

India Foundation for the Arts (IFA)

- ✕ A nation-wide, independent, not-for-profit, grant-making and project implementation organisation that supports practice, research and education in the arts and culture across India
- ✕ Since 1996: 26 years, **734 projects**, 23+ languages, INR 343 Mill (USD 4.5 Mill)
- ✕ **50+** projects every year
- ✕ **7 Programmes and Initiatives** through the year:

Arts Research
Arts Education
Project 560

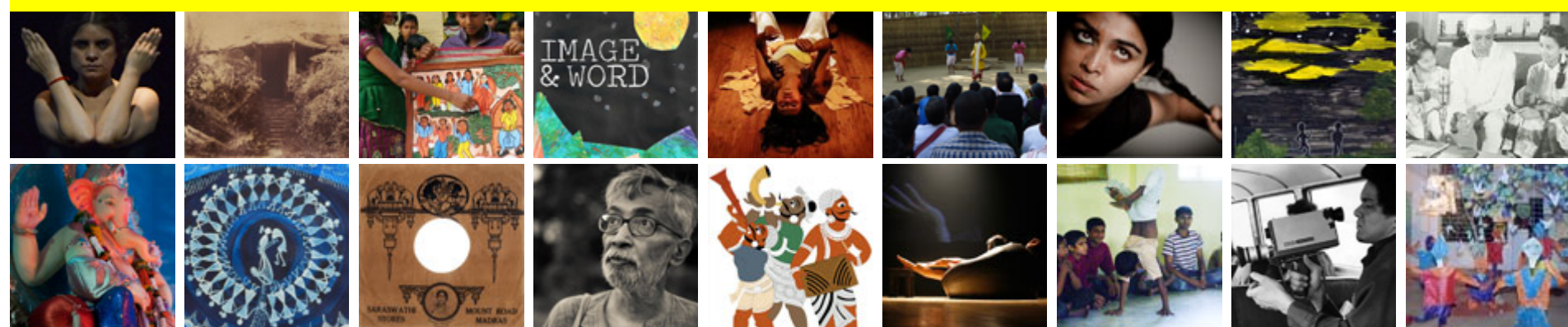
Arts Practice
Archives and Museums
IFA Archive

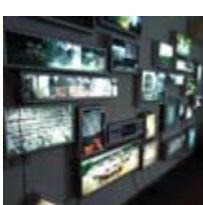


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Outcomes:

Films, publications, archives, exhibitions, websites, performances, installations, workshops, residencies, conferences, and more...





- ✕ **Belief:** Arts vital for a just world
- ✕ **Support:** Challenge dominant narratives
- ✕ **Address:** Gaps, Erasures and Silences
- ✕ **Role:** Facilitator, Catalyst, Provocateur
- ✕ **Encourage:** Explorations and Experiments



Kalam Patua, *Kalighat Painting*

Unsettling the Dust

India at the Edge

Practicing Resilience | Building Solidarities | Mobilising Resources

Beirut, May 2022

Significant Shifts in the Past Decade

1. Failure of Neoliberal Economics: Loss of jobs and livelihoods
2. Rise of the Fundamental Right: Constraints on Lives and Freedoms of 'Others'
3. Collusion of State and Market: Increasing Overlaps and Mutual Benefits
4. Instability of the Market: Fear of Financial Security
5. Polarisation of Rich and Poor: Increasing Levels of Anger and Mistrust
6. Polarisation of Ideologies: Shrinkage of Spaces for Debate and Dialogue
7. Strong Identity Politics: Congealing of the Communities and Fear of 'Others'
8. Lack on Consolidated Organised Political Opposition: Fragmented Regional Politics
9. **Rise of Dissent and Resistance: Emerging Voices from the Margins and Civil Society**
10. **Digital Ecology: Democratisation of Virtual Spaces**

During COVID-19....Masks on, Blindfolds off

No help from Government for Artists

1. The **huge inequalities** in the country are lying bare for all to see
2. The **systems** are **broken**; the **faith** in the **government** is an all time **low**
3. Big **business** does **not care**
4. The **environmental threats** are at an all time high
5. Our **citizens** have **great empathy** for each other and source of **deep power**

Our Needs

1. We need **solidarities** across inter sectoral people's movements
2. We need a **new politics**, and new ways of doing politics
3. We need **arts and artists** to be a strong part of imagining our futures

'WE' are all that **WE** have got



Practicing Resilience | Building Solidarities | Mobilising Resources

Some Stories...

Aravani Art Project, Bangalore



Trans-women and women
Arts Collective
Stigma and Discrimination
Cityscapes
Public Arts

Mural/ Theatre/ Music/ Photography
Income other than Sex Work and
Begging



Aravani Art Project, Bangalore

Resource Mobilisation

Grants

Arts Services

Donations from Individuals

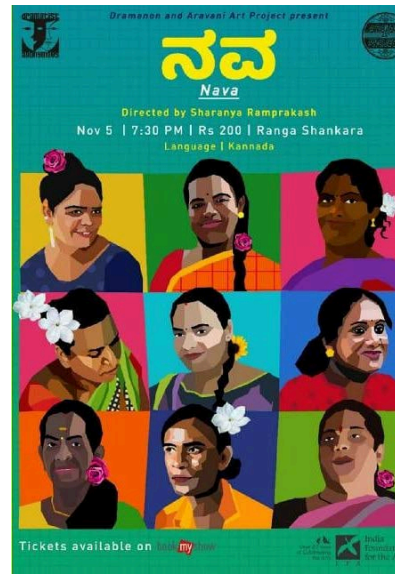
Selling of Artworks

In-kind support

Skills and Expertise

Media Visibility

Community Participation





TheatreDost, Mumbai

April to November 2021
Theatre People for Theatre People
Over 1000 theatre workers
Food, Medicines, Vaccines,
Alternate Jobs, Reskilling





TheatreDost, Mumbai

Resource Mobilisation

Individual and Organisation Support
In Kind Support from Theatre people
Audience support
Community Connections and Networks
Media Visibility

TheatreDost Stories

Gawali bhau migrated to Mumbai from his village in Solapur to work in a textile mill.

He loved folk theatre and Tamaasha, and became well-known as a comic actor.

He lost his job when the textile mill was shut down. He looked after a newspaper stall to earn a little money. He was paid 30 rupees a day.

In 2021 he was struck by paralysis. His medications are expensive and he finds it increasingly difficult to manage.

TheatreDost reached out to him, and now helps him cover the cost of his medications.

At 81, Gawali bhau is our most senior TheareDost!

theatredost@gmail.com



TheatreDost Stories

Madhuri* tai grew up in the heart of Mumbai's textile mill district watching music and dance rehearsals by cultural troupes, known as Kala Pathaks.

At ten, she began to learn Lavani from the legendary Maya Jadhav. A few years later she became well-known playing the lead in the super hit Loknatya, Gadhvacha Lagan.

Madhuri tai has travelled and performed widely. But over time lavani troupes have faced hard times and dwindling performances.

The pandemic seems to be the final blow. At 52, ill health has added to her anxiety.

TheatreDost reached out to Madhuri tai and helps her with medicines and basic essentials. "Support from my theatre community is very special," she says.

*name changed

theatredost@gmail.com



AU!

#ArtistsUnite For Democracy Against the Politics of Hate

४८॥४॥४॥ अ४४४॥ कलाकार एकजुट!
दलादल हटा! ARTISTS ४४४ UNITE!
सिद्धिदाता शरणागत! कलाकारों का
आवाज कीलेंगे!

Sign The Declaration!
artistsunite.in

March 3 and 4, 2019

Political Struggle

Civic Action

Collaboration Movement

Artists - 3000+

Multilingual - 11

Multidisciplinary - 13

Multicity - 10

Volunteers

Audiences - 35000+

Media - 60+

Creative Publicity - 74+



AU!

Artists Unite, Pan India

સર્જકો એકજુટ! કલાકાર એકજુટ!
दस्तावेज हैद! ARTISTS & UNITE!
सिद्धिदा एकजोति! கலைஞர்கள்
ஒருங்கிணைவு!

Sign The Declaration!
artistsunite.in



Resource Mobilisation

Individual Donations

In-kind support

Skills and Expertise

Networks Sharing

Media Visibility

Creation of Hubs

Artists, Activists, Academia, Lawyers...

Layered Collective Leadership



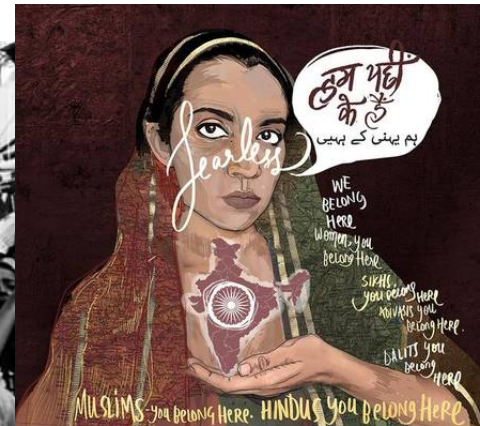
National Register of Citizens (NRC) Citizenship Amendment Act (CAA)



December
2019
to
March
2020



WE WILL NOT
SHOW PAPERS!



Disappearing Dialogues, Kolkata

East Kolkata Wetlands, 125 sq km, Ramsar site

Produce Food, Treat Sewage, Help Drainage

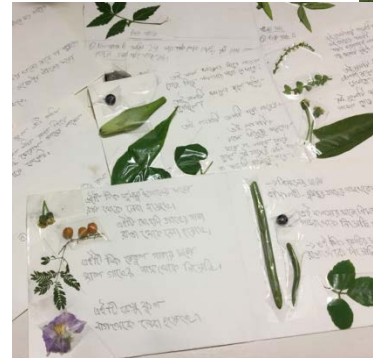
Bio Diverse Endangered Eco System

People and Nature

Youth Forum Explorers

Art and Ecology

Waste, Flora Fauna, Cultivation, Fisheries



Disappearing Dialogues, Kolkata

Resource Mobilisation

Small Grants

In-kind support

Skills and Expertise

Media Visibility

Community Participation

School Partnerships



Chitpur Local, Kolkata

Lost Glory/ Forgotten Memories

Diverse Class/ Religion/ Language

Community Arts Festival

Old Locality

Artisans and Craftmakers

Shops/ Police Station/Home/ School

Community Spaces



Chitpur Local, Kolkata

Resource Mobilisation

Small Grants

Individual Donations

Families of Neighbourhood

In-kind support

Skills and Expertise

Media Visibility

Multiple Stakeholders

Community Participation



Ten Common Features

1. **Relevant** to the contemporary concerns of humanity
2. **Innovative** support systems are non traditional and non market
3. **Crowdsourcing** of ideas, expertise and funds
4. **Solidarities** across disciplines and sectors
5. **Skills and Resources** complimenting across partners
6. **Networks** interconnected with diverse Audiences
7. **Alternative Media** both online and offline: Trolly Times
8. **Radical Leaderships**, a common's approach
9. **Community Participation** in planning, executive and as audience
10. **Leveraging Institutions which remain uncompromised**

IFA Listening Posts: 53 artists from across India

Zoom

Recording

Speaker View

1/2

1/2

ENG

16:39

Leave Meeting

Participants (Alt+U)

Chat

Share Screen

Record

Reactions

Mute

Stop Video

From zuleikhachaudhari to Everyone
Many thanks all - this was very useful. I have to leave now as well.

zuleikhachaudhari

Arundhati Ghosh

Darshana Davé

hansa

India Foundation For the Arts

Sadaf Raza

Sumana Chandrashekar

Avril U

Raju Hittalamani

Nikita Teresa

Krishna ಕೃಷ್ಣ ಮೂರ್ತಿ

Mangala Nagaraj Rao

Rahul Gudipudi

madhura

Masoom Parmar

Miti Desai

poornimasukumar

Shruthi V

Sumona

sunilshanbag

Ruhi Jhunjhunwala

sammitha

Devika Sundar

Abul Kalam Azad

Concerns of Arts and Culture Folks

Financial

- Threat of losing incomes, employment and livelihoods - partial or complete - short term and long term - traditional and contemporary forms - rural and urban areas
- Persons with disabilities or compromised immunity are likely to be further marginalised

Work

- Given that the possibilities of ensemble work and audience / artist assembly look bleak, how artists create work, reach their audiences, and what spaces they showcase are worrying
- The over-digitalising of arts may be detrimental to the aesthetics of particular artistic practices/ forms and also brings into question their online / on-screen sustainability

Online

- Online medium and technological gadgets are accessible to an elitist section of society only
- Existing applications and digital platforms are not conducive to sharing or teaching all art forms. While they might partially work on some cases such as music, they are inadequate for forms such as theatre or dance that involve much physicality and in some cases working together

Support

- Shifts in individual and collective priorities in the society. From small families to large corporate houses, funding for the arts received severe blow
- The arts community itself is feeling isolated with no collective voice
- No support announced by government
- Totally uncertain tomorrow



Suggestions from Arts and Culture Folks

Funding

- Multi disciplinary projects through collaborations
- Work that takes into account questions of sustenance and survival within the ecology
- Curating young artists and providing monthly stipends
- Marginalised artists who fall outside the digital footprint
- Smaller grants to more artists
- Reframing funding programmes across grant making organisations

Online Platforms

- Share resources in the arts should be built for online audiences, networking and building collaborations
- Arts integrated pedagogies for school education
- Building master classes for teaching the different arts
- Generate ways to build revenue opportunities from online arts where artists share their work
- Skill-building workshops around using and monetising the arts through digital technology

Others

- Redressal of issues in the arts ecology like systemic and structures inequalities and injustices
- Surveys for rural artists in need and creating databases of those unconnected to digital technology
- IFA becoming a bridge for the arts and a representative for artists to connect, work and lobby with governments, insurance companies, audiences, arts lovers and donors, learners of the art and social change makers.

*In Lidda, in Ramla, in the Galilee,
we shall remain
like a wall upon your chest,
and in your throat
like a shard of glass,
a cactus thorn,
and in your eyes
a sandstorm.*

*Here we shall stay,
sing our songs,
take to the angry streets,
fill prisons with dignity.
we shall remain,
guard the shade of the fig and olive
trees,
ferment rebellion in our children
as yeast in the dough*

Taufiq Ziad, Palestine

*I am grass
I will grow over all your wily deceitful acts*

*Throw a bomb if you want on the university
Raize the hostel to the ground
Burn down our huts if you so desire*

*What will you do with me?
I am grass
I will grow on everything*

*Destroy Banga
Erase Sangrur
Ground to dust the district of Ludhiana
The greenery will do its own work
Two years...ten years later
Passengers will again ask a bus conductor
Where is this place
I have to go to Barnala
Where there is a forest of green grass*

*I am grass, I will do my own work
I will grow over all your wily deceitful acts*

Pash, India



Taha Ahmed, *Swan Song of the Badlas*