the Kiran Nadar Museum of Art © Ram Rahman, 2015-2016.
Courtesy of The Kiran Nadar Museum of Art

Piramal Art Foundation

Established: 2014

Location: Mumbai, India

Website: www.piramalmuseum.com

The Piramal Art Foundation was founded in 2014 by Dr. Swati Piramal & Mr. Ajay Piramal. The aim of this foundation is to preserve the artistic heritage of modern and contemporary Indian art. The foundation will undertake the collection, preservation and documentation of artworks for public display as well as for research and education.

Interview with Ashvin Rajagopalan, Director

— Tell us the background of the Piramal Art Foundation and why it was set up. And what is the Foundation's main vision and key objectives?

The Art Foundation itself was only established in 2014, but prior to that, there was a collection which we refer to as the Piramal Art Collection, which was being created from about 2009. The catalyst of this all was by 2014 when we realized that we were sitting on a very important collection, it was not just about a personal private collection of art anymore, but we were sitting on works that were now our responsibility to showcase because of the magnitude, quality and importance of the pieces in the collection, so we decided to set up a foundation.

The Foundation's vision is very simple. It's to preserve the collection and it's to preserve the heritage of modern art in India. And we aim to show the highest quality and best examples of Indian Modern art and to tell the story of what Indian Modern art is.

Under the umbrella of the Piramal Art Foundation we have the Piramal Museum of Art Program, the Piramal Collection itself and the Piramal Art Residency, which is a programme and a space to nurture and support young artists.

— How does the act of collecting art contribute to art philanthropy in India?

The act of buying artwork and building a collection is itself a way of supporting the art world and the wider art eco-system. Acquiring and collecting art helps support the galleries, allowing them to invest in their artists and their exhibition programme, it also allows them to promote their artists internationally and broaden their collector base. So for us, collecting itself is bringing financial support into the system, and supporting the market financially. I believe this helps everyone, directly or indirectly.

— Why was an artist residency model chosen as a way to support up and coming artists? Do you feel this program has had a big impact on the art world in general?

As our main focus is on Indian Modern art, it meant that our support didn't trickle down to the younger generation of artists. So we asked ourselves, 'what are we doing to safeguard the next art movement or the next generation of artists?' As a result, we started the residency programme to address this need and to spend some of our annual

budget on nurturing younger artists and to create a programme to support their development.

Our residency program is very simple. It's a fully funded residency program and it takes in five artists for every cycle. Since 2017, we have done 25 cycles, with about five artists each. The artists are assessed after they go through a selection process. It's a democratic application process with a curatorial panel that makes the final selections. The selected artists spend 30 days with us, where they can make the artwork and they are also part of a mentorship program. The good thing about the program is that it is autonomous, meaning the residency manager and the curator are the ones who decide, and there is no connection between the Piramal family, myself, and the direction of the programme. The residency is set up as an incubator, allowing artists to explore and experiment, which we believe is important for the creative process.

— **The Foundation also runs a museum program that uses corporate spaces, could you tell us about this aspect of the Foundation's activity and why this model was chosen?**

The first challenge we have in India, is that we are a country that has recently adopted and taken to the idea of museums, but we don't have many museums and we don't have a museum culture. Museums are not the typical go-to places for any kind of emotional connection with art, they're just places that you go to as school kids. The second problem is the cost of real estate in Mumbai. Nobody can buy a piece of land that's big enough to build something like the British Museum, or the MET. So we thought, our patrons have distinct properties and these properties are evenly spread across Mumbai. These properties all have several things that a museum needs, which is air conditioning, warm spaces, road access, and public transport access. We decided to upgrade the infrastructure to include climate control, art hanging systems, security systems, and operating processes where everybody from the public is allowed to come into the space where the art is displayed.

We call the program the 'museum umbrella'. So instead of having the gallery of Indian art and the gallery of European art and the gallery of ceramics in the same building, we have Thane, which houses the residency. We have Mulund that houses all the young contemporary artists. Then we have Lower Parel, where we have our major exhibitions, which are curated and thematic. In Byculla and Mahalaxmi, we have our permanent collection on display. And so we're kind of expanding throughout the city, and it also allows people to explore and it allows us to engage with many areas of the city.

— **What is the relationship between the Piramal Foundation, that is the philanthropic arm of the Piramal Group, and the Piramal Art Foundation?**

The Piramal Art Foundation has nothing to do with Piramal Foundation. And the reason why they're separate is that the Piramal Foundation is part of CSR. Any CSR activity that happens is part of the Piramal Foundation. The Piramal Art Foundation is entirely philanthropic by Mr. Ajay Piramal and Dr. Swati Piramal. It has nothing to do with the corporate group. But as a Foundation we use the spaces that belong to Piramal Group. We work with Piramal Foundation to develop education programs, because they have many education programs in schools and colleges, so we work with them to amplify art education. But besides those touch points, we are completely separate entities.

— **Currently less than 2% of CSR expenditure is spent on art, culture and heritage. How do you think we can increase the corporate CSR contribution to the arts?**

There is no easy answer to this. Most corporates who have the control of the CSR, don't know anything about art. It's an India-wide problem. It is a problem of art education, art learning, curriculum in school etc. Current support goes towards saving water, healthcare, education and so on. That's where everyone gives all the money. I'm not blaming

them, they just don't know what art is and how important it is. So it's as simple as: why is corporate India not giving to art and heritage? Well, many don't know what art and heritage is and how it fits into their CSR programme. This is why we make it a point to go and tell the others, 'we know, we have the expertise. Give us funding and we'll make sure it is put to proper use in the arts'.

— **To lead off of this, do you think that the way to convince the corporate sector about the value of supporting arts and culture, from a CSR perspective, is to educate and to increase knowledge?**

Education, yes. But that's a long term problem. You have to educate the next generation of CEOs, so that will take 25 years before you begin to see the effects. But what you need to do is have thought-leadership and very convincing leadership to tell people to put this money in the arts and heritage because it will build value for you. And, of course, the reasons that art and heritage support is needed are many.

— **And so what are the plans for the future for the Piramal Art Foundation and how does the Foundation ensure it stays relevant?**

Staying relevant is to actually build a very strong foundation for the next 25 years. As far as Piramal Art Foundation is concerned, we are taking it as our long term vision to create art education and to create art understanding. I need to teach my audience what watercolor is, what oil paint is, who the artist is, what Modern art is. So our programming now for the next five years is all about what and how? Through this programming we hope that we'll create that audience, so that 20 years from now we have an educated audience to then do some phenomenal shows for. But right now, it's about building infrastructure. That's how we'll stay relevant.

Ashvin Rajagopalan

Lives in Mumbai

Building on the long term vision Ashvin has for Art & Culture in India, he has now taken on the position as Director of Piramal Art Foundation, a philanthropic organization that runs the Piramal Museum of Art in Mumbai. Ashvin aims to bring together multiple large organizations and families to collaborate and coordinate to build a larger vision and impact for art in India.





Image: Central Activity and Engagement Space in the Making Art Exhibition. Materials provided by Camlin Kokuyo. Courtesy of Piramal Art Foundation

ARTISTS AS PATRONS

Although artists are more likely to be on the receiving end of philanthropic initiatives rather than the benefactors, the evidence suggests that more and more artists and their legacies provide an invaluable source of support and funding to artists and the art sector as a whole.

Artist legacies have become an essential part of the funding landscape. As an example, assets of artist-endowed foundations in the US more than doubled in the five-year period between 2011 to 2015, rising 120% to \$7.66 billion. The study reveals that artist-endowed foundations in the US invested \$178.21 million into charitable purposes in 2015, which included grant making programs, operating artist residency programs, exhibition programs, art education programs, study centers, house museums, etc.

Although South Asia has relatively few artist-endowed foundations, among these are the Sher-Gil Sundaram Arts Foundation (p. 57) and the Raza Foundation, both supported by the legacy of major Modern Indian artists (Amrita Sher-Gil and S.H. Raza). We could see more artist foundations emerging in the future as the art market for South Asian artists strengthens, and the value of their art works (their legacy) increases. As with the US, the emergence of artist endowed foundations has corresponded with the rapid growth in the market for these artists in the last two decades. Compared to the African continent, where we have seen

contemporary artists supporting local and regional artists, such as G.A.S Foundation (Yinka Shonibare), BLACK ROCK (Kehinde Wiley), Centre for the Less Good Idea (William Kentridge), we are yet to see contemporary artists, besides Vivan Sundaram, setting up foundations in South Asia, again most likely a reflection of the relatively subdued market for South Asian contemporary art post-financial crisis in 2008.

However, artists and philanthropy do not only come in the form of foundations and endowments. The generosity that many artists are showing often goes un-noticed, ranging from donating art works for fundraising efforts to setting up artist-led projects and programmes to support other artists forms a key part of artist as patron initiatives. There are many examples of this in this report, from KHOJ (p. 52), Laajverd and Other Asias (p. 60) to the role that artists have played in building art infrastructure in Sri Lanka (p. 62).

In markets which lack both public and commercial art infrastructure, the collaborative artist model is an important incubator model for building the necessary support system for living artists and their practices. However, these incubators need support to sustain their work, and therefore like in any not-for-profit eco-system is complimented and supported by additional philanthropic initiatives, such as private and corporate funding.



Image: *Untitled* (1998) by Hiroshi Fuji (b. 1960)
From KHOJ's workshop in 1998 where twenty two artists from different locations set out to reinvent definite art systems and processes, providing structure in which the artist was free to orient, probe and act. Modinagar, Uttar Pradesh, India.
Courtesy of KHOJ

KHOJ

Established: 1997

Location: New Delhi, India

Website: www.khojworkshop.org

From its modest beginnings in 1997 as an annual workshop, KHOJ has established itself as a not-for-profit, contemporary arts organisation based in Delhi which provides a financial, physical and intellectual space for artists through its various programs. It has built an international reputation as outstanding alternative arts incubation space. It plays a central role in the development of experimental, interdisciplinary, and critical contemporary art practice in India- constantly challenging the established thinking about art.

Funding model: Funded by international organisations, private individuals, and the art and artist community.

Governance: Board.



Interview with Pooja Sood, Director and Founding Member

— Tell us about how KHOJ started and how it has evolved.

KHOJ started in 1997 by a group of young artists. Inspired by Robert Loder of the Triangle Art Trust, we were the first Triangle workshop in Asia. The late nineties was a time when we felt our third world status intensely with India being on the periphery of the global art world. The art infrastructure in the late 90s was small and conservative. It consisted of a few galleries, most of which focused predominantly on the Modern Masters, occasionally showcasing contemporary artists who were painters and sculptors - maybe graphic artists. Photography and other more experimental practices were not widely showcased. International opportunities for artists was limited with very few international scholarships and travel grants were only through government organizations such as the ICCR.

In this scenario, the idea of setting up an international project outside of any institutional infrastructure : the gallery network, the art market or indeed the government was very exciting for us. Thus, the first KHOJ workshop with 12 Indian young- and mid-career artists from across India, and 12 International artists from different parts of Africa, Cuba, the UK amongst others. Working side by side, the workshop opened new possibilities of art making. These annual workshops saw artists like Song Dong from China , David Koloane from South Africa and Tania Bruguera from Cuba, working alongside Indian artists - creating an energy that was new in the contemporary art scene in India. Several artists who are now well-known internationally participated in the KHOJ workshops during this

period. In 2002, we acquired a small building in Khirkee village where we started our residency programmes as the international workshop model was taken on by different working groups of artists across India: Mysore, Bangalore, Mumbai, Patna, Srinagar and Goa amongst others.

Since our first workshop in 1997, when the challenges of borders, boundaries and communication were immense (and unfortunately continue to be), we began very slowly to connect with artists from across South Asia. From 2001 onwards, as the regional coordinator for Triangle, I was privileged to travel within South Asia to help artists in the region set up their own independent organisations. We invited artists to participate in our workshops and our residencies and help them set up their own institutions by sharing our experience of having done so. With support from the Ford Foundation, this led to the formalising of an otherwise informal network which we called SANA (South Asian Network for the Arts) . This includes Britto in Bangladesh, which is now 18-20 years old, and is one of the leading experimental spaces in Bangladesh, Vasl in Pakistan, and Theertha in Sri Lanka. For a period of 10 years, we had around 400 artists circulating in South Asia through the workshops and residencies. At a time when such interactions were limited, SANA played a crucial role in providing a platform for South Asian arts. It allowed us to build up an important regional network which we continue to expand in different ways. Today we run an art management program (Arthinksouthasia) for cultural leaders in South Asia, which completed ten years this year! More recently KHOJ has started a curatorial program called CISA: Curatorial Intensive for South Asia.

So, how did we get into 'curating'? Once we got the building, we started organising loosely programmed residencies. During the boom period in the art market around 2005, when several of the galleries began to support more experimental art practices, we felt we needed to be more reflexive and began supporting more ephemeral art practices that would rarely, if ever, be supported by galleries. For example - performance art, participatory and socially engaged practices etc. From 2005- 2008 we did some very important residencies and actually did our first Live Arts Festival in 2008, which put performance art on the map in India, perhaps South Asia. I would say that over the years KHOJ has worked on three levels: at a hyper local level (i.e. within Khirkee, which is a mixed neighbourhood where KHOJ is based); at a national level through our residencies, workshops, talks, seminars, etc. and internationally - inviting artists from across the globe to participate in our projects and also travel to some of our projects and talks abroad.

In a departure from the previous years, for the next three years, we have three year-long projects with a focus on gender, new technologies and climate change, all of which have social justice as its core concern.

— **Let's discuss your funding model. How have you managed to sustain KHOJ over the years?**

We've never been funded by the Indian government and have stayed away from the same in an attempt to be free of political agendas. Most of our core funding over the past 20 years has been from long term grants from international organizations such as the Ford Foundation, Hivos in the Netherlands, the Norwegian Embassy as well as more locally, the Goethe-Institut, Pro Helvetia etc.

And then of course, it's our individual patrons and the art community itself who have supported us through the years. In 2010, when we decided to buy the building next door, we raised money through the sale of artist portfolios. 12 artists would typically give us one photograph each and we would make a limited edition portfolio containing the 12 prints. Artists and the art community have been our most important supporters. Each time we have needed to raise funding - whether to buy our space or to refurbish it, the artist community has stepped in to support us.

In 2014, Christie's did a charity auction for us. 10 Indian artists: Anita Dube, Atul Dodiya, Bharti Kher, Dayanita Singh, Mithu Sen, Nilima Sheikh, Shilpa Gupta, Subodh Gupta and Thukral&Tagra, donated a significant work each to KHOJ. Anish Kapoor who had visited KHOJ just once - generously gave us two small sculptures. The sale allowed us to build a small corpus, which is keeping us going now. We have a beautiful building. We have a small corpus, but we're constantly needing to fundraise in a challenging fundraising climate, where international funding for the arts is becoming extremely scarce and art philanthropy in India is almost negligible.

— **On that topic. You mentioned that your future focus will be on issues like climate justice and technology. Do you think there is an opportunity to tap into CSR (Corporate Social Responsibility) budgets?**

I am having a few conversations, although I don't know whether it will result in anything yet. The whole CSR focus is still a relatively new thing in India, and I think corporates are still trying to figure out how and what to prioritise their funds. Art and culture doesn't always fit neatly into the CSR framework, and it is difficult to position it vis-à-vis other causes such as health, education, environment, poverty reduction etc. If we try to attract corporate money from a marketing perspective, KHOJ doesn't match the footfalls and eyeballs that they demand as we do very experimental work, but we're not a festival or a biennale, we are more like a research lab - a very important one, but a research lab nonetheless!

— **In society right now, there is a trend among the next generation of philanthropists towards a deeper engagement with the projects they support. Do you see that happening at all in India?**

I think it is happening. But you also have to be sure that you get people on board who share the ethos and the ideology of the organization they support. It's important that philanthropic support does not undermine the independence of the organization. We are working on building a new board structure, that in the past have been largely made up of artists, but we are now looking at also including patrons on our board, who share our core values and mission, and can help us with fundraising and ensuring the ongoing sustainability of KHOJ.

— **Have you ever tried crowdfunding - using the likes of Kickstarter?**

It's not something we have really utilized yet, however, with our current focus on technology and climate justice issues, I think there is a real possibility to harness this crowdfunding technology for both fundraising purposes and to create social awareness. We are looking at air pollution and climate justice for Delhi and that's a project I believe would be suitable for crowdfunding, because it is something that affects every person in Delhi. However, it depends on what we're actually trying to do with the money we raise. Don't forget that when you're competing with cancer patients, child poverty - raising money for an arts project often doesn't cut through the ice, unless you're making a film about it. To me you're competing with things that you cannot compete with, so you have to compete on your own terms within the arts. And that then becomes limited.

— What do you see as the key challenges at the moment?

I've been with KHOJ for over 20 years and from an annual workshop we now have built a fine institution. We were fortunate that we started at a point where international funding was still available to us and we were able to access it. Now, it's getting more and more difficult. There are only so many people in India who are willing to support the arts. It's also getting more and more difficult for us to raise money because many big organizations set up their own trusts and foundations and support their own programmes, which is fantastic for the Indian art eco-system, but forces us to rethink how we fundraise effectively going forward. We are a very small 10 member team and there's only so much that we can do. Do we focus on our programming and support of artists or do we focus on business development? For KHOJ, our main goal now is to strengthen the board, check our governance systems, build our corpus/endowment and begin succession planning so that it continues beyond us.

Pooja Sood

Lives in New Delhi



Pooja Sood is an independent Curator and Art Management Consultant.

Pooja's contribution has been in the field of curating alternative contemporary art practices in India as well as exploring different models of institution building for contemporary art. With expertise in the establishing and running of cultural networks she is keen to understand and explore the long term potential of global networks of artists. She is committed to developing the infrastructure for the arts in India and develop ongoing dialogue in South Asia.

Pooja is the Director of KHOJ International Artists' Association, an autonomous, artists' led registered society aimed at promoting intercultural understanding through experimentation and exchange. It is possibly the only such public organization for experimental contemporary art in India. As a founding member of KHOJ she coordinated the KHOJ International artist's workshop in Delhi from 1998-2001, facilitated the workshops in Bangalore 2002-2003, in Mumbai 2005, Kolkata 2006 and Srinagar 2007.



Image: Black and white photograph by Shantanu Bhattacharya from his project *Portal*, published as a book by SSAF-Tulika Books, New Delhi, in 2020. Shantanu Bhattacharya was the first recipient, in 2016, of the Umrao Singh Sher-Gil Grant for Photography, instituted by the Sher-Gil Sundaram Arts Foundation. Courtesy of Sher-Gil Sundaram Arts Foundation

The Sher-Gil Sundaram Arts Foundation

Established: 2016

Location: New Delhi, India

Website: www.ssaf.in

The Sher-Gil Sundaram Arts Foundation (SSAF) was set up in 2016 with the mandate to carry forward the legacy of scholar and photographer, Umrao Singh Sher-Gil (1870–1954); his daughter and a pioneering figure of modern Indian art, Amrita Sher-Gil (1913–1941); her nephew and niece, artist Vivan Sundaram and filmmaker and television journalist, Navina Sundaram.

SSAF seeks to enable conjunctions of artistic and cultural practice that deal with historical memory, and to build expectations for the future. It commits itself to advancing creative independence for art that is founded on freedom of expression, and which is secular. The Foundation works in solidarity with initiatives addressing concerns of the marginalized, and to support alternative and heterodox practices.

Funding model: 100% artists' endowment (legacy of Amrita Sher-Gil).

Governance: Board consisting of family members and external advisors.

Future financial security: Gradual deaccession of art works by Amrita Sher-Gil owned by the family, as well as real estate.



2016

- SSAF supported the Kochi Biennale Foundation for the print production (in 2016) of the catalogue of Whorled Explorations, Kochi-Muziris Biennale 2014, curated by Jitish Kallat.
- The SSAF Residency at 1Shanthi Road was a four-week artists' residency programme held in July 2016 at 1Shanthi Road, Bangalore.

2017

- Supporting the Asia Assemble - a three-day gathering of artists, academics and arts institutions from around Asia in New Delhi.

2018

- Supporting 'Sound Reasons Festival VI'. The festival included live performances, workshops and sound installations that took place at venues in Delhi, Goa and Bangalore.

2019

- Supporting the Chennai Photo Biennale 2019 - International Conference on Photography.

2016

2017

2018

2019

Interview with Vivan Sundaram, Founder and Managing Trustee

— How was the idea of the Sher-Gil Sundaram Arts Foundation conceived? And tell us about some of the programmes you run.

The Sher-Gil Sundaram Arts Foundation (SSAF) was set up five years ago, by my sister, Navina and myself. The name of the Foundation is a combination of the legacy of my aunt, Amrita Sher-Gil, and our family name, Sundaram.

My journey of supporting artists and artistic practice goes back to 1976, when I started the Kasauli Art Center in a house I inherited in the mountains in Kasauli. I've always been engaged in collective projects, both with artists and with people from other disciplines. I ran this project for 15 years. Apart from being an artist workshop, I also organized international summer camps, theatre, seminars and events, and I was one of the founding members of the Journal of Arts and Ideas. So the Kasauli Art Centre had a creative aspect to it, as well as being a place for critical ideas and discussion. At the time we hosted a broad spectrum of people from different disciplines, and typically we would house 10 to 15 people, who would stay for up to a month. I was always interested in different forms of social activism.

The Sher-Gil Sundaram Arts Foundation (SSAF) continues in this spirit, by supporting artistic practice, publishing, research and experimentation through an extensive programme.

One of our key art initiatives is the Kochi-Muziris Biennale, which I personally supported from the very beginning, and which the Foundation has continued to support over the years. We also have an annual grant for photography, named after Umrao Singh Sher-Gil, who was the father of Amrita Sher-Gil, and had been recognized as one of the earliest modern photographers. This is one of the largest grants (five lakh rupees) for photography in India. Devika Daulet-Singh, who runs PHOTOINK, is helping us with running this grant programme. It is important to note that this is not a grant for excellence, but it is a grant for receiving proposals of a work in progress, which then requires support to be completed. We do give up to two years for it to be done. In the next month, we will be announcing the fifth award.

In addition to the above, we are also supporting a small organization in Bangalore called 1 Shanthi Road, which focuses on experimental art practices and we are collaborating with Asia Art Archive to do a project about research and writing in different areas, and we have recently given one grant to a person from Punjab who is working on political literature.

We have set up joint imprint SSAF-Tulika Books to support various kinds of writing. We've just published a 400 page book on the art critic KB Goel who was writing from the mid 1950s until early 1990. We're also working on publishing several artist books and a new book on Kasauli Art Center and the different people that visited and stayed there over the years.

— Tell us about the structure and governance of the Foundation.

The Foundation is now a registered body and we have a board, which consists of myself, Navina Sundaram, documentary film maker, Geeta Kapur, art critic, Anuradha Kapur, theatre director, Indira Chandrasehkar, editor and publisher of Tulika Books. We have an advisory group with Pooja Sood from KHOJ and Neelam Man Singh Chowdhry, theatre director and Sabih Ahmed, cultural critic. So I feel we are a 'collective' – built up by a diverse group of people with different areas of expertise from different art forms. We have set up the Foundation to become

as independent and relevant as possible by ensuring that the decision-making is not centered around my sister and myself, but is shared with people with the specific expertise and knowledge. This is also an important step in ensuring that the Foundation lives on after we are no longer.

— How common are artist foundations in India?

I can only say that there is one really active foundation, and that is the Raza Foundation. I'm not aware of other foundations in artists' names that have been set up to do such work. It would be great if more artists or families of artists did this. I'm only in the position to do this because I've inherited the paintings of Amrita Sher-Gil, and we have been in the fortunate position that we have enough paintings that will form the endowment that can sustain the foundation in the future. We also have a house in Delhi which will be handed over to the Foundation. So, it should hopefully run for many decades after we are gone.

— Is the private art patronage infrastructure changing in India?

There are slowly some private institutions and the most exemplary is the Kiran Nadar Museum of Modern Art and they are building a new big museum designed by David Adjaye. Once the new museum is finished, it will be the most professional and reputable museum in the country, and which will hopefully encourage more private initiatives to take place. Already we see private museum projects taking place in other cities such as Bangalore and Kolkata. It's really important to build this infrastructure, because unless you get institutional support as an artist, to build a career is very difficult. Over the last decade and a half, there has been an increasing interest and expansion into supporting contemporary Indian art. We have seen more international galleries representing Indian artists, we see more artist residencies, art biennials and more international museums show of Indian artists. However, the support structure for artists is still weak, and this is one of the reasons we decided to set up the Sher-Gil Sundaram Arts Foundation to do our bit to support the next generation of artists and artistic practice.

— What is your next big project?

A key initiative of the Foundation will be the re-invention of the Kasauli Art Centre, which we discussed earlier. We will now build a new infrastructure named the Kasauli Art Project, with the aim to set up cross-disciplinary workshops and residencies. The space is located at Ivy Lodge in Kasauli, which is in the north Indian state of Himachal Pradesh.

Vivan Sundaram

Lives in New Delhi

Vivan Sundaram was born in 1943 in Simla. He studied painting at the Faculty of Fine Arts, M.S. University of Baroda (1961–65) and at the Slade School of Art, London (1966–69). Vivan has had solo shows in many cities in India and abroad. He has exhibited in the Biennales of Havana, Johannesburg, Kwangju, Taipei, Sharjah, Shanghai, Sydney, Seville, Berlin, and in the Asia-Pacific Triennial, Brisbane. A fifty year retrospective at the Kiran Nadar Museum of Art, New Delhi in 2018 and in the same year a large exhibition invited by the late Okwui Enwezor at the Haus der Kunst, Munich.

Vivan has organized artists' workshops and seminars at the Kasauli Art Centre from 1976 to 1991; contributed variously to the Journal of Arts & Ideas (1981–99); and curated exhibitions for the Safdar Hashmi Memorial Trust (SAHMAT). He is a founding member of all these organizations. He is the editor of a two-volume book, Amrita Sher-Gil: a self-portrait in letters & writings (2010).



Other Asias | Laajverd

Established: 2008

Location: Lahore, Pakistan and Dhaka, Bangladesh | Rawalpindi, Pakistan

Website: www.otherasias.webnode.com | www.laajverd.org/laaj

Other Asias

Other Asias is a transnational artists and writers platform that challenges contemporary navigations of “Asia” and the-world-at large via a collaborative curatorial practice. The organisation activates chains of exhibitions, film screenings, fictions, forums, interventions, performance, plays, walks and talks, historical revisions, reading circles, archives, taxonomies, political vocabularies, zines, public education and transnational circulation towards a post-West cultural horizon.

Laajverd

Since starting out in 2007 as a student-led initiative, Laajverd has evolved into a varied interdisciplinary collective with a focus on the intersections of culture, art and architecture. Laajverd aims to stir, sustain and channel exchange and awareness across social, geographic and creative boundaries. The projects reflect this; in their experiments with communication and designed interactions; in their geographical, participatory and audience diversity; and in their staunch refusal to buckle to convention.

Interview with Fatima Hussain, Co-director of both Other Asias and Laajverd

- **Give us a brief overview of the landscape of artist-led not-for-profit initiatives in Pakistan at the moment and the role these initiatives play in the art eco-system.**

One can see a rising trend in artist-led initiatives in Pakistan in the last decades. There has been a clear shift from state-run and private galleries to more collaborative practices that are either self-supported or that sustain themselves through grants and/or donors. The model of such initiatives has mostly seen like-minded people getting together to develop approaches and practices that are not generally picked up by main-stream curators otherwise. One can also see that ideas or work that demand a certain sort of risk, or a performance of the artist per-say end up being collaborative endeavors.

- **Tell us about the two artist collectives that you set up: Other Asias and Laajverd. What motivated you to do this, what are the key objectives and in what way are these two initiatives different? And why did you decide to use the ‘model’ of an artist collective?**

After my MA at Central Saint Martins, I was interested in collaborative/discursive practice. In 2009, the gallery culture in Pakistan was limited to group shows and solo shows or very specific mediums. I was interested in challenging all of that and was more interested in opening my work up for a wider audience. An artist collective, at that time, seemed like the most apt response to it. I got a few like-minded people together and we thought this way we could work on several projects simultaneously while also responding to what we learn from each. It was also a very useful way of developing trans-national/trans-disciplinary connections. Art was almost a by-product. For us, this coming together of a group of people was key in all of this.

Laajverd was conceived in 2008 with Zahra Hussain (an architect by profession) and this was mostly to find alternative pedagogical strategies. It critiqued academia and by connection the art/architecture market. Other Asias was also founded in 2008, with a group of like-minded people invested in the politics, representation, currency of the global south. For us, Spivak's Other Asias was an anchor and we started to look at the way contemporary art from the global south was represented, framed and written about. Our collective was invested in locating a language with which to speak of the south without using the predetermined constructs.

— **How are these collectives supported? And what role does patronage or art philanthropy play in Pakistan today?**

Sadly, these collectives are still largely privately supported and funded. There is little understanding of how collectives' function and work therefore there is no institutionalized system to support them. Essentially artist collectives are still only a model that most artists use to work, these are not necessarily understood by the patronage and therefore are not distinct from the individual artists working in the market.

Fatima Hussain

Lives in Lahore and London

Fatima is a visual artist, curator and theatre practitioner. She has presented projects at the Shanakht Festival Karachi, SPILL Festival 2011 (London), Aicon Gallery London, The Guild NY and many others. Her work over the last few years have addressed multiple issues bringing into it the political, the historical, the everyday, and whether with intention or escape, 'art' for her, has fallen within a larger interpretation of the colonized structures, languages and territory. Fatima is a 2005 graduate of NCA (Lahore campus) where she was trained as a painter. She moved on to Central Saint Martins, UAL for her MA in Fine Arts (2007-2008).



Focus: Artists as Patrons in Sri Lanka

During my early years in Sri Lanka from 2002 when I was exploring the art scene, I was struck by the lack of galleries – only 3 at the time. Two commercial (Barefoot Gallery and Paradise Road Gallery Cafe) and one artist led (Theertha Red Dot Gallery). Very few people were interested in art; it was certainly not taken seriously as a career and there was no market. Particularly during the 30 year civil conflict, it was difficult to survive as an artist. Artists could hope to be represented and exhibited by one of the few galleries. During that time I was invited by artists to see their works at home; in their kitchens, in their aunties living rooms, etc. What I saw was impressive and powerful; cathartic with strong narratives. The only way for this to survive was for artists to work together and support each other.

The 1990s intervention in the art scene changed the way artists saw themselves. Vibhavi Academy of Fine Arts (VAFA) was the first where artists wanted to organize themselves to take responsibility of art education. They became the patrons of art education. VAFA was run by artists without government support. It started to counter the archaic art education at the University of Aesthetic Studies (now University of Visual and Performing Arts). Similarly, Theertha was set up as an artist led initiative for a collective of artists with a gallery, studio spaces and some residential accommodation. Artists co-curated exhibitions through applied funding from international organisations such as Hivos Arts Collaboratory, Doen and Prince Claus Foundation.

Artists took the role of the patron because the art scene was not developed by the 90s to support the needs of contemporary art. One of the reasons Theertha started this was because there was no support for artists' mobility beyond Sri Lanka and there was no institutional support or acknowledgement for the kind of art they were producing.

Art audiences and the infrastructure that supported art was

slow to move compared to the fast changing contemporary art of the 90s. Most of the acknowledgement for new experimental art came from artist networks beyond Sri Lanka. In addition, the demography of artists changed from an English speaking privileged class with a Western education, to regional and rural lower middle classes which came as a result of the change of medium of instruction from English to Sinhala in the 1950s (post-colonial time). This made education accessible to many and allowed a larger number of art students from the lower middle classes, coming from rural areas, to go to art universities. This demographic change in the community of artists also alienated the conventional patrons who supported colonial period artists who mostly came from privileged, elite backgrounds.

By the first decade of the 21st century, new collectors and new patrons supporting artists emerged. However the philanthropy that was seen in the mid 20th century which started new schools such as Ananda College and Visakah Ladies College, as well as cultural organisations such as Lionel Wendt Art Centre and Sapumal Foundation, still cannot be seen in the 21st century. Today, the Government still does not have a credible programme for funding fine arts and most of the funding comes from developmental organizations based out of Sri Lanka. The corporate sector gives marginal contributions. Some private funders have offered continued support to hold festivals and cultural institutions such as the British Council, Goethe Institute, Alliance Francaise and the Arts Council UK continue to engage in many art related programmes.

Artist as Patron Models At This Time

Artist collectives such as Theertha, not-for-profit Institutions such as Theertha Residencies, VAFA, CoCA (Collective of Contemporary Artists), and Mullegama Art Workshops, which were set up and run by artists, were formed

at this time. There have also been international networks such as South Asian Artists Network which foster collaborations and exchanges with other regional artist run initiatives such as 1Shanthi Road in Bangalore, Britto Trust in Dhaka and Khoj in New Delhi. Theertha also used funding to sponsor artists to travel to other countries for residencies and exhibitions – particularly to experimental and historically important exhibitions.

The Colombo Art Biennale (CAB)

At the same time that these models were being created, Jagath Weerasinghe and I founded Colombo Art Biennale. It was in February 2009, very much at the height of the civil conflict. Being in the midst of war of course meant that it was a very difficult time for artists to develop their works and those that did were extremely dedicated to the 'cause'. As part of that commitment, there was also the necessity to find funding and support to be able to carry out their work as artists; to exhibit works, arrange travel and residencies and so on. It was also an extremely challenging time to set up an Art Festival. Therefore, when we decided to launch the Biennale, the intent was to offer a platform of free expression for artists to show their work to the public. The first edition was co-curated by galleries and artists. It was largely funded by the Dutch Embassy and sponsored by local press, the venue and the participating galleries, but the exhibits were also partly funded by the artist collectives and the artists themselves. Each theme for every edition of CAB has been carefully considered in the context of the country's current affairs with social change at the forefront. Hence the theme for CAB's first edition in 2009 was 'Imagining Peace'.

When we launched the Biennale our first challenge towards raising funds was that very few people in Sri Lanka actually knew what a biennale was. Trying to raise funds for a biennale anywhere is challenging, trying to raise funds for a biennale

where very few understand what its purpose and what its benefits are, was incredibly challenging.

As further editions evolved over the years, more and more local and international support came on board. So, over time and as each edition evolved, we began to gather more funders, more sponsors. The last event that CAB ran was for Summerhall at Edinburgh Fringe. That was fully funded by both Summerhall itself and the British Council. This differed from the editions of the Biennale in Colombo, where we have a large number of different sponsors to make it possible for the event to take place. Funding is always our biggest challenge. Particularly for the earlier editions, some artists funded the production of their works until CAB ran a sponsor and artist programme which worked well. Patrons were given the opportunity to sponsor a specific artist of their choice. All artists were priced equally and in return the patron was offered an artwork by the artist. Everyone was happy, the patron made it possible for the artist to participate, and the patron would receive a little 'thank you' artwork.

The Strength of the South Asian Ecosystem

The links between the South Asian ecosystem, whether it's the market or the supporters, is relatively strong, not just India but the whole South Asian region. Theertha for example has worked very closely with Khoj, Britto and with 1Shanti Road. In fact, Suresh Jayaram, founder of 1Shanti Road, was one of the curators for the 2012 Biennale. We all know each other very well and often work in collaboration. When it comes to the biennales in the region, many of us sit on each other's advisory boards. The Samdanis from Dhaka Art Summit sit on CAB's as does Nilofur Farrukh from the Karachi Biennale, and Shwetal Patel from Kochi Biennale has also informally given advice.

Sri Lanka lends itself as a popular South Asian hub as it is the

easiest location within the region for everyone to obtain a visa. There are no travel restrictions. Further developments in regional collaborations were seen when CAB became part of the 'New North and South' initiative, a three year programme of artistic co-commissions, exhibitions, workforce development and intellectual exchanges. This was an exchange and collaboration between eleven arts organisations from across the North of England and South Asia including: Manchester Art Gallery, the Whitworth, Manchester Museum, Liverpool Biennial, The Tetley in Leeds with CAB, Dhaka Art Summit, Karachi and Lahore Biennales, Kochi Muziris Biennale and the British Council. This was a very successful venture that forged long term relationships within the South Asian ecosystem.

Annoushka Hempel

Annoushka is a co-founder of the Colombo Art Biennale and directed the Biennales between 2009 and 2016. Although the last edition was in December 2016, she still sits as director of CAB. Annoushka moved back to London in 2017 and now works in London as an art advisor for Alexia Goethe Arts & Co.





Image: *Great Feast* by Ryan Rijyaratne
The last event at CAB 2016 where residents cooked and presented a dish of their cultural and family heritage, Sri Lanka
Courtesy of Colombo Art Biennale

ARTIST RESIDENCIES

The Development and Importance of Art Residencies in India

Introduction and Overview

Patronage of the arts has been an important feature throughout history, and is most notable during the Medieval and Renaissance periods in Europe. Patronage was also popular in Feudal Japan and other Southeast Asian kingdoms and societies with a prominent aristocratic society. Artistic patronage was used liberally by the ruling classes to endorse political ambition, social positions and prestige.

Patronage of art in India is best exemplified by Raja Ravi Varma, who is still celebrated as one of the country's finest painters from the 19th century. Raja Ravi Varma garnered profound success and praise for his style of blending European Academic realism and the Indian context. With his marriage into a prominent society as well as the numerous awards he won with his art, Ravi Varma attracted the attention of British and Indian rulers alike, marking the start of his royal patronage from all across India, and leading to immense fame and success. He was lavished with spacious mansions and other luxuries by the rulers of Mysore and Baroda and was asked by numerous royal families across India to paint their portraits. Following a highly successful exhibition in Bombay, Varma launched his very own Lithographic Press Business. Raja Ravi Varma gained even more praise for his beautiful oleographs of Hindu gods and goddesses.

Artist-in-residence programs and studio residency opportunities were created and established to invite artists, academicians, curators, writers and all kinds of creative folk for time and space away from their usual environments and practices. These spaces provide a time of reflection, research, presentation and/or production. Residency programs also allow an individual to explore his/her practice within another community; meeting new people, using new materials, experiencing life in a new location. Art residencies emphasize the importance of meaningful and multi-layered cultural exchange and immersion into another culture.

Artist-in-residence programs have a history that stretches back much further than is often thought. With its present popularity, it seems as if it is a fashionable phenomenon that owes its explosive growth solely to the globalization of artists' 'nomadic' behavior. Quite contrary, artist-in-residence programs have been part of the international art world for over a century and continue to experience growth and evolution in the contemporary context. In India, artist residencies have experienced tremendous growth since Independence in 1947. The Sarabhai Foundation in Ahmedabad was among the very first to establish the concept of working spaces for artists in the country in the 1950's. Since then, numerous artist residencies and working spaces have emerged across the country, attracting local and international artists from diverse backgrounds and a wide range of disciplines. Each space offers its own unique range of facilities and programs to foster the growth and development of the artists.

Thus, the residency space serves an important aspect in an artist's life by enabling them to work on a concept or project without the constraints and interruptions of daily life. Artist residencies have enabled the interaction and exchange of ideas between practitioners and professionals all across the globe and provide a stimulating platform for emerging and established artists alike.

Saloni Doshi
Director, Space118



An Overview of Artist Residencies in India

Sarabhai Foundation

Founded in 1959 by Sarladevi Sarabhai and Ambalal Sarabhai, the Sarabhai Foundation is a non-profit organization dedicated to the enhancement of science, art and culture and to promoting India's heritage in a contemporary manner. The Foundation provides artists with time, work spaces and art material in exchange for half the work they produce during a residency. Some of the prominent artists who worked there were Howard Hoghkin, Francesco Clemente, Alexander Calder and Isamo Noguchi. With the Sarabhais pioneering the concept of artist working spaces in India, other artist residencies began to slowly emerge across the country.

Bhulabhai Desai Memorial Institute

The Bhulabhai Desai Memorial Institute was set up in memory of Bhulabhai Desai, a freedom fighter, prominent lawyer and congressman on his sprawling estate, in the year 1952. It was at the Bhulabhai Memorial Institute at Mumbai where Gaitonde, Ambalal, Tyab Mehta, Hussain and other painters were using the studio at a rent of rupee one per day. The Institute was the hub of painters, musicians, dancers, photographers and artists. Soli Batliwala, the trustee, looked after all of them. Madhuriben, widow of Bhulabhai Desai, was a gracious host and welcomed artists with warmth and affection. Sachin Shankar worked on his ballet in one room and sculptor Pилоo Pochkhanwala worked in a shed. Bombay's first art gallery, 'Gallery 59', started by Bal Chhabda in 1959, was on the ground floor of the Institute, but was later destroyed. There was a true flowering of art and theatre at the Institute in the early 1960s.

Cholamandal Artists' Village

Established in 1966, Cholamandal Artists' Village is the largest artists' commune in India, whose artists led by KCS Pannikar are credited for the Madras Movement of Art (1950s–1980s), which brought Modernism to art in South India. Their work is widely recognized as some of the best art produced in post-war India, and is shown regularly in galleries across the country and all over the world. 'Cholamandalam' in Tamil, which literally translates as 'The Realm of the Cholas' is situated at Injambakkam Village, 9 km from Chennai. It is one of the only true 'by the artists, for the artists and of the artists' communes in India today.

The Kasauli Art Centre

Founded in 1976 by artist Vivan Sundaram in Kasauli, a hill station in Himachal Pradesh, North India. The Centre is known to have organised artist camps, international artist residency programmes, seminars and theatre workshops, all designed to explore common ground between artists, filmmakers, critics, architects, playwrights and performers. In 2011, Geeta Kapur and Vivan Sundaram's digitized archive of modern and contemporary Indian art brought a broad range of material collected by Kapur and Sundaram since the 1960s into the public eye. The collection not only documents the artwork and writings produced and published during Kapur and Sundaram's prolific careers, but also documents events in India's art community over the last 50 years.

The Lalit Kala Akademi (Central Fine Arts)

Founded in 1976 under the leadership of late Sankho Chaudhury and has since become the go-to for printmaking in the capital. At a time when Delhi did not have any working facilities for the artists, the Akademi floated the idea of establishing an Artists' Studio at Garhi, where a medieval archaeological site that lay in ruins was reconstructed for the purpose. The studios were built by the Delhi Development Authority on 4.2 acres of land. Later, the Lalit Kala Akademi took over these studios and equipped them with the proper technical infrastructure to be used as community workshops.

The Kanoria Centre for the Arts

Founded in 1984 by Urmila Kanoria, and is situated amongst the foliage within the KL campus, CEPT University, Ahmedabad. Kanoria is a Fine Arts institute offering workshops and studios to various artists and children. KCA is first and foremost a working environment for art students as well as professional artists. It provides young artists a platform in the field of art and helps them unleash their creative ideas. KCA enjoys the advantage of being a self-funded institution.

Space Studios

Space Studio, established in 2008 by Krupa Amin in Vadodara was a space for artists to engage and create. Twelve years since, Space Studio, now situated at the Alembic Museum Square, has hosted over 250 artists. The space allows for interdisciplinary collaborations through its multiple venues – to nurture and promote research and practice through residences, talks, exhibitions, concerts and festivals that engage with artists, people and ideas.

CHHAAP - Baroda Printmaking Workshop

Established on a cooperative basis in 1999 with a mission to create and promote wider appreciation of original prints and print making techniques. CHHAAP is a non-profit making organization promoted by three Baroda based printmakers and artists - Gulam Mohammed Sheikh, Vijay Bagodi and Kavita Shah. 'CHHAAP' is a colloquial Indian word for 'print making' or 'printing'.

Site Art

The brainchild of Manish and Piyush Maheshwari, two brothers with a vision for a space that invites art and ideas to be showcased in Baroda, who understood the need for a residential studio facility so that they could engage in their creative pursuits without any constraints. Site Art has been catering to artistic and architectural fabrication needs since 1999. Baroda-based businessman Rakesh Agrawal, a chemical engineer by profession, has been passionately collecting art for the last 20 years. Over the years, he has built up a collection of roughly 2,500 works. Agrawal, who has formed the Uttarayan Art Foundation (UAF), has already developed 12 acres of a 50-acre plot of land on the riverfront for UAF. Artists are invited to practice various forms of art in the present complex. Over the last few years, over 150 artists, including 35 international artists, have worked there. The museum, currently under construction, which will occupy around 60,000 sq ft, will be a standalone structure and will be a closed building.

Sandarbh

A non-profit art initiative founded by Chintan Upadhyaya in Partapur, a town in the Vagad district of Western Rajasthan in India. Since 2003 Sandarbh has organized residency programmes, site-specific art projects and community-based interactions. It encourages the participation of local communities during these programmes thus involving them in the current art practices and helping them understand and accept ideas from around the world. In its own way, Sandarbh has taken contemporary art practices to places where it would otherwise not have ventured.

KHOJ

From its modest beginnings in 1997 as an annual workshop, Khoj has built an international reputation for outstanding alternative arts incubation. It was founded by Ajay Desai, Anita Dube, Bharti Kher, Subodh Gupta, Prithpal Singh Ladi, Manisha Parekh and Pooja Sood, collectively known as the 'working group'. Director Pooja Sood is committed to developing the infrastructure for the arts in India and promoting an ongoing dialogue in South Asia.

Kashi Art Gallery

An old Dutch house converted by Anoop Scaria and Dorrie Younger, opened in 1977 with an exhibition by Mr. C V Ramesh. Over the last 12 years Kashi Art Gallery and Café became the hub of Kochi's contemporary art scene and the most popular hangout in the area for young locals and tourists. Kashi Art Café is located on Burgher Street, Fort Kochi and has been loaned to Kochi-Muziris Biennale by Edgar Pinto.

CONA

An artist-run initiative situated in a residential area in North Mumbai, which is also an area densely populated with practitioners of art. Founded in 2012 by Shreyas Karle and Hemali Bhutia, CONA-meaning corner, edge, periphery, or, as a verb, a place to gather- is located on the edge, not only of Mumbai but also of the visual arts. Previously working at Sandarbh in 2007 and becoming director in 2011, Shreyas stepped down from his designation and started CONA in 2012. For him and wife Hemali, the experience of teaching at an art school became a catalyst to looking at CONA as an alternative pedagogical practice.

Bengaluru Artist Residency One (BAR1)

A non-profit exchange programme by artists for artists to foster the local, Indian and international mutual exchange of ideas and experiences through guest residencies in Bangalore. Founded in 2001 by an artist collective as a registered Public Charitable Trust, it was probably the first of its kind in India.

Jaaga

Providing space for tech entrepreneurs, artists and social service organizations to meet and share their work with their peers and the public. Co-founded in 2009 by Karnataka Chitrakala Parishath graduate Archana Prasad and tech evangelist Freeman Murray, Jaaga's growth so far has been organic, almost need-based, rather than planned. Rather like the revolutionary, "Lego-like" pallet-rack architecture that has variously defined its successive spaces (and currently shelters the Kanakapura outpost), Jaaga, which began as an artists' collective, has now evolved into three verticals: Study, Startup and DNA. They focus, respectively, on helping software developers, incubating new tech companies, and creating an interdisciplinary platform that segues into art, design, research and community-building and, in the process, embraces the best of cutting-edge Bangalore.

Periferry

Collaborating since 2004 as the Desire Machine Collective, Sonal Jain and Mriganka Madhukaillya work through film, video, photography, and multimedia installations. Initiated by them in 2007, the project Periferry creates a nomadic space for hybrid art practices. Through their practice Jain and Madhukaillya confront the many forms of fascism that lead to violence and injustice, both regionally in Guwahati, Assam and around the world.

1Shanthi Road

It's unusual to find an art gallery that isn't just that, and named after its own address. 1, Shanthi Road was once a building that was not initially an art space; but was built up into a multi-use space to include an art gallery, living spaces for the artists to work in, and domestic spaces as well. This unusual journey was undertaken by artist and auteur Suresh Jayaram in 2003. Suresh's ideology stemmed from the need to have a living space that would also work as an open house in every sense of the word.

Space118

Established: 2009

Location: Bombay, India

Website: www.space118.com

Founded in 2009, Space118 provides studios and residencies on a short-term basis to artists as part of its commitment to supporting emerging art practitioners from all parts of the country and the world. Space118 aims to foster the exchange of ideas and experiences amongst artists who work across different fields of art. Located in the heart of industrial Bombay, in a warehousing compound, a 15-minute drive from Kala Ghoda and the art district in Colaba, artists have the freedom to experience the rich art and cultural scene on a daily basis.

Interview with Saloni Doshi, Director

— What is the role of art patrons in supporting art spaces and residency programs?

The artist community has a unique ecology, which is highly international, multi-disciplinary, experimental and critically engaged. Artists are supported with a studio, a stipend, a wide range of artistic and technical advisors, including artists, curators and thinkers, and have access to well-equipped workshops, libraries and discursive engagement. There is a deep commitment to diversity, to working with a global perspective and with sensitivity to the local environment.

As an artist, you are ready to make the most of these resources. You are open to challenging yourself, to working alongside positions that are vastly different from one another, and to engaging with wider social and discursive programmes. Artist spaces are also interested in practices that maximise the social and transformative power of art.

— How do you make these initiatives sustainable (i.e., funding models)?

Hosting an artist residency comes with both organisational and financial challenges. What resources will your organisation commit to hosting a resident artist? Beyond confirming that you have the necessary time, physical and staffing resources, there are a number of financial considerations that must be taken into account. In terms of financial support, one must consider whether the residency opportunity you offer will include an artist stipend. If so, how much will you offer and to what purpose? Will a stipend help attract higher profile artists? Is it intended to make the residency more affordable for a targeted group? Which costs is it meant to support? Will it be paid as a lump sum or regular payment? You may also like to consider whether the residency will support artists' travel. If so, for how much? Will the amount vary between Indian artists and international artists?

In terms of non-financial support, host organisations can add value to an artist residency in a number of ways. Consider the networks that you can draw upon to increase the attractiveness and value of a residency opportunity for artists. Will you assist resident artists to make connections with local peers, senior artists, curators, gallerists and provide introductions to arts events and organisations? Is there an opportunity to assist resident artists to access

tutoring work within local teaching institutions or artist communities? Can one provide artists with opportunities to sell their work or conduct art related- skill based workshops during the residency?

Additional funding. While there are many benefits in hosting artist residencies, your organisation will also bear some of the costs involved. Other associated costs may be the responsibility of the artist. Applicant artists may be able to apply to their local council or arts funding body from their country to support them to take up residency opportunities. Additional funds to support an artist residency may be available through business or philanthropic sources, but keep in mind that there is significant work involved in identifying, winning and managing sponsorships. Government funding may also be an option for support but one must look at the purpose behind your proposed residency and how it might fit with the stated objectives of potential funding bodies.

— What are the residency models for the future?

'Art for art's sake' is insufficient, and today the arts advocacy landscape is littered with economic impact studies and graphs on the so-called creative economy. But these do not tell the whole story, and are inadequate for small organizations, particularly those that seek to fill a niche or support an underserved community. Artists' residencies need better data to support their cause, to be sure, but statistics and anecdotes must go hand-in-hand, and we can't have enough of either to make a compelling case for supporting artists in their creative work. Rather than contort the field into a series of numbers to show the impact of artists' residencies on society, we should envision a field that is better able to articulate its value (qualitatively and quantitatively), an arts sector that is willing to challenge the notion that we can and should measure everything in numerical and financial terms, and a society that is willing to invest in the intangibility of process by sharing our trust that providing artists with an environment in which creativity thrives will generate new work and ideas that will rock our world.

— What's next?

With as many different types of artists and ways of working, there is no single approach to artists' residencies. Over the last century, the field has adapted to meet the changing needs of artists, with each program finding its own balance of solidarity and solitude, public and private. For some artists, a month in a secluded cabin in the woods is exactly what's needed to push his or her work forward, while other artists thrive on shorter bursts of intense collaboration and exchange, or a year's immersion in a new community. Artists' residencies are addressing other changes as well: meeting the needs of interdisciplinary artists that challenge the selection process, facilities, and resources of the organization; adapting to new technologies; remaining accessible to artists who may be under-the-radar as the art world becomes increasingly professionalized and networked.

— What research are you currently working on?

My research over the past 8 years will soon be culminating into a book on mapping residencies in India post-Independence, starting from the Sarabhais to today. This book will be a visual and factual treat to those interested in learning about the existence of such artist spaces in India's past, present and future. As this is a first of its kind in the country, the book will elaborate on the functioning, modes of working, the raison d'être of their existence and the illustrious happenings of these community spaces all over India. It aims to archive the past and document the present for the future generations to learn about it.

PUBLIC SPACE

With the excessive cost of land and real-estate, the opportunities to build a physical art infrastructure (museums, art centres etc) in the South Asian region remains limited, and will take time to develop. However, South Asia has found its own model, and since 2012 we have seen a large number of initiatives emerging around art intervention in public spaces, either through the festival or biennial models, or through art interventions in public spaces. The Kochi-Muziris Biennale launched its first edition in 2012 the same year as the Dhaka Art Summit, followed by the Pune Biennale (2013), Colomboscope (2013), St+Art India Art Foundation (2014), Serendipity Arts Festival (2015), Chennai Photo Biennale (2016), The Sculpture Park in Jaipur (2017), the Karachi Biennale (2017) and the Lahore Biennale (2018) to mention a few.

The model of using public space as the platform to bring art to the masses is an effective way of bringing in audiences and different demographics that would otherwise not have the opportunity to experience and engage with art. Nadia Samdani, who founded the Dhaka Art Summit with her husband, talks about the transformative role that the Summit has had on both the local and national Bangladeshi art scene

(p. 74), and with more than 450,000 people engaging with the event, it has transformed from being a private initiative into an event for the nation.

The St+Art India Foundation have adopted a different model (p. 78). By taking art out of the conventional spaces such as museums and galleries, and instead embedding it within the spaces we inhabit and navigate everyday, St+Art explores 'the synergy between art and its ability to transcend socio-cultural barriers and lead to exchange of ideas through unique and collectively shared experiences in public space'. Across India they have developed and created 'Art Districts', such as the Lodhi Art District in Delhi (2016), Mahim (E) Art District in Mumbai (2017) and Maqtha Art District in Hyderabad (2016). Other public projects are bringing art into the most impoverished areas in different cities in India, giving the local community an opportunity to engage with art, but also as a way of bringing colour into run-down neighbourhoods, and thereby giving these places a new sense of identity, and something to be proud of. One of the key objectives of the foundation's activities is to use the arts as a 'catalyst' for change and empowerment.



Image: *Harbouring Hope* (2020) by Kashmira Sarode. Photo by Pranav Gohel.
The first mural made for the Kannagi Art District in dedication to the residents of Kannagi Nagar, Chennai.
Courtesy of St+Art India Foundation

The Samdani Art Foundation (SAF)

Established: 2011

Location: Dhaka, Bangladesh

Website: www.samdani.com.bd

The Samdani Art Foundation (SAF) is a private arts trust based in Dhaka, Bangladesh founded in 2011 by collector-couple Nadia and Rajeeb Samdani to support the work of the country's contemporary artists and architects. Led by Artistic Director and Curator, Diana Campbell Betancourt, SAF seeks to expand the audience engaging with contemporary art across Bangladesh and increase international exposure for the country's artists and architects. Its programmes support Bangladeshi artists and architects in broadening their creative horizons through production grants, residencies, education programs, and exhibitions. To achieve this, SAF collaborates with the Bangladeshi government through official partnerships with the Ministry of Cultural Affairs, People's Republic of Bangladesh, and the Bangladesh Shilpakala Academy.

Funding model: Core functioning from Nadia and Rajeeb Samdani with contributions from international foundations, arts councils, and private patrons who facilitate further international exchange with Bangladesh.

Governance: Organising committee.

Future financial security: Through the Foundation's own contributions together with strong collaborations and partnerships.



Interview with Nadia Samdani, Co-Founder and President

— Let's start from the beginning, how did the Samdani Art Foundation and the Dhaka Art Summit come about?

Well my husband, Rajeeb, and I, we started off as collectors and I come from a collector family and the interest has always been there. We started off with collecting Bangladeshi art and slowly we started to take interest in international art, which involved travel to international art fairs, biennials and exhibitions. What we noticed most of all, was the lack of presence by Bangladeshi artists, and that's how the idea of the Foundation started. We decided we needed to do something to support our artists and promote them internationally. We started off initially by doing smaller initiatives, like supporting artists, exhibitions and residencies, but it wasn't done in a strategic and impactful way, so we decided to do something more ambitious. So that's how we set up the Foundation in 2011 and then the idea of the Dhaka Art Summit followed. We wanted to create a platform here in Bangladesh to support South Asian art. It was an experiment, and we took the risk and went for it.

The Dhaka Art Summit was our own model, and we decided not to follow other international biennial formats. When we launched the inaugural Summit in 2012, the response was overwhelming; international curators and museums started taking interest, and it spurred us on to launch further editions in 2014, 2016, 2018, and 2020. We have organically changed and tweaked the model over the years, and are now seeing the impact it is having on the local art scene and Bangladeshi artists. The Summit has also increased the awareness of South Asian art among the international art community, and become an important platform for international exchange.

— **What kind of impact do you feel the Dhaka Art Summit has had since you started it in 2012? What are some of the changes you have seen?**

When we initially started it was just Rajeeb and myself, trying to convince people to come and visit the Summit and experience the incredible art works, performances, films and talks. It was hard initially; the general public didn't understand what was going on or what we were trying to do. But over the years we have seen a transformation. This is no longer our event; the event belongs to the country. It's open for all and free for all. No VIP hours, no preview hours, nothing. When it opens for the President, it opens for the taxi driver, and more than 450,000 people come and visit the Summit, including thousands of school children. Like I say, it's no longer my event anymore. It's our country's event.

— **I want to discuss the model that you have adopted and how it has evolved, what makes it successful?**

When we started it in 2012, our first Summit, we had no expectations. Because we thought that we don't have anything anyway. So when we were doing this, we said that we have nothing to lose, why don't we go ahead and give it a shot. And then after the first edition, when we saw this incredible response, was when we decided to take the next step. We thought, let's do some more ambitious things. So I think as every edition went by, we just got more and more ambitious. But it was never about growing in size, it was all about the content. Over the years, our content has become richer, and the Summit, stronger. The speakers, the artists, the programs, the symposiums - they're all really incredible. One key aspect to this success is our research, and our research team is so strong, curatorially.

— **Tell me about other initiatives that you are either about to be involved in or are currently involved in.**

Outside the Dhaka Art Summit, one of the key things that we understood over the years, is that education is one of the most important things. So we started what we have called Samdani Seminars, which we host around the year. Inviting international artists and curators to come and work with local Bangladeshi artists. We also support a network of 12 artist led initiatives, where we support their programs and projects, we help them apply to international residencies and workshops.

— **What is your succession planning strategy? Are you looking at alternative funding models to ensure that it is sustained over generations?**

We haven't thought that far ahead, and we plan to take it ahead as long as we can. But it's not as if we are solely supporting this. We have many partners and supporters. We have the government's support, as they let us use a government building free of any rental cost. We also have a lot of international partners who support projects that

allow us to further extend how we engage with the world beyond Bangladesh, and how Bangladesh and its art scene engages with the rest of the world. This year we have the Getty Foundation supporting the Summit via a program connecting emerging art historians across Africa South and Southeast Asia via a collaboration with Cornell University and the Asia Art Archive. Art galleries are also supporting us to produce and exhibit ambitious works by their artists, and private patrons and arts councils from Africa, North America, Europe, Oceania, and Latin America have also supported artists from their regions to come to Bangladesh. So through our own contribution together with strong collaborations and partnerships, the longevity of the Dhaka Art Summit will be sustained.

— So what is your next venture?

We're opening a new permanent space, which is in the north eastern part of Bangladesh. We are currently building a sculpture park and an art center, which will be open to the public. The art center which will host parts of the Samdani Collection and we'll have a residency space where we will organise exchange programs. This space and model will be completely different to the Dhaka Art Summit. It will be a start of a new and different journey.

Nadia Samdani

Lives in Dhaka



Nadia Samdani is the Co-Founder and President of the Samdani Art Foundation and Director of the Dhaka Art Summit. In 2011, with husband Rajeeb Samdani, she established the Samdani Art Foundation to support the work of Bangladesh and South Asia's contemporary artists and architects and increase their exposure. As part of this initiative, she founded the Dhaka Art Summit. Nadia is a member of Tate's South Asia Acquisitions Committee, Tate's International Council, Art Dubai's Advisory Council and Alserkal Avenue's Programming Committee, and is one of the founding members of The Harvard University Lakshmi Mittal South Asia Institute's Arts Advisory Council. In 2017, with her husband Rajeeb, she was the first South Asian arts patron to receive the prestigious Montblanc de la Culture Arts Patronage Award.

A second-generation collector, Nadia began her own collection at the age of 22. She collects both Bangladeshi and international art, reflecting her experience as both a proud Bangladeshi and a global citizen. She has written about collecting for Art Asia Pacific and Live Mint, and has been a guest speaker at art fairs and institutions including University of California, Berkeley and Royal Ontario Museum, Toronto. Works from the Samdanis' collection have been lent to institutions and festivals including: Tate, London (2019); Metropolitan Museum of Art, New York (2019); Para Site, Hong Kong (2018); Museum of Modern Art, Warsaw (2018); documenta14, Kassel and Athens, (2017); Shanghai Biennale (2017); Office for Contemporary Art Norway, Oslo (2016); Centre Pompidou, Paris (2015); Kunstsammlung Nordrhein, Düsseldorf (2015); Gwangju Biennale (2014); and Kochi-Muziris Biennale (2014).

Building a New Eco-System in Bangladesh

Exhibiting Bangladeshi artists

SAF supports the exhibition and co-production of works by Bangladeshi artists in the cases where institutions have meaningfully engaged with Bangladesh in their research about South Asia. Some specific examples include the 11th Shanghai Biennale curated by Raqs Media Collective, Naeem Mohaiemen: Prisoners of Shothik Itihash curated by Adam Szymczyk at the Kunsthalle Basel in 2014, All the World's Futures: The 56th Venice Biennale curated by Okwui Enwezor in 2015, Speak Lokal at the Kunsthalle Zürich curated by Daniel Baumann in 2016, Beautiful world, where are you? Liverpool Biennial curated by Kitty Scott and Sally Tallant in 2018, Reetu Sattar at the Museum of Modern Art (MoMA) in New York curated by Stuart Comer in 2020.

DAS Research Fellows Programme

Supports and facilitates artistic research in Bangladesh throughout the year.

Bi-annual Samdani Art Award

Organised in partnership with the Delfina Foundation, has created an internationally recognised platform to showcase and produce new work by young Bangladeshi artists to an international audience at the Dhaka Art Summit.

Samdani Art Foundation

Dhaka Art Summit

Bi-annual Dhaka Art Summit (DAS) was founded in 2012. A non-commercial research and exhibition platform for art and architecture related to South Asia.

Samdani Artist-Led Initiatives Forum

SAF's newest programme, the Samdani Artist-Led Initiatives Forum, recognises the importance of Bangladesh's independently established and self-funded art initiatives. Supporting these initiatives' ongoing efforts, the Forum will help each to continue their work locally while building their profile internationally through SAF's network. The Samdani Art Foundation will also support exhibitions of these artist groups in Dhaka.

SAF's Collection

SAF's collection has around 2,000 works of modern and contemporary art. Works from the collection are regularly lent to institutions and festivals around the globe as part of SAF's commitment to increasing international engagement with Bangladeshi and South Asian artists. A permanent home for the collection is currently in development: Srihatta – Samdani Art Centre and Sculpture Park will open in 2021, designed by Dhaka-based, Aga Khan Award for Architecture-winning architect, Kashef Mahboob Chowdhury.

St+Art India Foundation

Established: 2014

Location: New Delhi, India

Website: www.st-artindia.org

St+Art India Foundation was formed in 2014 as the outcome of its 5 co-founders' shared vision of making art in India more democratic. Coming from diverse backgrounds, the founders met under the vision of creating an alternative avenue for the cultural offering of the country. Since then the Foundation has been working in more than 10 different cities in India, fostering Urban Art through diverse projects ranging from permanent Art Districts to temporary experiential exhibitions, and community-based projects to large-scale installations.

Interview with Hanif Kureshi, Giulia Ambrogi and Arjun Bahl, three of the five Co-Founders

— St+Art Foundation was setup in 2014, tell us about how the idea came about.

(HK) The idea behind St+Art was to set up an organisation which works towards positive causes through the medium of art. Indian cities are growing rapidly at an unseen rate and need relief and humanization through art. In 2014, we started the first Urban Art Festival in the country where a group of Indian and international artists spread their works across an urban village in Delhi called Shahpur Jat. The organic and integrated month-long process of the festival transformed the central but marginalized village into a destination to discover and was also accompanied by two large interventions on government buildings that roused citizens' interest and resonated with the most diverse audiences. Immediately, street art took a different path in India when compared to Western countries as it worked with several stakeholders, including government bodies, to implement place-making strategies and community-based projects. The first festival helped us realize the massive potential and ramifications of such interventions in growing Indian cities and affirmed our belief to take it to the rest of the country.

— **Tell us about the initial St+Art ‘model’ and how this has changed/ evolved over the last 5 years.**

(HK) The idea of street art is still fairly recent in India. Back in 2014, it was difficult to explain what street art is. We started with Shahpur Jat - an urban village located in the south of Delhi. Initially, we sought permissions by knocking on doors of individual houses, and painted a few walls; later we added a few more murals in two densely populated urban villages also in South Delhi - Hauz Khas and Khirki. After our intervention, these areas got a lot more attention. However, this recognition was accompanied by the process of gentrification, with more commercial ventures being set up in these villages and an increase in rent prices.

After seeing this phenomenon take place so quickly, we decided to mostly work on properties that belong to the government. Aside from several iconic buildings in Delhi and Mumbai, we started working towards the Lodhi Colony project which became India’s first public art district. This Government Officers and Staff Residential Colony - pedestrian friendly (rare quality in the city of Delhi) and with large facades, showed us the way ahead for our approach to Urban Art in Indian cities.

To create accessible and vibrant hubs for contemporary art which were embedded in the fabric of our cities became one of our mandates. The idea is to create democratic, open-air art galleries while activating new areas of interest in the Indian megalopolis. Now we have opened 6 art districts in the country which feature not only murals but have also come alive through community-based projects, temporary installations, music and dance performances and more.

— **Now there is a lot of focus on ‘smart cities’ in India. What role does culture have in this strategy? Or should have? What role does the Foundation play in this domain?**

(GA) As cities in India grow at a rapidly fast pace due to inland migration from rural areas, there is a huge need to look at how to make them more sustainable at many levels. While on the one hand this involves providing better services such as public transportation and more access to data, on the other hand we need to look at the idea of what a public space is and how it helps in building a shared and sustainable system of living.

The concept of smart city is nascent in the country and its current model still resonates the European one, which is a problem because this often doesn’t fit into the local context - both on a basic functional level, and on a cultural level.

The country’s DNA has had art infused in its public spaces for centuries, but this key feature has largely disappeared in the context of big cities today. ‘Gond’, ‘Worli’, miniature but also hand-painted signs have shaped the visual landscape of India for the longest time, which is why citizens immediately connect with them. With inland migration

St+Art India Foundation's Art Districts



Images:

New Delhi: *Murals Shoe* (left) and *Nevercrew* (right). Photo by Akshat Nauriyal.

Mumbai: *ME/WE* (2020) by Aravani Art Project. Photo by Pranav Gohil.

Goa: *Time Fades* (2018) by Daku. Photo by Pranav Gohil.

Hyderabad: *Swathi and Vijay* (2018) in the Pink Lane of Maqta Art District. Photo by Pranav Gohil.

Chennai: *Harbouring Hope* (2020) by Kashmira Sarode. Photo by Pranav Gohel.

All courtesy of St+Art India Foundation

on the rise, a majority of people move from vibrant and colorful towns to the dullness of the megalopolis. This migration doesn't entail a mere transition in aesthetics but can also be read to have deeper consequences related to a lack of identity and sense of belonging. Therefore, we feel that a city cannot just be functional, it should also be 'valuable' in its identity and the role that arts can play in that is crucial.

Addressing this situation, we try to read the fabric of the cities we work in to select meaningful areas. There, through site-specific interventions we curate diverse projects by responding to local narratives and traditions – also in terms of art and crafts – but in a contemporary way. This approach leads to urban regeneration, creation of shared and shareable public spaces, sense of belonging and pride, education and awareness towards the city and its traditions. Furthermore, the curation and the very fact of being in open spaces, bridges gaps amongst people from the most different social statuses and ages. Our 'art district' projects across the country have gotten under the radar of the government who have been increasingly recognizing their strategic value on multiple levels, including within the scheme of the "smart city mission".

— **Talk us through your key projects and some of the key outcomes and learnings from these.**

(GA) So far, we have worked in 11 cities across India, expanding our work in multiple directions and projects. Key ones have been the permanent art districts and the experiential exhibitions – two formats both of which took shape in 2016.

Lodhi - in Delhi - was the first Art District. It was a very long process as it took more than a year to get the government's permission to intervene there. The first phase of the project saw the creation of 25 murals. Soon, the Lodi Art District became a popular destination for locals and also for tourists, particularly appealing to the young generation. The second phase of the art district took place in 2019 when other 20 murals got added as community projects and dance and music performances also animated the streets. Through deep surveys and research, we collected data from the community which shaped our collateral programming for the year, as well as quite a few artworks. The 2019 Lodhi Art Festival culminated in a community showcase with the outcomes of all collateral programming on display.

This project helped us generate a new understanding and awareness amongst stakeholders from the government, highlighting the importance of humanizing fast-growing cities - in other words, not only making them functional, but also making them a desirable place to live and work in by creating a sense of belonging.

After Lodhi, we have created more art districts across India: Mahim (E) in Mumbai, Maqtha in Hyderabad, Panjim in Goa, Kannagi in Chennai, and Ukkadam in Coimbatore.

The way in which we select an area for an art district, and the curation of artworks respectively, is different every time as it attempts to connect with the specific fabric of each city and its diverse dynamics and narratives. Therefore, while Lodi - being in the center of the capital, hosts the most diverse genres of Urban Art and most diverse themes, Mahim in Mumbai celebrates the "everyday" man.



Image: *We Are All Equal* (2017) by Eduardo Kobra. Photo by Akshat Nauriyal
A mural of Mahatma Gandhi at Churchgate Station in Mumbai.
Courtesy of St+Art India Foundation

Mahim is located in an area called Dharavi - the largest slum in Asia. One of its many nicknames is “the poor-rich slum” as the inhabitants there have made Dharavi the center of production of numerous goods in a small scale factory system. The people are the strength of the area and the backbone of the city. The artworks in Mahim (E) highlight its residents’ resilience of working 24/7 in very harsh conditions, while bringing forward unique skill sets and a unique system of community living.

The area is currently under threat from real-estate development, due to a lack of available land in one of the most expensive cities in the world. However, at the same time, it’s a place considered unsafe and dirty by Mumbai’s citizens, even as its streets are crowded by spectators enchanted by the “slum tourism” narrative promoted by foreign agencies.

Our mission was therefore to create a project that on the one hand celebrates the people of Dharavi, while on the other tries to show its uniqueness beyond stereotypes or prejudices.

This approach has also informed some of our other projects, including the Sassoon Dock Art Project – an experiential exhibition in Mumbai. In 2017, we collaborated with Mumbai Port Trust to “unlock” Sassoon Dock. The Sassoon Docks have played an important role in Mumbai’s maritime history by establishing the city’s position in the flourishing cotton trade of the early 20th century. They were built on reclaimed land in 1875 and despite being nestled in the sylvan surroundings of Colaba, they were one of the busiest commercial wet docks on the western coast of India and situated at the heart of her textile industry. Currently the biggest wholesale fish market of the Maharashtra state, with its century and a half of history Sassoon Docks is an urban space full of meanings, seemingly forgotten both by time and the public.

In a unique collaboration with both private and public enterprises, cultural institutions and embassies, the project aimed at transforming a fishing waterfront into an experiential public art exhibition. Site-specific installations, murals, audio-visual experiences, screenings, curated walk-throughs, discussions and other cultural events over a period of 2 months attempted to help the public understand the significance of the space, in the context of time and the history of the city of Mumbai.

Here our key takeaway has been the understanding that cultural initiatives serve as driving forces for positive changes on urban, social and economic levels. Art in public spaces may be beautiful and needed, but public art is a motor for deeper changes to arise.

— **What is the funding/ business model for the Foundation? Has this changed?**

(AB) Our funding is mainly from non-profit organisations, cultural institutes and organisations like Asian Paints. It’s important for us to have partners who believe and share a common vision towards the development of urban and public art in India. As a policy, St+Art does not entertain any partnerships where there is no actual relevance or context with the particular project partner and the project itself. Now, with the opening of CSR Funding for public art projects, we are also working towards tapping CSR funds which are now available for organizations such as ours.

— How do you ensure financial sustainability? What are the key challenges?

(AB) St+Art has five work-in-progress art districts where we add artworks each year, along with several other projects annually happening all across the country. This system has sustained itself since 6 years thanks to a consolidated network of stakeholders, both on a national and city/state level. Asian Paints, State Administrations, Embassies and Institutes of Culture as well as patrons like Mrs Sangita and Tarini Jindal in Mumbai, Vijay Chorarie in Chennai have been our key long term partners. In addition, we have a collaborative platform which enables us to work with like minded NGOs and organizations in each of these 5 art districts across India.

Our key challenge is finding partnerships and aligning ourselves with patrons who understand that their contribution feeds a long-term vision and should be treated as cultural capital rather than a direct financial return. Our partnerships are built carefully and with detailed understanding that we don't indulge in any projects which are corporate marketing or branding exercises in the name of art.

The Co-Founders



Arjun Bahl – Director

Creative entrepreneur, who has worked closely and built successful businesses in the Events, Entertainment and Cultural Industry over the last 15 years. His in-depth knowledge of these industries allows him to have an informed and multi-disciplinary approach towards the projects he undertakes.

Giulia Ambrogi – Curator

Specialized in contemporary art and management of cultural heritage, she has been working in museums such as MAXXI and MACRO in Rome and on public art projects since 2007, both in India and Italy.

Hanif Kureshi – Artistic Director

360° creator and artist, he has been working for international advertising agencies and brands while showcasing his works across the world in venues such as the London Design Biennale, Venice Biennale, Centre Pompidou Paris, among many others.

Akshat Nauriyal – Content Director

New-media artist, filmmaker and musician, he has been working across a range of audio-visual mediums. In 2011 he founded Nowdelhi.tv, which is India's first web-based video documentary series to focus exclusively on emerging subcultures.

Thanish Thomas – Project Director

Avant-gardist in the field of media and communication for over a decade, he has been a trailblazer in the renowned news channel, NDTV. Amongst other tasks he has been instrumental in training batches, also as an endeavor to bridge the gap between Training and Production Floor.

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ArtTactic is a progressive art market analysis firm that offers dynamic and bespoke market intelligence, research and analytics on the fast-paced and ever-changing global art market. The company is a global market leader in producing research and intelligence reports and covers a wide range of global art markets and art industries.

ArtTactic, which was founded in 2001 by Anders Petterson, is the first art market research company to use crowd-sourcing as one of its main tools for collecting qualitative and quantitative data on the art market. From the outset, the goal was to build a global art market intelligence network of thousands of knowledgeable, experienced and talented individuals.

Since 2010 ArtTactic has worked with Deloitte to develop the Art & Finance industry, now a global Deloitte initiative. ArtTactic has been co-authoring the annual [Art & Finance Report](#), with the 6th edition published in October 2019.

ArtTactic is also the research partner and author of the [Hiscox Online Art Trade Report](#) - the next edition will be published in Spring 2020. As a result of the work in the art and technology space, ArtTactic has also provided research and market intelligence to both art tech start-ups and investors in this market.

ArtTactic has also worked on a number of private commissioned research projects linked to regional art markets in the Middle East and Asia.

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South Asia: Special Report
Art and Philanthropy
2020

