



Telephone : 044 - 28889333, 28415702
E-Mail : investor@iobnet.co.in

इण्डियन ऑवरसीज़ बँक

केन्द्रीय कार्यालय- पोस्ट बॉक्स सं 3765, 763 अण्णा सालै, चेन्नै 600 002

Indian Overseas Bank

Central Office: P.B. No.: 3765, 763 Anna Salai, Chennai 600 002

Investor Relations Cell

IRC/ 423 /2023-24

13.05.2023

The General Manager,
Department of Corporate Services
BSE Limited
Floor 1, P.J. Towers , Dalal Street
Mumbai 400 001

The Vice President
National Stock Exchange Ltd
"Exchange Plaza", C-1 Block G
Bandra-Kurla Complex, Bandra (E)
Mumbai – 400 051

Dear Sir/Madam,

Newspaper Publication
Financial Results for the Quarter/Year ended 31.03.2023

We refer our letter no. IRC/407/2022-23 dated 04.05.2023 intimating about the Meeting of the Board of Directors of the Bank for considering the Audited Financial Results of the Bank for the Quarter/ Year ended 31st March 2023.

In this regard, we have published Financial Results in three Newspapers viz. Dinamani(Tamil), Business Standard(Hindi and English) on 13.05.2023 for the information of our shareholders. We enclose newspaper publication of Financial Results.

Please take the same on record.

Yours faithfully,

S Nandakumaran
DGM & Company Secretary



Beyond Tagore: Santiniketan's long wait for Unesco tag

The narrative tends to veer towards Tagore and intangible wealth, while the criteria focuses on tangible elements



ISHITA AYAN DUTT
Kolkata, 12 May

The International Council on Monuments and Sites, a Unesco advisory body, has recommended that Santiniketan be included in the list of World Heritage Sites. It's now for committee members of different countries to accept the recommendation at a meeting to be held in Riyadh, Saudi Arabia, in September.

The idea of Santiniketan as a world heritage site has been in the making for more than a decade. The nomination dossier was first prepared in 2009 by conservation architects Abha Narain Lambah and Manish Chakraborty for the Archaeological Survey of India (ASI). But for various reasons it did not move forward. In 2021, the ASI appointed Lambah to prepare and update the dossier.

The big challenge for Santiniketan was that the narrative spontaneously veers towards Rabindranath Tagore, whose vision was

what turned it into a hub of creativity. The world heritage site status, however, has a defined set of criteria, which is not about personality and intangibles.

"Santiniketan was unique and somewhat challenging as a Unesco dossier because, apart from the overarching narrative of Tagore as a visionary artist and thinker, under the Unesco format, we had to argue on the cultural criteria of tangible elements," Lambah says.

"We were thus to demonstrate convincingly that Santiniketan as a cultural property has tangible aspects of architecture, landscape, built form and monumental art, which is the requirement for a world heritage site," she explains.

The justification for Santiniketan, therefore, rests on the tangible parts – from the indigenous materials to the architecture.

In the early 20th century, India was under the yoke of colonialism, and Santiniketan heralded a break from colonial revivalist architecture to forge a new

modernity, which was not looking to the West but forwards, exploring indigenous materials and techniques, delving into India's rich past and absorbing influences from the East to create a pan-Asian modernity," Lambah says.

In the expression of Santiniketan, there are influences of interchange with Japanese, Chinese, Buddhist architecture, she says. "In turn, you see Santiniketan influencing the architecture of Sri Lanka."

The interplay of built and open landscape merges into one here.

"Then there is the overlay of the works of Nandalal Bose (one of the pioneers of modern Indian art) and Rabindranath Tagore (master sculptor and painter). It was a new identity for Indian architecture," Lambah says.

Santiniketan doesn't fit into one box – it wasn't meant to. "A unique idea of an alternative education was established there," Uma Dasgupta, historian and Tagore biographer, says. "Both Rabindra-

nath Tagore and Gandhi believed that the majority of India's population lived in the villages and unless there was an education system that they could respond to, it would be meaningless."

Rabindranath had the good fortune of having a place that his father, Debendranath, founded in rural Bengal as an ashram in the 1860s. Debendranath established the Santiniketan Trust, a deed provided for a school and a fair (Poush Mela), Dasgupta says.

With his experimental idea of an open-air education system and centre of creativity, Rabindranath made it famous, and Santiniketan went on to inspire generations. It has gone on to become a university town with the birth of Visva-Bharati University.

Tapati Guha-Thakurta, former director and honorary professor, Centre for Studies in Social Sciences Calcutta, points out that Kali Bhavan, set up in 1920 and led by Nandalal Bose, served as a centre of a new artistic modernism in India right through the years of independence. "It broke away from the Bengal school of art and established a new visual language, which looked to the 'East rather than the West,'" she says.

Boose went on to become Gandhi's chosen painter for the pavilions of the Indian National Congress sessions in Lucknow, Faizpur and Haripura in 1936, '37 & '38, respectively. He and his team were later invited by Nehru to illustrate the Preamble to the Constitution of India, Guha-Thakurta adds.

Boose was also a student of Ray's teacher at Kali Bhavan in 1940.

City-bred and all of 20, Ray wasn't particularly keen on going to Santiniketan but it opened his eyes, says Sandip Ray, filmmaker and Satyajit Ray's son. "He often said that *Pather Panchali* would not have been made without his stint in Santiniketan, which exposed him to rural Bengal."

About 150 km north of Kolkata, Santiniketan – the seat of art, culture and new-fangled education – was a way of life.

In recent times, the Visva-Bharati, which became a central university in 1951, has been mired in controversies.

The present-day Santiniketan no longer resembles the dream Tagore had," says Guha-Thakurta. "The Unesco recognition will be a tribute to the international and national stature the place once enjoyed and a call to restore it to that eminence."

Around 750 km from Santiniketan is the sprawling city of Mumbai.

It is here that the story of what happened in 2020, before Covid-19

dramatically changed the nature of teaching and learning, Rajadhyaksha writes. "Mainly they [the students] were protesting the introduction of several individuals to the Institute's Governing Council whose only qualification to govern India's premier film school seemed to be their aligned affiliation with the ruling Bharatiya Janata Party and its allied formations."

Gajendra Chauhan, known for playing Yudhishtir in DR Chopra's television epic *Mahabharat* before he joined the BJP and worked as their national convener for culture, was named chairman of FTII's Governing Council. Other nominees were Narendra Pathak, president of the Maharastra wing of Akhil Bharatiya Vidyarthi Parishad; Shalesh Gupta, who directed the film *Shatru Modhi Ki*; and filmmaker Anugra Ghosh of *Ram Mandir: Adalat aur Aastha* and *Shri Narendra Modi: Gath*.

The dissident lens

A historian offers an immersive experience in tracing the history of protest at FTII, Pune

CHINTAN GIRISH MODI

Film historian Ashish Rajadhyaksha's new book *John-Ghatak-Tarkovsky: Citizens, Filmmakers, Hackers* traces the history of protest at the Film and Television Institute of India (FTII), Pune, using the student strike in June 2018 as a starting point for his scholarly enquiry. In addition to the immediate triggers for discontent, the author also investigates the subversive potential of cinema to analyse, question and threaten the authority of the state.

It is published as a collaboration between the Sher-Gil Sundaram Arts Foundation and Tulika Books. The Centre for the Study of Culture and Society supported the research.

Following an introduction written by Rajadhyaksha and the foreword by filmmaker Saeed Akhtar Mirza, this book has nine chapters. Each chapter is poetic and political: The Campus in Expanded Cinema; Revisiting the *Regisseur*; Collective Acts and Lumpen Students; Celluloid Spectres; Freedom and Dread; The Macabre Spectacle; The Hollow Centric; Grotesque Bodies; The Totalitarian Pleasure Garden.

To refresh our memory of what happened in 2018, before Covid-19 drastically changed the nature of teaching and learning, Rajadhyaksha writes. "Mainly they [the students] were protesting the introduction of several individuals to the Institute's Governing Council whose only qualification to govern India's premier film school seemed to be their aligned affiliation with the ruling Bharatiya Janata Party and its allied formations."

Gajendra Chauhan, known for playing Yudhishtir in DR Chopra's television epic *Mahabharat* before he joined the BJP and worked as their national convener for culture, was named chairman of FTII's Governing Council. Other nominees were Narendra Pathak, president of the Maharastra wing of Akhil Bharatiya Vidyarthi Parishad; Shalesh Gupta, who directed the film *Shatru Modhi Ki*; and filmmaker Anugra Ghosh of *Ram Mandir: Adalat aur Aastha* and *Shri Narendra Modi: Gath*.

Asamanya Netruvna Ki fame.

Why was this unacceptable to the students at FTII? How did they mobilise against political interference? What made them find common cause with students protesting at Jadavpur University, Jawaharlal Nehru University, and University of Hyderabad?

The book explores these questions through interviews with those students and with FTII alumni who took part in the protests directly or from a distance. The book also draws upon sources such as news reports, video footage, blogs, social media posts,

minutes of meetings, posters, official documents, and records from the FTII students' Association's email account.

It offers an immersive reading experience best characterised as polyphonic and post-modern. Rajadhyaksha's text is accompanied by screenshots from student diploma films, campaign posters, maps, photographs of official communication locked away in files, and QR codes that can be scanned to read, watch and listen to various kinds of source material. Clearly, it deserves thoughtful engagement.

In fact, the title of the book comes from a protest banner with the line "John, Ghatak Tarkovsky / We Shall Fight". We Shall Win" inscribed on it. It refers to filmmakers John Abraham (not to be confused with the actor), Ritwik Ghatak, and Andrei Tarkovsky. Mirza calls them "iconoclasts... from the past who were free spirits, and they could not be regulated". No wonder that they are rolemodels for protesting students.

Beyond "the fight for academic autonomy that directly took on India's central government" in the form of a strike that went on for 139 days in 2015, Rajadhyaksha is interested in and are on short-term contracts?

The book grapples with these

questions in depth, and will hopefully inspire younger scholars to undertake studies of other educational institutions in India in a rigorous manner. After all, the crackdown on freedom of speech is everywhere, or any kind of political interference, is not limited to the FTII. What kind of learning can take place in environments that are filled with fear, where questioning is shut down and dissent is routinely crushed?

CARE Ratings Limited

CIN: L57190MH1993PLC0071991
Reg Office: Godrej Coliseum, 4th Floor, Somaiya Hospital Road, Off Eastern Express Highway, Sion (East), Mumbai, Maharashtra, 400022. Tel No.: 022-67543456
Email: investor.relations@careedge.in; Website: www.careedge.in

EXTRACT OF STATEMENT OF AUDITED CONSOLIDATED FINANCIAL RESULTS FOR THE QUARTER AND YEAR ENDED MARCH 31, 2023

Sr. No.	Particulars	CONSOLIDATED		
		Quarter Ended 31-03-2023	31-03-2022	Year Ended 31-03-2023
1	Total Income from Operations	7,511.00	6,588.13	27,899.30
2	Net Profit / (Loss) for the period (before Tax, Exceptional and/or Extraordinary Items)	3,408.73	2,739.48	12,574.65
3	Net Profit / (Loss) for the period before tax (after Exceptional and/or Extraordinary Items)	3,408.73	2,739.48	12,574.65
4	Net Profit / (Loss) for the period after tax (after Exceptional and/or Extraordinary Items)	2,015.26	2,330.93	8,545.80
5	Total Comprehensive Income for the period (Comparing Profit / (Loss) for the period (after tax) and Other Comprehensive Income (after tax))	2,022.97	3,175.84	8,460.50
6	Equity Share Capital (Face value: ₹ 1/- per share)	2,670.05	2,864.65	2,970.05
7	Reserves (excluding Revaluation Reserve) as shown in the Audited Balance Sheet of the previous year			64,250.74
8	Earnings Per Share (of ₹ 1/- each) (for continuing and discontinued operations) -			61,784.81
9	Basic	6.60	7.72	28.17
10	Diluted	6.60	7.88	28.17

Extract of Statement of Standalone Audited Financial Results for the Quarter And Year Ended March 31, 2023

Sr. No.	Particulars	STANDALONE		
		Quarter Ended 31-03-2023	31-03-2022	Year Ended 31-03-2023
1	Total Income from Operations	6,805.38	5,954.47	24,883.91
2	Profit before Tax	3,515.18	3,417.93	13,813.85
3	Profit after Tax	2,585.58	2,891.78	10,380.19

Note: 1. The above is an extract of the detailed format of Quarterly and year ended Audited Financial Results (Standalone & Consolidated) filed with the Stock Exchanges under Regulation 33 of the SEBI (Listing Obligations and Disclosure Requirements) Regulations, 2015. The full format of the Quarterly and year ended Audited Financial Results (Standalone & Consolidated) and respective Audit Reports are available on the website of the Stock Exchange (www.careedge.in). 2. The Board of Directors of the Company has recommended final dividend of ₹ 7/- per share and Special dividend of ₹ 8/- per share to mark the completion of 30 years of operations of the company. The company had earlier paid ₹ 10/- per share as interim dividend in Q3 FY23. Accordingly, the total dividend for FY23 shall be ₹ 25/- per share. 3. The above results have been reviewed and recommended by the Audit Committee and approved by the Board of Directors at their meetings held on May 11, 2023 as per Regulation 33 of SEBI (Listing Obligations and Disclosure Requirements) Regulations, 2015 and have been subjected to audit by the statutory auditors of the Company.

For and behalf of the Board of Directors
CARE Ratings Limited
Smt.
Mehul Pandya
Chief Executive Officer and Managing Director
DIN No.: 07610232

75
Azadi Ka
Amrit Mahotsav



इण्डियन ओवरसीज़ बैंक
Indian Overseas Bank
आपकी प्रगति का सच्चा साथी
Good people to Grow with

G20
मेरी 2023 इंडिया
सामूहिक सुधार
GROW EARTH • GROW FAMILY • GROW FUTURE

AUDITED FINANCIAL RESULTS FOR THE QUARTER / YEAR ENDED 31ST MARCH 2023

S No.	Particulars	Standalone				Consolidated			
		Quarter Ended 31-03-2023	Quarter Ended 31-12-2022	Quarter Ended 31-03-2022	Year Ended 31-03-2023	Year Ended 31-03-2022	Quarter Ended 31-12-2022	Quarter Ended 31-03-2023	Year Ended 31-03-2023
1	Total Income from operations (Net)	6,62,242	6,00,601	5,71,868	23,50,908	21,63,289	6,63,057	6,00,807	5,72,059
2	Net Profit/(Loss) for the period (before Tax, Exceptional and/or Extraordinary Items)	88,588	56,044	60,019	2,34,825	1,77,906	89,135	56,027	59,976
3	Net Profit/(Loss) for the period before Tax (after Exceptional and/or Extraordinary Items)	88,588	56,044	60,019	2,34,825	1,77,906	65,563	55,505	55,178
4	Net Profit/(Loss) for the period after Tax (after Exceptional and/or Extraordinary Items)	65,007	55,520	55,238	2,09,879	1,76,954	65,563	55,505	55,178
5	Total Comprehensive Income for the period (Comparing Profit/(Loss) for the period (after tax) and Other Comprehensive Income (after tax))								
6	Paid-in Equity Share Capital	18,90,241	18,90,241	18,90,241	18,90,241	18,90,241	18,90,241	18,90,241	18,90,241
7	Reserves (excluding Revaluation Reserves)	8,55,790	8,55,790	8,55,790	8,55,790	8,55,790	8,55,790	8,55,790	8,55,790
8	Securities Premium Account								
9	Networth	14,64,349	13,74,614	12,35,611	14,64,349	12,35,611	8,55,790	8,55,790	8,55,790
10	Paid Up Debt Capital / Outstanding Debt								
11	Outstanding Redeemable Preference Shares								
12	Debt Equity Ratio (Excluding Revaluation Reserve & Intangible Assets) (in times)	0.97	0.97	0.69	0.82	0.68			
13	Earnings Per Share (of ₹ 1/- each) (for continuing and discontinued operations)								
14	1. Basic	0.34	0.29	0.29	1.15	0.92			
15	2. Diluted	0.34	0.29	0.29	1.15	0.92			
16	Capital Redemption Reserve								
17	Debenture Redemption Reserve								

Date: 12.05.2023	(SANJAY VINAYAK MUDALIAR) EXECUTIVE DIRECTOR	(S SRIMATHY) EXECUTIVE DIRECTOR	(AJAY KUMAR SRIVASTAVA) MANAGING DIRECTOR & CEO
Place: Chennai			

CURRENT ACCOUNT - GOLD, DIAMOND, PLATINUM PLUS
Open Current Account with IOB & Explore the features Beyond Expectations

Central Office: 763, Anna Salai, Chennai - 600 002

SCANN ABOVE TO KNOW MORE

