

SMART CITIES, ART CITIES

A Summit for Building Creative Industries in India



Saturday, 11th August 2018 | Essar House | Mumbai



CONFERENCE REPORT

**Smart Cities, Art Cities:
A Summit for Building Creative Industries in India**

|
**Presented by Federation of Indian Chambers of Commerce and
Industry (FICCI) Creative Industries Division**

**&
Avid Learning**

|
Saturday 11th August 2018

|
Essar House, Mahalaxmi, Mumbai

Foreword



Indian arts and cultural space has developed significantly over the last years. The interest of the public has grown, with a rising number of cultural initiatives like art festivals, exhibitions and biennales. This is the need of hour. Private players and the government should continue to work together to scale this initiative that would result in creating many more employment and businesses. Smart Cities, Art Cities will work as an apt forum for reflecting on and exploring the varied opportunities in arts and culture to enable this.

Dilip Chenoy, *Secretary General, Federation of Indian Chambers of Commerce and Industry*



It is imperative to explore the synergy between heritage, art, culture within the context of our burgeoning cities and the needs of its citizens to live a balanced life and find opportunity to explore and maximise their talent.

Sanjoy K Roy, *Managing Director, Teamwork Arts, Co-Chair FICCI Art and Culture Division*



At Avid we always strive to push the conversation further and we are proud to partner with FICCI to present their foray conference in Mumbai. We need to draw our attention to good governance for the arts and through this conference, we hope to open dialogue and affect change on cultural policy, education systems and infrastructure development for the creative sector.

Asad Lalljee, *CEO, Avid Learning, SVP Essar Group, and Curator, Royal Opera House, Mumbai.*



Table of Contents

FOREWORD	3
TABLE OF CONTENTS	4
INTRODUCTION & OVERVIEW	5
BUILDING AN EFFECTIVE CULTURAL NETWORK	7
INAUGURAL REMARKS AND KEYNOTE	10
PANEL 1 PRACTITIONERS, THOUGHT LEADERS AND INFLUENCERS	14
PANEL 2 CREATING CULTURAL CAPITAL	19
CASE STUDY I: JAIPUR AND THE REVIVAL OF THE ARTS	25
CASE STUDY II: ST+ART ART'S ROLE IN PROMULGATING STREET ART IN INDIA	29
PANEL 3 THE ECOSYSTEM EDUCATION + INFRASTRUCTURE	33
PANEL 4 JUGAAD: CHALLENGES AND TROUBLESHOOTING	38
KEY INSIGHTS	43
ACTIONABLE NEXT STEPS	48
ACKNOWLEDGMENTS	50

Introduction and Overview

The Federation of Indian Chambers of Commerce and Industry (FICCI) Creative Industries Division and Avid Learning held a landmark day-long conference **Smart Cities, Art Cities: A Summit for Building Creative Industries in India** at Essar House, Mumbai.

This was the third program that FICCI Arts and Culture Division has put up and was the follow-up to the national summit held in Delhi at the National Gallery of Modern Art in February 2018.

This was FICCI's foray conference in Mumbai and comprised of panel discussions and case study presentations featuring key speakers from the arts and culture fraternity. There were **24 speakers** including **Tasneem Zakaria Mehta** of the **Bhau Daji Lad Museum**, **Sangita Kathiwada** of the **Kamal Morarka Haveli Museum**, **Maneck Davar** of the **Kala Ghoda Association**, **Smriti Rajgarhia** of the **Serendipity Arts Foundation**, **Paul Abraham** of **Sarmaya**, **Jagdip Jagpal** of **India Art Fair**, **Shivprasad Khened** of the **NGMA and Nehru Science Centre Mumbai** and **Sabyasachi Mukherjee** of the **CSMVS**.

One of the prominent highlights of the day was a presentation on the successful revival of the Arts in Jaipur by Author, Publisher and Member of the Chief Minister's Advisory Committee for Rajasthan, **Malvika Singh**. Ms. Singh spoke eloquently, highlighting the importance of public-private partnership in driving patronage and support for the Arts in the State.

The conference also provided a platform to young exciting voices like **Jehan Maneckshaw** of **The Drama School of Mumbai**, **Kruti Saraiya** of the **Dharavi Design Museum on Wheels**, **Deshna Mehta** of **Anugraha Design and Publishing Studio, Mumbai** and **Giulia Ambrogi** of **St+art Art**, who shed light on the new perspectives and practices prevalent within the arts and culture space.

Panel topics included: Practitioners, Thought Leaders and Influencers, Creating Cultural Capital, The Ecosystem | Education + Infrastructure and JUGAAD: Challenges and Troubleshooting. The two compelling and exemplary **case studies** (on Jaipur and the revival of the arts and St+art Art's promotion of Street Art) were presented between panels.

This Mumbai Chapter of the Smart Cities, Art Cities Summit started with Opening remarks by **Asad Lalljee**, *Conference Convener and CEO, Avid Learning, SVP, Essar Group, Curator, The Royal Opera House, Mumbai*, **Smiti Kanodia**, *Director, Essar Group*, **Dilip Chenoy**, *Secretary General, FICCI* and **Sanjoy Roy**, *Managing Director, Teamwork Arts, Co-Chair FICCI Art & Culture Division*.

The Summit put special emphasis on looking at emerging trends, initiatives and innovations in the arts and culture space from the Western region. This foray conference upheld the objective that FICCI champions- that of creating a robust silo for the creative industries and creating lasting and effective government policy that will build, sustain and support these industries.

The conversations and ideation sessions through the course of the day successfully built an excitement and energy around building a future blueprint for the development of the creative sector that will benefit the industry's arts and culture fraternity as a whole.

This event was well attended with **over 200 audience members** throughout the course of the day. Influencers and practitioners from across the breadth of the arts who came together

to participate, ideate and debate on the state of the creative industries pan-India, improvement of cultural policy and good governance for the arts not just on the panels but in interactions with the audience.

Key Government officials from various areas of Central and State Cultural legislature graciously attended the conference and shared their rare insights. These included **Nirupama Kotru**, *Joint Secretary, Ministry of Culture, Government of India*, **Vinita Srivastava**, *Joint Secretary and Mission Director, National Mission on Cultural Mapping, Ministry of Culture, Government of India*, Mr. **Sanjeev Palande** *Director, Culture Affairs, Government of Maharashtra*, Mr. **Ajay Ambekar** *Director, Information and Public Relations, Government of Maharashtra* and **Dr. Tejas Garge** *Director, Archaeology and Museums, Government of Maharashtra*.

Ms. Kotru and Mr. Garge gave brief opening remarks and Ms. Srivastava participated on a panel.

Key members from the diplomatic community and the consular bodies of Australia, Canada, and USA etc. were also in attendance.

Statement of Purpose

The purpose of this report is to provide a summary of key insights from the conference, together with recommendations and actionable next steps on the way forward for the Arts and Culture Industries and the Creative Sector in India.

Each chapter focuses on highlights and insights from each section of the day. The last chapter will attempt to offer an analysis and overview of insights from the day as well. Then end of this section will set up a comparison between how the metropolises vs. Delhi fare with existing arts and culture infrastructure and how they can better connect and communicate.

Major Focus Areas that were discussed

- Arts and Culture **infrastructure development** and upheaval
- **Cultural Policy** and **New Governmental Implementations**
- Role of **Tourism** and development of **local interest** in the Arts, Culture and Heritage
- **Restructuring Educational Infrastructure** to encompass the Arts
- The **Economic possibilities** of the **Creative Sector**
- The better connection of **Metropolises** (Mumbai, Pune, Bangalore etc.) with the **Centre** (Delhi)
- **CSR** and Corporate Support for the Arts, Culture and Heritage

Building an Effective Cultural Network: Connecting Art Hubs with the Capital

This conference was one of those rare occasions that provided a platform to private practitioners from the Arts and Culture circuit across the Western Region and key state government officials to engage with key central government officials and private practitioners from the capital. One of the recurring themes of the day was the discussion on how we can forge successful public-private partnerships and facilitate better communication between stakeholders and the state governments in metropolises and smart cities, and the central government institutions in Delhi with regards to the creative sector and the arts and culture ecosystem of both cities.

Within the framework of this conference, these are the insights gleaned with regards to achieving this objective:

Forging Public-Private Partnership

Discussions throughout the day centred largely on the theme of building private and public partnerships in the creative sector, and the advantages and disadvantages of working with the government with regards to the arts and culture ecosystem. Many private practitioners spoke of their own past experiences of working with government entities and public institutions both at central and state level. One of the main aspects highlighted, was the need to create an effective national cultural network that spans across cities and metropolises like Mumbai, Bangalore, Chennai and Delhi. The discussion delved into the methods in which Mumbai can collaborate and communicate more effectively with the Capital, Delhi and relay and implement solutions on how to improve policy and create effective local and national representative bodies, as well as work on improving attendant infrastructures to maintain and grow a healthy cultural ecosystem. Due to the lack of direct access to the bureaucracy of the central government, which the arts and culture ecosystem in Delhi by default, possesses, we need to create inroads towards positively influencing art and cultural policy and infrastructure for the creative sector.

Facilitating Dialogue between Private Institutions and Government

The trajectory of affecting policy to build infrastructure for the creative sector in India is to enable effective communication between private institutions and state government entities at the local level and then further open up dialogue at the centre with the Ministry of Culture in Delhi. There is a need for constant conversation between the government and private institutions with regards to cultural policy and infrastructure. There is a need for more platforms such as this conference, where the various stakeholders and officials from satellite art cities and Delhi can convene and facilitate relevant discussion in which the various challenges and issues affecting creative industries can be brought to light and practical and actionable solutions can be devised and implemented.

Effective Communication between Centre and State

Another key point that was highlighted was the importance of collecting relevant and updated data of the creative sector and mapping the cultural wealth of the country. Such information is crucial to validate the conversation with regards to cultural policy and infrastructure. One step in this direction involves the commissioning of the National Mission on Cultural Mapping, a Government of India initiative that is responsible for the enormous

task of documenting, categorizing and listing the different artworks and art forms in the country. The Arts and Culture are under the purview of both State and Central Government, so the National Mission on Cultural Mapping has to ensure good communication with State Governments to ensure that all the categories are covered and the correct information has been collected. Very often there are artworks and art forms which do not receive recognition on the national level despite being listed in the state archives, galleries or Lalit Kala Akademies. Hence, they go under the radar of central government entities and the Ministry of Culture and do not receive the required attention in terms of allocation of funds and enactment of policies. For this reason, it is imperative for the central and state governments to work together and have an effective line of communication. The next stage that this initiative is entering, is the creation of a state registry for the arts. This will give the Government of India, the Ministry of Culture and other relevant state and central government cultural entities a better sense of how public funding should flow across the country and across art forms. Managing India's rich cultural wealth and redistributing it is a challenging task. The creation of a national arts registry in the form of the National Mission on Cultural Mapping is a good way to start undertaking this mammoth task.

Schedule of the Day

TIME	SESSION
10:30 AM - 11:00AM	Registration and refreshments
11:00 AM - 11:30AM	Introduction to the conference
11:30 AM - 12:30 PM	Practitioners, Thought Leaders and Influencers
12:30 PM - 1:30 PM	Creating Cultural Capital
1:30 PM - 2:40 PM	L U N C H
2:40 PM - 3:00 PM	Case Study I
3:00 PM - 3:20 PM	Case Study II
3:20 PM - 4:20 PM	The Ecosystem Education + Infrastructure
4:20 PM - 5:20 PM	JUGAAD: Challenges and Troubleshooting
5:20 PM - 5:30 PM	Vote of Thanks

Inaugural Remarks and Keynote

The conference kicked off with inaugural remarks by representatives from Avid Learning, the Essar Group, and FICCI, followed by a Keynote, and remarks by Central and State Government representatives.

Introductory Remarks

Asad Lalljee, Conference Convener and CEO, Avid Learning, SVP, Essar Group, Curator, The Royal Opera House, Mumbai

Beginning with an inspirational quote by Mahatma Gandhi who once said, “A nation’s culture resides in the heart and in the soul of its people,” Mr. Lalljee welcomed the audience and speakers. He spoke about the need, now more than ever, for the arts and culture to bind India into one fabric. After a brief introduction to AVID and The Opera House, Mr. Lalljee spoke about how the idea of having a Mumbai chapter of the FICCI Conference came about.

“Today’s summit fits into our larger credo of enriching and supporting the arts and culture ecosystem, not only for Mumbai but for our Nation.”- Asad Lalljee

Smiti Kanodia, Director, Essar Group

Mrs. Kanodia said a few words of welcome on behalf of the Ruia family. With a brief introduction to Essar and its legacy, Mrs. Kanodia spoke about her radical vision bringing Time Out magazine to Mumbai, almost 15 years ago, and briefly spoke about its cultural impact on the city. Now as a mother of young children, she spoke about her view on the importance and significance of arts and culture as a “playground for young and impressionable minds” and the impact and benefits of the arts in shaping our future generations into creative thinkers, better informed citizens. She reiterated Essar and AVID’s support for the Arts and expressed hope for the country’s evolving cultural ecosystem and its importance for future generations.

“As architects of our country’s future, it is imperative that our kids have unhindered access to the world of arts and culture.” - Smiti Kanodia

Dilip Chenoy, Secretary General, FICCI

Mr. Chenoy stated that the purpose of the conference was to find sustainable ways and solutions for art and culture through a platform of cooperation within corporate civil society groups, government, financial institutions, media and the experts- stakeholders of which were present in the room. After calling for each individual to contribute to creating an agenda for the management of Arts and Culture moving forward, Mr. Chenoy focused his remarks on the Arts and Culture in the context of business and the economic possibilities that the creative sector can offer, and is currently not tapping into as effectively as it can. He elucidated further the purpose of the Smart Cities Art Cities Initiative in creating a platform to bring together individuals and organisations to find sustainable solutions for arts and culture. This platform aims to provide a unique forum for refining the management of the arts and culture in India.

He spoke about how Art, culture and business are intrinsically linked and the need to promote creativity and engage with the creative community, which in turn leads to innovation. As an example, he cited Singapore which has created a cultural district ten years ago because they knew if they did not have creative businesses, they would not be able to create a vibrant

culture, which in turn means they would struggle to find and retain the right people for an innovating workforce.

Mr. Chenoy pointed out that currently no Indian city features on the top 10 cities globally renowned for arts and culture. In fact, each of those cities attract more tourists than the whole of India put together. That is the kind of economic and business opportunities that exist in creating a vibrant art and culture sector.

Citing Japanese organizational theorist, Kenichi Ohmae's book 'The End of the Nation State: The Rise of Regional Economies', he pointed out that there is a need to promote creativity and innovation because that will in turn lead to a knowledge based economy.

"For states and smart cities ... it is very important to look at creating and providing a vibrant culture that is essential for attracting and retaining the innovative workforce." – Dilip Chenoy

Sanjoy Roy, Managing Director, Teamwork Arts & Co-Chair FICCI Art and Culture Division

Mr. Roy elucidated on the reality that today in India, there is a disconnect between culture and industry in India, and yet figures indicate that over 400 million people receive either primary or secondary income from creative industries. Craftspeople, weavers, itinerant musicians and even idol-makers are among them.

What India is poised to become, he said, is a country of ideas and technology, of design and diversity- no more a manufacturing country, with the third industrial revolution long behind us. However, to date, industry and individual practitioners from the arts sector and government do not come together to discuss this in any formal way and find solutions.

Mr. Roy called for an attitude change. The cultural sector, he said, tends to look at itself as a hand-out sector and that needs to change –we need to bat from a position of strength. Citing Rajasthan as an exemplar of how policy can transform the position of arts and culture, he demonstrated that this can be done through partnerships with governments, through platforms, and by coming together as one collective voice and learning to work together. As a collective, the sector can tell the government what has been achieved and what the government still needs to do.

He stressed that for us to look to the future, we need to forget the colonial narrative by which the British conquered and ruled us. As Lord Macaulay famously said in the 17th century- the only way to rule India is to prove that we are a superior culture and language. In the new Indian narrative, playing out today, if we want to claim our culture, language, heritage and history it is imperative that we first understand what that means as a collective. Unless we understand this, we are not going to be able to progress into the future.

"The future economies are going to be economies of learning, education, entrepreneurship, of Jugaad. And I use Jugaad principally here as an economic term- not so much about "make do", but, "make possible". –Sanjoy Roy

This makes us Indians entrepreneurs and innovators with immense potential that is yet untapped. How do we tap this potential? We tap it through industry platforms, dialogues and discussion, and partnerships with governments. We need to collaborate and work together as one collective voice.

He called for policy and tax incentives from the government, not necessarily direct funding. He cited Brazil, as an example, where economic policy directly benefits the support of culture

and education: traders pay a local tax which is channelled to support local art and culture infrastructure and schools, and which, in turn, makes for a vibrant society.

“In any society where there is inequality and inequity, you can change the paradigm and bring about social change through education and culture.” - Sanjoy Roy

Addressing the collective voices of the creative sector he urged that it is imperative to make art and culture accessible to every citizen in India, not as a charitable hand out but as a right. What we have to do collectively as a society is ensure we build platforms of excellence be it in the Arts, science and technology or design, it is our duty to ensure that this is made possible.

Mr. Roy made a case for the very real economic contribution the creative sector is capable of making. The Arts as a sector, he said, creates not just intangible value but tangible wealth: it contributes in a very real way to GDP, it creates more jobs per million dollars of investment than industry (between 99-111 jobs vs. 11 jobs) in India.

Using examples from the West, he demonstrated the astounding wealth that the Creative Sector can generate if leveraged:

- 17% of UK's GDP comes from the creative industries
- London's economy received GBP 10.3 billion of additional spend last year
- New York received USD 17.9 billion of additional spend last year from Broadway alone
- The Edinburgh festival provided GBP 275 million of additional spend in its most recent iteration

In parts of India, we are already capitalising on Culture in a similar way. Half a million people visiting Jaipur for the five days of the Jaipur Literature Festival, contribute approximately INR 40 crore to the city every year.

He urged, therefore that we change our thinking and way of working and not think of ourselves as a needy sector but one that has the power to bring about economic and social empowerment.

Keynote

Ms. Nirupama Kotru, Joint Secretary, Ministry of Culture, Government of India

Ms. Kotru began by speaking about how India has a rich cultural heritage and how Art is an expression of culture. Culture, she said, is integral to our civilization, while playing an important educational role. The title 'Smart Cities' connote advances in facilities and infrastructure, yet, she asked, "How can a smart city be without art?"

She then detailed briefly the various cultural initiatives already underway by the Government of India including, Cultural Mapping, UNESCO Creative City tagging, the review and overhaul of the National Museums pan-India, city-by-city stakeholder interactions, and the thriving loan policy between public and private museums where collections can travel and be exchanged.

"Art and culture will never be static." – Nirupama Kotru

She spoke about the importance (not just for Government but us all) of re-evaluating and updating our definitions of art and culture as they will keep evolving with the times. Dialogues are important for stakeholders to understand the changing dynamics of art and culture, how it is being shaped and how it can continue to bridge divides. The government is constantly seeking ways to bring stakeholders in art and culture together and in this endeavour, she stressed that it is important to dissolve the barriers between public and private and work together.

She spoke about the Government's credo of inclusivity. On an individual level, this meant that people from all walks of life and across ages can gain access to museums and other cultural venues so that India's many beautiful assets can be consumed and collectively shared.

Additional Governmental Remarks

Dr. Tejas Garge, Director, Archaeology and Museums, Government of Maharashtra

Dr. Garge highlighted the point that there is a disconnect in the dialogue between arts and cities. To create a better life in cities, the arts and culture need to play an integral part and be made important components of smart cities initiatives. He stressed that there is a need to provide more in terms of investments and policy- for example, actively taking our children to cultural venues, such as museums, instead of malls.

He briefly outlined what the Government of Maharashtra is doing to change this. Initiatives included undertaking heritage mapping and listing in Nashik and Aurangabad to make them into smart cities and be part of an integrated scheme. The Government of Maharashtra is also in dialogue with museums and others institutions in the city to improve the environment for art and culture.

"I hope our smart cities will be equipped with heritage and culture and that will help create a new identity of India based on our past." – Dr. Tejas Garge

SMART CITIES, ART CITIES

A Summit for Building Creative Industries in India



PRACTITIONERS, THOUGHT LEADERS
AND INFLUENCERS



Abhay Mangaldas

Heritage Entrepreneur and
Convenor, Indian National Trust
for Art and Cultural Heritage
(INTACH)



Ashley Lobo

Founder and Artistic Director,
The Danceworx Performing
Arts Academy



Ashutosh Phatak

Founder, True School of Music
and Co-Founder, The Quarter



Smriti Rajgarhia

Director, Serendipity Arts Foundation

MODERATOR



Namita Devidayal

Author, Journalist and
Co-Curator, The Times of India Litfest

Date: Saturday, 11th August 2018
Time: 11:40 AM - 12:40 PM - Session
Venue: Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034
RSVP: www.avidlearning.in / avidlearning@essarservices.co.in
+919769937710 (Prior registration required.)

Panel 1 | Practitioners, Thought Leaders and Influencers

Summary

This panel discussed the importance of exposing students to the Arts and Culture at the school level by bringing in a change in the curriculum. They also discussed how to make such education accessible to people through loans and scholarships and the role of the Government in supporting schools through funding. They also debated the concept of what is 'contemporary' and what is 'heritage'. The panellists engaged the audience in an energetic Q&A. Influential personalities such as Malvika Singh and Tasneem Zakaria Mehta gave their inputs about the potential future steps that can be taken with regards to the creative sector in India. Their comments included the importance of working together as a collective and in partnership with the government to bring about necessary change and suggestions included putting together targeted groups to achieve this aim.

Speakers

Abhay Mangaldas, *Heritage Entrepreneur, Convenor INTACH Ahmedabad*
Ashley Lobo, *Founder and Artistic Director, The Danceworx Performing Arts Academy*
Ashutosh Phatak, *Founder, True School of Music and Co-Founder, The Quarter*
Smriti Rajgarhia, *Director, Serendipity Arts Foundation*
Namita Devidayal, *Author, Journalist and Co-Curator, The Times of India Litfest*
(Moderator)

The Importance of Inclusivity

Namita Devidayal opened the panel by giving a brief introduction to the state of the Arts in India and called for a re-haul in the way the Arts are thought of and disseminated in our country. The Arts should become something that is much more ambient, participative and inclusive. Patrons and the Government have focused on economically aspirational spaces for people whereas the Arts have always been marginalized because they are not 'utilitarian.'

"The Arts really should not be treated with any less respect than roti, kapda, aur makaan." –
Namita Devidayal

Each speaker spoke about projects and practices within the purview of the topic.

Smriti Rajgarhia spoke about how The Serendipity Arts Festival has involved local communities as well as worked across borders and classes –overcoming silos.

"The way we programme, if we have performance and a photography exhibit – we use layering, and that works... because then people come for one thing and then come back for another." - *Smriti Rajgarhia*

Accessibility was tackled through programming with an aim to be inclusive and actively seek support of the Government to transform spaces into art spaces.

She also discussed the pitfalls, yet necessity of the VIP program. She highlighted they had programmes for disability, and made it a point to conduct a disability audit.

Art and Culture in the Education System

The panel discussed how a mindset change, which includes the Arts instead of marginalising it in educational curricula, needs to take place. They all agreed that schoolchildren need better exposure to art and culture, and for that to be achievable, the Government needs to help with access. Yet, attitudes begin in the home, and currently, a major challenge remains parents who see art and culture as a low priority area and hence push their children to focus solely on academic excellence. All agreed that alongside concrete change in educational curricula, policy change, parental attitudes to the arts as well as ambient or direct exposure will inculcate a lasting appreciation for them from an early age. The government also needs to define and issue guidelines for the Arts.

Ashutosh Phatak and **Ashley Lobo** spoke about creating their Music and Dance Academies and how they have both worked successfully with the Government.

Ashutosh Phatak elucidated that the aim behind the True School of Music was to create a vocational institute that will allow a musician to create and earn a living. He spoke about the commercial and career possibilities of earning through music- which he has reverse-engineered into his curriculum. For attitudes to change, it is important for institutions to ensure that art and culture education provides students with the skills to make a livelihood.

“There is a whole range of people that are making a lot of money making music for commercials, etc. and that to me is where we should promote - the ability to earn.” – Ashutosh Phatak

The True School of Music found that they can become more accessible beyond grants, by offering access to loans. They now have about 60% of students from smaller towns.

He revealed that as an organization, they are working, with a panel of fifty industry experts, on creating the National Occupational Standards for the Music Industry which currently does not exist in India. The panel discussed how this is an important step and could lead to possible policy intervention in the future. They discussed other policy interventions where we can give further respect to the Arts in our country where economics takes up a large mindspace.

The panel, along with voices from the audience, discussed a much-needed shift that needs to happen in the education system and the home. The Education system needs to include the Arts within their curricula in an effective way. Policy changes must reflect this. Culture must be ambiently present around us for it to percolate through even subliminally to our children.

Malvika Singh, an authoritative voice from the audience, weighed in to say that the curricula need to be modified at the governmental level and change scoring criteria.

Ashley Lobo cited the model example of Israel where the Government has made it mandatory for Art initiatives seeking funding to work with schools in order to receive that funding. They have to go out and have school-driven programmes. This ensures that students are very informed at a very young age.

Heritage, Gentrification & Globalisation

As a New Indian Narrative is being shaped, there are dualities to be found in the tussle between tradition and modernity. We are Indian inside but we also communicate through a global language. Globalisation also means that India has moved beyond traditional arts to contemporary art forms.

“In the past, India used to showcase traditional dance overseas, now contemporary dance performances travel overseas too.”– Ashley Lobo

Abhay Mangaldas, using The House of MG, his heritage hotel in Ahmedabad, and his Montessori School project as a talking point went on to discuss the larger question of what heritage means. How it is not just the obvious space of ‘the monument’ but also includes inner worlds, Community heritage, national heritage and how it is actually such a fluid concept.

Ahmedabad becoming a world heritage city has happened quite organically without a master plan.

Today, all agreed that heritage is gentrified. The panel discussed how to be more inclusive and involve diverse communities with heritage.

Mixing the modern and traditional arts would add dimension and draw international audiences.

“Tradition and Heritage is constantly in motion...we cannot define this as it is constantly in flux...What we create today becomes tomorrow’s Heritage” –Abhay Mangaldas

The panel discussed how to effectively make these areas aspirational at a time when India is redefining itself. Recreating and regenerating spaces.

There is a tendency in the aspirational Indian, they observed, to almost feel ashamed of our Tradition. That needs to change.

The Arts need to be made ‘Cool’

In this New Indian Narrative, Individuality has taken precedence, with young people seeking their own unique identities- yet, where culture comes into play is -how do they straddle labels like Indian and Global; traditional and contemporary?

Young people today see themselves as co-creators of culture and don’t learn from any one source but from a multitude of experiences. Therefore, we need to expand the narrative and create spaces for young people to express themselves.

Abhay Mangaldas spoke about how we define ourselves- essentially through Genes, Genetics and Geography. He addressed how we need to fight homogenization and push to retain our identity through arts, culture and heritage. Individuality must be encouraged and preserved through propagating the arts *and* preserving tradition.

Ashley Lobo spoke about Contemporary dance finding its space within an ecosystem that pays more attention to either the traditional forms of dance or Bollywood. He spoke about how his initiative gives currency to contemporary dance forms which young people, who are a part of a global world, respond to.

He grappled with the question: how can contemporary dance become a metaphor for a new India? Today, India projects itself in a global language and connects on a global level. Our heritage stays within us. Contemporary dance can be drawn from traditional and global influences and larger more diverse audiences can be drawn into the deeper, richer more traditional India by helping people develop a taste for it. We need to find a middle ground, he said, and represent modern India on a global level. He also spoke about working with the ICCR and successfully funding contemporary dance.

Tourism Vs. Local Outreach in Promoting the Arts

“Tourism is not the need to create public art spaces.” - Malvika Singh

Malvika Singh spoke about the misconceptions around Tourism’s role in supporting the Arts. Policy needs to shift, she explained, to stop targeting tourists and target getting local audiences into our museums and art spaces. Progressive tourism policy is already in place and effective to an extent but there needs to be a City Policy in place that targets local populations.

Cultural CSR and Governmental Policy Recommendations

The panel touched briefly upon CSR and how it should encompass cultural activities.

CSR needs to widen beyond just supporting traditional art. All on the panel agreed that it needs to open up latitudinally and give access to more talent. The government needs to help in creating that portal.

Governmental representatives from the audience proposed recommendations and courses of action.

Nirupama Kotru said that Policy change must also include attitude change. Every form of art- traditional or contemporary- must be recognized- the distinctions have to go- and they will work on this on a governmental level.

It was requested by Mr. Mangaldas that things like the Fee Regulation Committee in Gujarat should be reevaluated and checked.

Tasneem Zakaria Mehta said suggested that each city needs a consolidated committee for art and culture. Initiatives like The Urban Arts Commission (Delhi and Mumbai have one) is not enough- all the individual initiatives and institutions need to coalesce into a force that affects change- a force that becomes a kind of advocacy and lobbying group in cities that can then work more effectively with the local Government on collective concerns.

Ms. Singh recommended putting together a group in each smart city with an appointed convener for a term of seven years. Have five people representing five disciplines, thereby each state can work effectively with the culture secretary and lobby for change.

SMART CITIES, ART CITIES

A Summit for Building Creative Industries in India



CREATING CULTURAL CAPITAL



Kruti Saraiya

Creative Co-ordinator, Dharavi
Design Museum on Wheels



Paul Abraham

Founder, Sarmaya



Sangita Kathiwada

Representative,
Kamal Morarka Haveli Museum
and Shekhawati Arts Festival



**Tasneem Zakaria
Mehta**

Director,
Bhau Daji Lad Museum



Vinita Srivastava

Joint Secretary and Mission Director,
National Mission on Cultural
Mapping, Ministry of Culture,
Government of India



Deepa Gahlot

Theater and Film Critic
and Author

MODERATOR

Date: Saturday, 11th August 2018

Time: 12:40 PM - 1:40 PM - Session

Venue: Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034

RSVP: www.avidlearning.in / avidlearning@essarservices.co.in
+919769937710 (Prior registration required.)

Panel 2 | Creating Cultural Capital

Summary

This panel stressed on the importance of public-private partnerships, collaboration between constituencies and the need to bridge the rural-urban divide in the context of creative industries. They discussed the need for the creation of a consolidated database for the various disciplines within the umbrella of the creative sector. The panelists touched upon other topics such as the importance of providing training to more people involved in the various institutional support mechanisms and the importance of tourism development and how promoting culture is the most important aspect in developing tourism. They also discussed the need to create new platforms to showcase culture in a contemporary context.

Speakers

Kruti Saraiya, *Creative Co-ordinator, Dharavi Design Museum on Wheels*

Paul Abraham, *Founder, Sarmaya*

Sangita Kathiwada, *Rep., Kamal Morarka Haveli Museum & Shekhawati Arts Festival*

Tasneem Zakaria Mehta, *Director, Bhau Daji Lad Museum and*

Vinita Srivastava, *Joint Secretary and Mission Director, National Mission on Cultural Mapping, Ministry of Culture, Government of India*

Deepa Gahlot, *Theatre and Film Critic and Author (moderator)*

Arts and Culture Infrastructure is Diversifying and Proliferating

Deepa Gahlot opened the panel by giving the audience an overview on the concept of 'Cultural Capital'. Citing Mumbai as an example, she spoke of how a large number of the initiatives in the arts and culture space in the city are private enterprises driven by personal passion. This is something that is being done on an informal level, at small community centre spaces instead of at a formal level. As a result of this, the Arts and Culture are becoming more disaggregated and spreading across the city and are no longer only confined to the South Mumbai area.

Tasneem Zakaria Mehta agreed with Ms. Gahlot and reiterated that culture has been traditionally the purview of the government but has now become more and more disaggregated and atomized and there are now many little initiatives spreading around the city.

She talked about the suspicions the government harboured towards private practitioners and initiatives in the past, and the need to dismantle these suspicions and form an advocacy group and become a stronger community. Using the example of the Bhau Daji Lad Museum, she spoke about how the government shelved a project previously commissioned to renovate the museum due to some political complexities involved. The only way to have a lasting impact is by coming together as a force and getting politically engaged.

Involving Various Communities across Different Sectors and Disciplines Together

Sangita Sinh Kathiwada also stressed on the importance of collaboration and of contemporizing our cultural assets and heritage to make them relevant to today's user. She proposed the creation of a University of Design, in which people work in 'Sangridhi' and 'Sankalan', which is collaboration, where all disciplines of design work together to make a

Smart City which doubles as an Art City. She cited the example of the Raja Bhoj temple of the 11th century where the architectural drawings of the structure were engraved on stone. People came together as a collective and created magnificent structures.

“With the advent of the modern education system, we have divorced the designer from the doer and created these 'paper tigers' who are empowered to dictate but perhaps not equipped to deliver. Therefore, we remove the craftsperson from the designer. An architect or a designer cannot be a craftsperson, but a craftsperson can be an architect or a designer.” – Sangita Sinh Kathiwada

She then went on to discuss the importance of involving the rural and the urban and not divide them. Rural craftsperson weave their own cloth, design their own homes; they are architects and structural engineers themselves. We need to bring together all these communities, and disciplines and collaborate in a way where design becomes the development centre for creating Smart Cities – Art Cities. She urged other members of the arts and culture fraternity to come together and take action, stating that the time is right and the opportunity is here.

She briefly spoke of her own endeavour, *Melange* and how collaboration between craftspeople and designers played a pivotal role in the formation of the *Morarka Craft Foundation* and discussed the importance of collaboration in launching successful initiatives in the Arts and Cultural sector.

She cited the example of the renovation of a Shekhawati Haveli, where Kripal Singh Shekhawat, who was a renowned craftsman and ceramist best known for his Blue and White Pottery was invited and how the entire community of the Rajasthani towns of Nawalgarh and Laxmangarh also got involved. It showed the effectiveness of collaboration as elements of design, technology and craft were all involved as well as different members from across the community and how this entire exercise then led to the creation of the Shekhawati Heritage Festival, which now attracts over 50,000 people.

She also used the example of Laxmangarh and how it is an art city and a smart city itself, to question why we are always earmarking the large metros and urban areas, which are already bursting at their seams to become the smart cities and art cities of the future and why are rural areas not considered for the Smart Cities, Art Cities Mission.

Need for Outreach to Communities

“There are always two aspects attached to culture: elitism and a need for outreach.” – Deepa Gahlot

Kruti Sariaya spoke about the Dharavi Design Museum on Wheels in the context of reaching out to people who do not have access to culture. It was a pop-up format of a museum which challenged the very term ‘museum’. It was a museum without a structure, set-up on a handcart and used the digital medium to document stories and not actually collect objects and articles. Hence, it did not have a permanent collection. She explained that one of the main ideas behind the museum was to take the concept of a museum to people who had never even heard the word ‘museum’.

Paul Abraham, while talking about museums, also stressed the importance of outreach and described how he combines an archive with outreach through a large digital offering and discussed the importance of having active social media outreach and interaction and in turn providing a contemporary platform for youngsters to engage with.

Need to Take Action

Using this example, she talked about the impact the Dharavi Design Museum had despite being a fairly small and short-lived project and how, in a wider context, it is better to be active and do something small, which can still have a significant impact, rather than just inactively waiting for the bigger things to happen. Instead of complaining about lack of government support and relevant policies, we need to take initiative.

“While the Dharavi Design Museum lasted a year and died its natural death, it was a model that is replicable anywhere. There are stories and this digital age allows us to document them, so it does not need to be permanent.” – Kruti Saraiya

Creating a National Registry or Network for the Arts

Paul Abraham discussed the importance of institutional support mechanisms and of creating a national registry for the arts, drawing from his experiences with *Sarmaya* and the other initiatives he is involved in. He spoke about environmental support to a collector, which involves advocacy, and simple infrastructure, for example, Art Insurance. He stated that there are only two institutions in the country which provide Art Insurance and both have limited knowledge on the subject. He stressed on the need to build more infrastructure and train more people in the institutional support mechanisms within the Creative Sector.

“We need to build more infrastructure and train more people, not just in the world of art, but also, in the institutional support mechanisms.” – Paul Abraham

He also spoke about how the Archaeological Survey of India is severely ‘under-capacitized’. There is primarily a lack of clarity around the guidelines and additionally a challenge to register articles as there is a registration limit of 30 articles every quarter. Collections could probably be stuck with unregistered objects, without knowing for sure whether these articles are in violation of some guideline or compliance requirement.

He proposed the creation of a National Registry for the Arts, where all works of art are registered and accessible to the public domain. He spoke about how in contemporary art, in a city like Mumbai, with all its high profile galleries and auction houses, he has come across many fake artworks. Talking about coin fairs, Mr. Abraham said that majority of coin dealers are dealing in cash and coin collectors have been collecting these unregistered for years. So when they do come out into the public domain, they are liable to be pulled-up or questioned.

Using his experiences of importing 19th century black and white photography from the United Kingdom, he spoke about the red-tape involved whenever a consignment comes in and despite having all the necessary registrations done and duties paid, how he is given the run-around and questioned without valid reasoning.

Government of India’s Mission of Cultural Mapping

Vinita Srivastava, gave the audience an overview of the National Mission on Cultural Mapping, a Government of India initiative that was started last year as a registry for artists and art forms. There are about 61 categories of art across three broad areas: Information and Visual Arts, Literary Arts, and Performing Arts. All of these are combined on a mobile application and a portal and made accessible to the public domain. The Arts and Culture are under the purview of both State and Central Government, so the National Mission on Cultural Mapping has to ensure good communication with State Governments to ensure that all the categories are covered and the correct information has been collected, for example, The Madhya Pradesh State Government promoted tribal art as a category of its own.

She used the example of the 'Mashakbin', a musical instrument very similar to the Scottish Bagpipe which is quite unknown and compared it to the Bagpipe and how it has become a popular symbol for the Scottish people and is known all around the world. We need to pay more attention to, and promote, the Arts and Culture in our country.

As part of the project, the Government of India will be geo-tagging art forms across India, providing an encyclopaedia of art and culture in one place. The initial stage is focussing listing arts and art forms. The second stage will be to create a registry for each state. Once that is in place, the Government of India will have a better sense of how public funding should flow across the country and across art forms. It is important of having facts on board which can then help validate the conversation.

"We should not miss out on any art forms, contemporary or heritage, which is listed as a visual art in the state archives or galleries, but it does not count on the national stage because no one has ever paid attention to it." – Vinita Srivastava

Leveraging Indian Culture to Promote Tourism

Tasneem Zakaria Mehta discussed the importance of impacting tourism and how culture is the most important aspect of tourism. She also stressed on the need to do some analytics for creative industries and update and refresh the information and data.

"People come to India to experience India, not to experience malls or fancy hotels, they come to understand and engage with the culture. Therefore, tourism is the other side of the coin of culture." – Tasneem Zakaria Mehta

Break Silos and Create More Partnerships

Ms. Mehta, continued to discuss the importance of partnerships the between different constituencies – public, cultural and business, who all tend to work within their own silos and how especially public-private partnerships is a great way to go forward, collaborate and help dismantle any suspicions which the government has of the creative world or vice-versa.

"Government does not begin to recognize you or give you importance unless they think you have economic power." – Tasneem Zakaria Mehta

Acquiring and Utilizing Cultural Capital

Ms. Srivastava, spoke briefly about the Culture Ministry's budget. She reiterated the importance of a national registry for the arts and how it is a good way to begin undertaking the enormous task of managing India's rich cultural wealth. Cultural Capital is supposed to provide the kind of social mobility that is not accessible to the common citizen.

"Unfortunately, just how the Government of India has the difficult task of re-distributing taxes in economic wealth, the Culture Ministry has to somehow re-distribute cultural wealth, it is not a simple task in a country like India. A national registry for the arts is a great way to begin." – Vinita Srivastava

She went on to talk about how there are attempts in India to bridge the rural-urban divide. Many cities that are not metropolises and not centres of trade, are heritage cities. She listed a number of cities which are labelled as 'Hriday Cities', where 'Hriday' means rejuvenating the heart and soul of urban India. There is an attempt to infuse urban infrastructure and heritage infrastructure.

Enriching Cultural Capital and Creating More Platforms

Ms. Mehta spoke of the need of creating new platforms and discussed the ways in which we can showcase contemporary culture. She said that often, the focus tends to be only on the traditional arts. Even though our past is what defines our identity today, there needs to be a shift, to enable us to be a part of the present times. She cited the example of how INTACH was involved in saving four mill structures, where museums and art initiatives are slated to come up. There is a lack of institutional platforms that focus on contemporary art and culture. Today, museums in India are not collecting contemporary art. That is a challenge, as India is not building an archive of materials from contemporary artists.

She also mentioned that India does not have a pavilion at the Venice Biennale. **Nirupama Kotru**, from the Ministry of Culture, Government of India, who was seated in the audience, responded that India will have a pavilion at the Venice Biennale next year. Ms. Mehta, in response to Ms. Kotru, closed the discussion by reiterating the importance of working together and in collaboration. The barrier between the Government and experts is coming down, and that is the way forward.

Sanjeev Palande, Director of Cultural Affairs (Additional Charge), Government of Maharashtra, made an announcement that the Government of Maharashtra is in the process of establishing The Maharashtra School of Drama, modelled on the National School of Drama, Delhi. He stated that the Ministry of Cultural Affairs has already allocated 10 acres of land for this project in India's film district – Film City, Goregaon, Mumbai. They have also begun conducting workshops in Mumbai and in rural areas of the state.

SMART CITIES, ART CITIES

A Summit for Building Creative Industries in India



CASE STUDY

Presentation on Jaipur and the Revival of the arts and the various successful initiatives in the region that drive more patronage and support for the arts.



Malvika Singh

Author, Publisher and Member of the Chief Minister's Advisory Committee for Rajasthan

Date: Saturday, 11th August 2018
Time: 2:40 PM - 3:00 PM - Session
Venue: Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034
RSVP: www.avidlearning.in / avidlearning@essarservices.co.in
+919769937710 (Prior registration required.)

Case Study I | Jaipur and the Revival of the Arts in the Region

Summary

One of the prominent highlights of the day was a presentation on the successful revival of the Arts in Jaipur by Malvika Singh. Ms. Singh highlighted the importance of public-private partnership in driving patronage and support for the Arts in the State. She gave us an insight into the various initiatives and projects facilitated by the Rajasthan government which involved giving private practitioners from the creative industry a platform to showcase their skills and to promote the rich cultural heritage of the state. She further demonstrated how working with the government can be successful, illustrating her points through various successful projects executed with Governmental support.

Speaker

Malvika Singh, *Author, Publisher and Member of the Chief Minister's Advisory Committee for Rajasthan*

Ms. Singh began her presentation with an anecdote on how the Chief Minister the Art Advisory sub-committee was formed and her role as a catalyst for the promotion of Arts in the region with little or no funding.

Governmental Initiative

"I want you to turn Rajasthan into a public art gallery. "– Mrs. Vasundhara Raje's brief to Ms. Singh

In June 2014, the Chief Minister of Rajasthan, Mrs. Vasundhara Raje, constituted an advisory committee with the aim of bringing Art programming into Rajasthan and making it more appealing to a younger, hipper audience. The first step was an ad campaign, which was young and contemporary in nature, moving away from the old-order allusions to palaces and royals.

Public spaces were then transformed through art. Ms. Singh showed images of the works of Jogi Artists decorating bus stops, while railway stations (like Bharatpur, Sawai Madhvpur, Jaipur Main, Ranthambore, Udaipur, Jodhpur, Bikaner Railway stations etc.) had walls and ceilings painted. This was done by local Jogi, Nagdwara, Kota artists, in under fifteen lakhs, and funded locally, by collectorates and partly raised from the corporate and private sector. The eclectic and rich imagery was drawn from the rich artistic traditions of the state and featured details and leitmotifs from cartouches, museum works, architectural drawings, and buildings.

Reinvention of Heritage Sites

She spoke about the reuse and reinvention of heritage sites like Albert Hall and Jantar Mantar for performances, Amer Fort for a museum shop. She also showcased the use of Kavaad, a traditional storytelling device from the Chittorgarh area, to conceptualise a contemporary mobile souvenir shop.

At Nahargarh Fort and Palace, which overlooks the city of Jaipur, Saath Saath Arts Foundation was approached to reenergise and recontextualise its spaces within an art context. By raising private funds, well over a crore, from the corporate sector, they managed, within only nine months, to showcase contemporary art in the palace rooms. They created a sculpture gallery

where strategically placed pieces, by the likes of Subodh Gupta, Bharti Kher, Ravinder Reddy and a few international artists, are having a visual conversation with the past in the palatial settings. The government of Rajasthan was cooperative, and this example demonstrated that the Government along with support from the corporate sector, can produce wonderful arts infrastructure, opportunities and spaces when working together.

The Private/Public Partnership

Ms. Singh had the directive from the Chief Minister to use public spaces in Rajasthan and infuse them with contemporary art.

She spoke about her overall positive experience working with government. The initiation of these projects was because of human relations.

They are currently looking to set up a new arts and culture initiative called the 'Landmarks Commission. In this still developing model, public and private come together in a unique way where both are stakeholders but do not interfere with one another's distinctive role.

The committee is currently looking into the possibility of setting up a new model of public-private partnerships in art and culture, where the government representative act as a landlord of a property, but does not otherwise get involved in how it is run, which would be under the purview of the creative practitioner. This is in the process of becoming an Act to be presented in the Monsoon session of the Legislative Assembly. In terms of funding, there would be joint inputs too. For new initiatives, 50% would be provided by private capital, which would be matched by 50% government funding from the corpus.

Conservation Projects and State Museums

She has been closely involved with the restoration of a number of sites around the state including Deeg Fort, Bharatpur, Safed Mahal, Weir, Dalhanpur, Mau Boarda, Jhalawar, Kanak Baori, Sirohi, Patwon ki Haveli, and Jaisalmer, etc. Assuring the audience that government facilitates, she issued an open call to collaborate and participate by bringing festivals, events or performances to any of these spaces.

State museums were set up in the fifties at the time when the mandate was that the State would support the Arts. When this wasn't fulfilled over time, the museums slowly disintegrated. When you take money from the State, she explained, the State takes ownership, and, as per political diktat, the composition of the state changes every five years and everything fall apart.

"We have to separate heritage and legacy from being funded by the state. But because the state owns the buildings in which that heritage rests, they are the landlord." – Malvika Singh

Albert Hall, Metro Museum, Pali, Bikaner Museum, Ajmer Museum, Sikar, Bharatpur, Jodhpur, Sardar, Jawahar Kala Kendra are some of the 18 State Museums that have been restored. The Chief Minister, in two budgets, allocated resources to restore the buildings, with the government giving tenders to young, upcoming designers, facilitated by Ms. Singh. The idea was to facilitate engagement between a new generation of designers and creative practitioners and the Government.

Today, the Jawahar Kala Kendra, for example, a beautifully restored Charles Correa building, is one of the most vibrant and active art spaces in the country thanks to the efforts of government and private individuals.

Festivals and other Initiatives

She lauded initiatives like The Jaipur Literature Festival (JLF) and its Founder, Sanjoy Roy for singlehandedly changing the mindset and attitudes in Jaipur toward the Arts and put the city on the cultural world map. Sacred Pushkar, a sacred music festival held on the Pushkar Lake, Udaipur World Music Festival on the Pichola Lake, are examples of new IPs created by the likes of Sanjoy Roy to follow JLF.

Other initiatives like Travel Photo Jaipur (Photography), Handmade in Rajasthan (Fashion), Rajasthan Heritage Week (Fashion and Craft) showcase the city, its craftspeople and their talent and are also initiatives opening up the state archives.

At Living Legacies, an erstwhile British-era Art School in Jaipur, the original structure has been restored by Smart Cities and now houses a Museum of Legacies, where individual collectors can sign a loan agreement with the State and temporarily showcase their collections for a period of time (1-3 years). This is a sort of self-sustaining museum model, that again involves public and private stakeholders in collaboration, and that has been spearheaded by Ms. Singh.

In The Central Jail for Women in Jaipur, she initiated and designed a jail shop which sells crafts, textiles, produce and furniture made by the inmates of the men's and women's jails. This provides an additional source of income for inmates.

Lastly, she elucidated on Bikaner House, Delhi, and how it has been restored and turned into a buzzing cultural hub. Restaurants were asked to put in tenders, and now several good restaurants are housed there. A range of cultural events take place there – from musical events, art and craft exhibitions, fashion shows, film festivals. They even have a line of merchandise and a Sunday Bazaar where local vendors come to sell their wares. Future plans include five more galleries, a retail space, a jazz bar, mini film theatre and pottery studio. The income earned from Bikaner House, which in the first eighteen months alone was approx. 1 crore 50 lakhs, that went into the consolidated Rajasthan fund.

Impact and Taking Ownership

Rajasthan has now become The Arts Centre of India with new plans and initiatives being implemented in an organised and organic manner. These include lighting up the heritage buildings of the city for Independence Day, Masala Chowk an outdoor culinary venue, and mushrooming private initiatives like Tapri, Palladio Café, the Amrapali Jewellery Museum, the Anokhi Textile Museum, City Palace Museum Miniature Gallery, Jaigarh Fort Museum and General Amar Singh Library and Museum -contributing to the atmosphere of cool that has been created and fostered in the city.

“Locals now feel that Jaipur's got the buzz...it's cool, and we can now risk starting something here because it's got the footfalls.” – Malvika Singh

The presentation and the work Ms. Singh has done in Jaipur and Rajasthan shows that it is possible to work with Government by working out of the box. The government can facilitate and make things happen. We have to work with them in a public private partnership scheme.

In conclusion, today, Rajasthan, always known for its rich heritage, has become iconic as the Arts centre for India because of the way it has given access to its heritage. There are hundreds of buildings and museums like these around the country that have the potential to bring footfalls and tourists, so, learning from Rajasthan, it is important to engage with and leverage our heritage while looking at contemporary opportunities.

SMART CITIES, ART CITIES

A Summit for Building Creative Industries in India



CASE STUDY

Presentation on St+art Art's Role promulgating Street Art in India.



Giulia Ambrogi

Co-Founder, St+art India Foundation
and Curator, St+art Mumbai 2017 Urban Art Festival

Date: Saturday, 11th August 2018
Time: 3:00 PM - 3:20 PM - Session
Venue: Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034
RSVP: www.avidlearning.in / avidlearning@essarservices.co.in
+919769937710 (Prior registration required.)

Case Study II | St+art Art's Role in Promulgating Street Art in India

Summary

The conference also provided a platform to young voices such as Giulia Ambrogi, who talked about the emerging culture of Street Art in India. She shed light on the various projects St+art India Foundation has been involved in, including the Sassoon Dock Art Project in Mumbai as well as other projects in major Indian cities such as Delhi and Hyderabad. She stressed upon the idea that street art should be tailored to the tastes of local residents, not tourists, and discussed the effect such artwork has on the city as a whole.

Speaker

Giulia Ambrogi, *Co-Founder, St+art India Foundation and Curator, St+art Mumbai 2017 Urban Art Festival*

Ms. Ambrogi gave an overview on the state of Street Art in India at the time she co-founded St + art India Foundation in 2014. The St+art India foundation is a not-for-profit organization that works on art projects in public spaces. The aim of the foundation is to make art accessible to a wider audience by taking it out of the conventional gallery space and embedding it within the cities we live in - making art truly democratic and for everyone.

“Public spaces in India are amongst the most creative in the world...a lot of creativity can be found in the streets.” – Giulia Ambrogi

Street spaces, especially in Bombay and Delhi, have been used in inventive ways. She spoke about the foundation's vision to enliven Indian streets with art from both local and international communities and create works that reimagine our public spaces.

The foundation focuses on six different types of projects namely:

- Art Districts
- Marquee Projects
- Experiential Exhibitions
- Handpainted Type
- Temporary Installations
- Art in Transit (in public transport hubs)

Using highlighted projects as examples, she gave detailed overviews into each vertical and into St+art's credo as a whole.

Art Districts

The first St+art pop-up Art District began with Lodhi colony, Delhi in 2016 because it was a rare public space that was not a mall or a park, one of the last colonies created by the British Raj that is now under the purview of the Government, with little potential for gentrification. They regularly collaborate with the government on putting up street art in the area which has become known for its rotating public art projects.

In Tihar Jail, for example, they collaborated with traditional practitioners, like sign painters, who are slowly becoming marginalised unless efforts like this engage their skills. They archived and digitized various fonts from all over India which they sell online and give the money back to the artists.

“Street Art is Web Art. Let’s not forget that.” – Giulia Ambrogi

She spoke about the reach of the internet as being a major catalyst and disseminator to gain traction for these artworks, and districts, when posted and viewed online.

“Great cities are defined by their liveability.” – Giulia Ambrogi

Using St+art’s work with Lodhi and the Maqtha Art District in Hyderabad, she spoke about the importance of attracting different kinds of people to the works, (like Mrs. Macron) and by default, into those spaces. They spoke about their projects as highlighting the diversity and multicultural nature of India. In Hyderabad, they worked on an art district in Maqtha, a poor neighbourhood, in collaboration with the local community. By simply colour coding the streets, they created a sort of emotional and geographical register by which to navigate the locale.

Art Exhibits

In Delhi, they worked in Tughlaqabad, a landfill area and container depot, where they sought to break boundaries between the local population of truckers and a visiting art public and add layers of meaning over and above obvious contexts.

The absence of public spaces in our cities inspires St+art to investigate, rethink and re-appropriate such spaces. Their exhibition ‘Work in Progress’ created a discoverable fort of painted containers that achieved such a positive response that it became an enlivened and diverse public art space for the duration of the show with over 40,000 footfalls from all age, gender and class groups.

Part of the work St+art does is to read the urban fabric and scout out possible exhibition spaces that are interesting but potentially locked. In Mumbai, they created an art district in Mahim, and a pop-up art district in the Sassoon Docks of Colaba, in collaboration with the Mumbai Port Trust. St+art, the local governing body and the local communities discovered and engaged with each other based upon common intent. In this case, it was to clean up and beautify the area and undertake much needed civil work.

Cities are made of people and their own micro-dynamics of engagement and microsystems. The exhibit at the Docks sought inspiration from its local elements and highlighted the local koli, banjara and Maharastrian tribes of the area and built a portrait photo exhibit around them. This ‘glocal’ approach to respecting local communities, themes, narratives and environments while injecting more contemporary contexts into the same spaces made this project a social and critical success. The exhibit had over 50,000 visitors and generated a tremendous sense of pride and goodwill.

She also briefly spoke about using the language of the Bollywood billboard to elevate the common man in the two-week exhibit titled The Cut Out Project, showcased at the Serendipity Arts Festival in Goa, which eventually travelled to Paris.

Art has the power of opening up a discourse of diversity” –Giulia Ambrogi

Ms. Ambrogi highlighted **unique aspects of St+art’s practice and Street Art in India:**

- St+art try to combine different levels of engagement through their projects. and they try to create public spaces where there previously was none. Using their projects as conduits, they also bring disparate communities, classes and peoples together, that may not otherwise interact at all.
- S+art's projects consciously work with local materials usually available in situ. This celebrates and often re-contextualizes its meaning.
- There is an undeniable politics to making art on the streets.
- The ephemeral nature of street art means that what counts most is the experience of the pieces not the permanency of the art object, as is usually the most quantifiable and most coveted aspect.
- They work with both local or national artists and international artists, depending on different areas. In Delhi, they wanted a melting pot and used 50% international and 50% national artists. In Hyderabad on the other hand, they used 90% established and emerging local artists as it was important to engage with inhabitants in the art that was created on the walls of their homes.
- There are long-term effects after the pop-up art exhibitions close and St+Art move on. Their interventions more often than not create iconic landmarks which continue to resonate with local populations. (eg. Gandhi's mural on Churchgate station). These are ways in which you give a city a contemporary identity. The work we do should not be tailored for tourism. If it works for the citizens, then it will work for tourists because eventually it is the people who make the city.

In conclusion, she stressed, that Cities and projects are always made by the people, for the people, and this should be a rule of thumb when we approach public spaces. Otherwise it becomes art in public spaces and not public art.

SMART CITIES, ART CITIES

A Summit for Building Creative Industries in India



THE ECOSYSTEM EDUCATION + INFRASTRUCTURE



Deshna Mehta

Founder and Creative Head,
Anugraha Design
and Publishing Studio, Mumbai



Divya Bhatia

Festival Director, Jodhpur RIFF,
Creative Producer and
Strategy Consultant, G5A



Jehan Manekshaw

Founder and Co-Convener,
Drama School of Mumbai



Sadhana Rao

Music Educationist and
Co-founder, Art Links
Learning, Bengaluru



Syed Sultan Ahmed

Managing Director,
LXL Ideas



Dr. Jabbar Patel

Chairman and Director,
Pune International Film Festival

MODERATOR

Date: Saturday, 11th August 2018
Time: 3:20 PM - 4:20 PM - Session
Venue: Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034
RSVP: www.avidlearning.in / avidlearning@essarservices.co.in
+919769937710 (Prior registration required.)

Panel 3 | The Ecosystem: Education + Infrastructure

Summary

This panel discussed the importance of re-shaping the education system and of developing the ecosystem for creative industries in India. Panelists explored the relationship between education and the ecosystem and discussed the need to promote informal learning in an attempt to reach out to the many people outside schools who do not have access to education. They also talked about the potential of the creative sector and how a possible solution to developing creative industries in India is to utilize the infrastructure we possess to its maximum potential instead of only looking to build newer and better infrastructure.

Speakers

Deshna Mehta, *Founder and Creative Head, Anugraha Design and Publishing Studio*
Divya Bhatia, *Festival Director of Jodhpur RIFF, Creative Producer & Strategy Consultant, G5A*
Jehan Manekshaw, *Founder and Co-Convener, Drama School of Mumbai*
Sadhana Rao, *Music Educationist and Co-Founder, Art Links Learning, Bengaluru*
Syed Sultan Ahmed, *Managing Director, LXL Ideas*
Dr. Jabbar Patel, *Chairman and Director, Pune International Film Festival (Moderator)*

Dr. Jabbar Patel welcomed the panel and gave opening remarks on the topic stressing especially on the importance of education for future generations to grow in the field of art and culture.

The Formal Education System in India: Strengths and Challenges

“Engaging children teaches them a lot of skills.” –Sultan Syed Ahmed

Syed Sultan Ahmed, being an Educator, spoke about how he focuses on ‘life itself’- teaching kids life lessons and giving them a more well-rounded education.

Citing the statistic that there are 1.7 million schools India-wide and 70,000 schools in the state of Maharashtra itself – he spoke about varying degrees of quality that exist in the system- which need to be levelled and standardised. How do you scale quality education whereby a kid in Kanpur and a kid in Mumbai get the same access to quality learning?

He spoke about how he also advises the NCERT and HRD Ministry on issues related to life skills education events industry.

Curriculum Improvements

“Publishers decide how our kids get educated in our country.” –Syed Sultan Ahmed

Using the example of music education, **Sadhana Rao** spoke about her initiative, ArtLinks Learning, to demonstrate how curriculum design must first start with determining the desired outcome. Methodology, teaching faculty and curriculum design all come together to work toward a desired result- excellence and well-roundedness in the education of a student.

The state boards need to improve and revolutionize. Mr. Ahmed pointed out that the NCERT has brought down the curriculum by 50%. There are five areas that have been outlined- life

skills Education, Value Education, Experiential Learning, Sport and Technology Learning. Yet, Art and Aesthetics are missing as the sector didn't raise its voice, instead concentrating on festivals and museums. If you want to those spaces to be inhabited, he said, then work at the policy level must be done.

Smaller initiatives get further with government officials.

“Building a curriculum for art will standardise it- which will not work. Art cannot be standardised.” – Syed Sultan Ahmed

The panel discussed, just as activation has happened on a major scale with sports programming- and how corporates, NGOs and even the entertainment business have revolutionised the way sports are taught in our school system- the same way- the Arts needs to see some galvanising action.

Training, especially in the context of a groundwork for the arts is vital. Then a child can choose their path after gaining fundamental knowledge of creative subjects.

“From 5th to 10th Standard having a basic arts education-- where one can be equipped to tell the difference between a sitar and a sarod, bhagyashree and bhairavi-- is a must.”- Dr. Jabbar Patel

Dr. Patel spoke about how PIFF showcases world cinema and holds workshops where the average attendee's age is 20 years. Here is where people who were not necessarily interested before, become engaged.

The panel discussed how in today's smart cities, our students must be exposed to all disciplines. No art exists in isolation. Theatre, for example, encompasses set design, costume, dance, literature and visual art elements. We, therefore, must have a holistic art education at the level of the school which gives a student a working knowledge of all the arts.

The panel discussed the nuances of and approaches to developing curriculum- how it can be didactic or developed from within more holistically.

The panel discussed the formal structure of Curricula and how it is prescriptive and highly regulated. The stakeholders in curriculum design have changed- they are parents, students and teachers.

“In the Education sphere, the biggest intervention we have to make is with the Government on evaluation. The examination system needs reforms- it is currently only based on percentages. Once this happens no matter what the curriculum is – there will be positive growth. – Sadhana Rao

Perceptions on art education need to change with changing parental perceptions. Children are already intuitively drawn to creative subjects, modes of thinking and structures.

The panel also touched briefly upon technology, and how it has a very important role in influencing and nudging young minds in the right direction.

Formal Education Systems vs. “Safe Spaces to Fail” and Informal Education

“Studying at the Royal college of Art in London... what was most empowering for me was that it was a space to fail. They encouraged failure which allowed us to experiment and learn” – Deshna Mehta

The panel discussed the difference between a content driven approach vs. a format/medium driven approach which can lead to more organically arrived at practice born of experimentation, learning through osmosis, failure and a personal quest for meaning.

Deshna Mehta brought in her perspective more as a student. We look at Education, she said, as having an outward-to-inward stimulus and learning as an inward-to-outward approach. The Learning space must create safety to fail.

The panel discussed how Informal learning happens through experience and these kinds of spaces need to exist in India. Children need to think about where they find value and meaning and create opportunities for themselves organically from there.

Citing her own personal example, she spoke about how she found a connection to culture through her interest in water- and, as a result was commissioned to document the Kumbh Mela since 2013, which has grown into a significant project.

Divya Bhatia suggested that perhaps learning within the context of the arts should move away from being purely didactic and curriculum driven and instead be driven by catalysts and facilitators. A model of Teaching vs. managing and producing was proposed. He shared his insights on the development of an Arts Management curriculum as far back as 1999: Art Think South Asia, which is India's only Arts Management Fellowship Program which trains people to teach and administrate effectively in the Arts Sector.

Learning spaces in the Arts, are not necessarily in schools but in spaces that allow students to experience, experiment and fail.

The panel also discussed the point that there is a much larger population out there that doesn't have access to schools. So in their context informal learning is extremely important.

The panel discussed the possibility of the municipal presence, a civic body, in a city to look after the dissemination of culture, as much as they would health and infrastructure.

"The Arts have the power to alleviate the misery of just survival. Culture is as important as roti, kapda, aur makaan. It is a flat structure- not a pyramid." – Jehan Maneckshaw

Urban Vs. Rural

Divya Bhatia stressed on the importance of future education, especially of rural talent. How do we teach them- do we encourage them to move to the cities? Are urban artists, artisans and musicians smarter than the rural? There is a larger challenge at play in terms of the art and culture ecosystem and its interplay with infrastructure and education.

When we think of training- we think of training in an urban context, according to Divya Bhatia, and, thereby discount a whole segment of talent. However, festivals such as RIFF work with rural traditional musicians, not a single one of who is upper caste. The number of traditional artists and performers is astounding and as yet untapped. The scale is massive. While the mindset is slowly changing, there are still issues these musicians face. Komal Kothari who wrote the seminal work- The Oral history of Rajasthan- said this work is the work of seven generations at least.

Mr. Bhatia spoke about how the work he is involved with involves, supports and educates diverse communities and classes.

Jodhpur RIFF is an 11-year old festival one of India's most iconic dedicated program for 5000 school children to introduce them to traditional Indian music.

He also spoke about G5A's unique program called City Lab where they are committed to actively working and engaging with the municipal ward and people of the Worli Koliwada community.

He spoke about his initiatives, workshops and camps in situ- in rural areas of Rajasthan.

The State of the Arts Ecosystem

It is important to develop the ecosystem for art and culture professionals. Within the context of theatre, **Jehan Manekshaw** spoke about his projects within the scope of this argument. Lacking a formal theatre sector, he set up Theatre Professionals and Drama School of Mumbai to help develop the ecosystem for theatre practice in India and to create skilled and well-rounded theatre professionals- actor-director-entrepreneurs, providing students with the three sets of skills.

“The ecosystem is created by the people who populate it. It is not currently ready to receive only an actor, but need to be both director and actor, as well as entrepreneurial.” – Jehan Manekshaw

The Arts Ecosystem in turn, must support the students of today to encourage and accept them into their fold and give them a space to practice.

Mr. Manekshaw also spoke about the need for smaller educational institutions to band together. Citing the New School in New York as an example, he said that small independent schools and educational initiatives can consolidate resources, knowledge and funding and form an institution that has more staying power and can make more of an impact.

He spoke briefly on the need for a Theatre District as a tourist attraction and an integral part of a healthy creative ecosystem. Mumbai, for example, already has a theatre district (albeit mostly derelict or defunct) with the Opera House and its environs having ten - fifteen theatres already in existence. We should aim to build a theatre District in Mumbai to rival, say, New York's Theatre District. Coming to Mumbai and catching a play should be on every tourist's list and can be made a reality if this district were to be actively revived (as the Opera House has been).

The Marathi theatre industry is also already a robust, dynamic and vibrant sector. English and Hindi theatre are the newcomers.

Dr. Jabbar Patel cited NCPA as a good infrastructure example of a complexed art and culture venue for different purposes.

Governmental and Policy Improvements

The panel discussed how next steps for the Government, especially State Governments, have to include changes to the Board Examination structures and expectations. India is about scaling.

The problems are also endemic in our policy and existing social ecosystem. Mr. Bhatia cited Mnruga- the national Rural Employment Guarantee scheme as one that needs to change since it doesn't aid or even recognise local talent. Local musicians, who preserve and pass on our traditions are almost always low caste and low income. This endemic caste system needs to be eradicated on a policy level for these arts to stand a chance of survival.

SMART CITIES, ART CITIES

A Summit for Building Creative Industries in India



JUGAAD: CHALLENGES AND TROUBLESHOOTING



Jagdip Jagpal
Director, India Art Fair



Maneck Davar
Chairman,
Kala Ghoda Association (KGA)



Sabyasachi Mukherjee
Director General, CSMVS



Shivaprasad Khened
Director General,
Nehru Science Centre, Mumbai
and NGMA, Mumbai

MODERATOR



Sanjoy Roy
Managing Director, Teamwork Arts

Date: Saturday, 11th August 2018
Time: 4:20 PM - 5:20 PM - Session
Venue: Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034
RSVP: www.avidlearning.in / avidlearning@essarservices.co.in
+919769937710 (Prior registration required.)

Panel 4 | JUGAAD: Challenges and Troubleshooting

Summary

In the final panel, the panelists identified the various issues and challenges faced by museums and other cultural institutions in India as well as the creative sector as a whole and the need to improve the basic facilities of our various cultural institutions. They talked about how budgetary allocations for the creative sector are low and how there is a lack of government support and effective policy. This panel also discussed how the concept of 'Jugaad' is not necessarily an economic concept, but a concept of making things possible, and how, even in modern India, priority is still given to other sectors such as infrastructure, science or manufacturing and hence it is imperative to change that mindset and give equal importance to the creative sector.

Speakers

Jagdip Jagpal, *Director India Art Fair*

Maneck Davar, *Chairman, Kala Ghoda Association*

Sabyasachi Mukherjee, *Director General, CSMVS*

Shivaprasad Khened, *Director General, Nehru Science Center, Mumbai and NGMA, Mumbai*

Sanjoy Roy, *Managing Director, Teamwork Arts (Moderator)*

The Importance and Contribution of Creative Industries

Sanjoy Roy introduced the panel and opened the discussion by laying emphasis on the various economic and intangible benefits of creative industries and the contribution it makes to a city. He spoke of the importance of the creative sector in the context of developing smart cities.

"A city cannot be smart if there is no art in it" – Sanjoy Roy

Maneck Davar spoke of how the creative sector contributes to a locality, citing the example of the Kala Ghoda Arts Festival. He spoke about how it has played a significant role in the revival of the Kalaghoda Art District in Mumbai and how it has influenced other art festivals in the city. After giving the audience a brief overview of the festival, he briefly discussed the various challenges faced over the years and how these difficulties were overcome using 'Jugaad'.

"One of the greatest things about the Kala Ghoda Arts Festival is that due to its success, so many newer festivals in other areas of the city have come up in recent years, and they are all following our model." – Maneck Davar

Institutional Platforms and Involvement of the State to Strengthen the Ecosystem

Jagdip Jagpal talked about supporting the public arts system and the importance of having an institutional platform or body dedicated to creative industries for funding and promotion, similar to how the UK has an Arts Council. She used the example of China and highlighted the importance of public-private partnership. In China, there is a disconnect between the state run museums and the privately run museums. The state museums were not setting the standards and so private entities decided to move forward, take initiative on their own and open museums and other institutions without the state's involvement. This disconnect

between private practitioners and the state as well as the lack of public-private partnership has resulted in a situation in China where there are a lot of museums, but very few visitors.

“Private-Public partnerships work very well provided there is good governance and they don’t end up being the toy of one individual.” – Jagdip Jagpal

Recognizing Audience Development as a Skill

Ms. Jagpal also discussed the importance of audience development and how people in India have still to recognize that it is a skill. Just creating exhibitions and events, marketing and promoting them aggressively is not enough, an institution needs to actively attempt to understand what people are thinking, what is driving their interest and whether things need to be changed and adapted.

Building a Museum Culture and Appreciation for the Arts

The panel discussed the current state of museums and similar institutions in India and examined the various challenges these institutions face and how they can be overcome. They stressed the importance of building a museum culture and the ways in which we can increase footfalls at our museums.

“More and more people need to visit the museum to look at the past to be able to understand the present” – Sabyasachi Mukherjee

Shivaprasad Khened spoke about the 2012 UNESCO report which highlighted the deteriorating state of Indian museums including the CSMVS, Mumbai and the transformation it underwent over the past 5-6 years to become a cultural icon in the city.

Sabyasachi Mukherjee discussed the importance of a change in the mind-set regarding the creative sector. Priority has always been given to other sectors such as infrastructure, science and technology over the creative sector. This is why we are yet to see the creation of an IIT/IIM-level institute dedicated to the arts and culture and to heritage management.

Mr. Khened spoke of how many Indians go to visit museums abroad, but only few will visit similar institutions in India. He cited the example of an exhibition at the London Science Museum called *5000 Years of Science and Innovation in India*, for which a couple of artefacts were sent from the Nehru Science Center, Mumbai and how those artefacts received greater attention and acclaim while being displayed abroad than they would back home.

Significance of Government and Public Institutions

Mr. Khened, using *Make in India* as a talking point, described how National Gallery of Modern Art, a public institution, acted as a coordinator to bring various private galleries and institutions all together on one platform. This showcased the creativity aspect and smart power of Mumbai and it was all due to a public institution and not a private institution. However, the downside for public institutions is that they function under many limitations and restrictions.

“Public institutions have to function in spite of their limitations. This is how we use ‘Jugaad’ while confining ourselves within the government system.” – Shivaprasad Khened

Mr. Roy gave his inputs about how India is not necessarily a manufacturing economy anymore and how creative industries are the next ‘sunrise’ industry (one that is new, growing fast and is expected to become important in the future), with elements of design, innovation and technology. With the third industrial revolution behind us, the fourth revolution will be based

around the creative sector. He mentioned the example of *Make in India* and how it is a design and innovation enterprise, except that we do not look at it as a creative sector enterprise.

Leadership Crisis and the Importance of Practical Training and Development of Skills

Mr. Mukherjee identified red-tapism, inefficient processes, restrictions and a leadership crisis as the main reasons why most of the government cultural institutes in India are currently struggling. He believes that there is a lack of leaders in the country.

Ms. Jagpal spoke about the economic circumstances of people who want to build a career in the arts and how there is a lack of paid jobs. She stressed on the importance of practical training and how India Art Fair is giving people a live opportunity to train. She also noted that there is a lack of professional development elements. There is a need to take the time to train somebody and equip them with the required practical skills.

Lack of Basic Facilities at Cultural Institutions

Mr. Davar raised concerns about the lack of basic facilities at cultural institutions in India. He questioned whether museums like the CSMVS are really world-class museums. Using the example of the Bhau Daji Lad Museum, he spoke of how we lack the necessary infrastructure and funding to climatically control our museums. It is this lack of basic facilities that often deter people from visiting. He pointed out that it is not just the various exhibits and collections that a museum possesses that draws large number of visitors, but also the state and infrastructure of the museum and the space itself.

Tasneem Zakaria Mehta, who is the Director of the Bhau Daji Lad Museum, responded to Mr. Davar's comments by saying that, due to the sensitive nature of certain artefacts, to effectively air-condition a museum like Bhau Daji Lad, the cost involved would be huge. These same funds could be deployed more effectively elsewhere. She also underlined that other famous museums around the world are also not completely air conditioned but only areas of them are climate controlled.

Mr. Mukherjee weighed in, talking about how antiquities and art objects get acclimatized if they are maintained and stored well. They do not require climate control, where as humans do and if the environment is not comfortable, it will deter people from visiting.

Mr. Davar accepted that we lack cultural infrastructure and that it is a deep-rooted problem. In this country, the priorities are different, however, in spite of all these issues, museums such as CSMVS and Bhau Daji Lad are overcoming hurdles and improving regularly.

Government Policy and Engagement with Culture

Mr. Davar said that as far as culture is concerned, government must act as an enabler. It cannot dictate what culture should be.

Mr. Khened said that the government wanted to come out with an overarching Arts and Culture policy in the past, but stakeholders and industry experts rejected it. Mr. Roy explained that the reason for this was that the policy was uniform in nature, irrespective of where each institution stood. Stakeholders believed that enactment of such policy would work against small, mid-level and private institutes.

Setting the Standards and Finding Solutions for the Future

Ms. Jagpal said that even if there is no robust government policy for creative industries, we must disseminate guidelines, set the standards and learn from case studies and past projects.

This does not require discussion with lots of people, it just needs people who have relevant experience in the creative sector. She cited the example of when the mummy exhibition was brought down from the British Museum and how they sent along a team to help with basic training.

She went on to say that Bhau Daji Lad Museum and CSMVS are setting the standards in India and abroad with their exhibitions and other institutions can learn from them.

Mr. Mukherjee questioned why there is a need to live up to international standards, when we should instead be setting our own standards, creating models and laying out guidelines, which other institutes both private and public can follow in the future. There is not a need to replicate international standards, we must instead focus on raising and maintaining our own standards.

Mr. Roy closed the discussion by talking about the need for good governance, transparency and accountability and that as long as we have good governance, cultural institutions all across the board, irrespective of size or nature, will prevail.

Key Insights

This chapter touches on some of the key insights from the Summit, across sessions.

The Cultural Wealth and Tourism Potential of India

While no Indian cities currently feature on the lists of most renowned cities for the Arts and Culture. To make Indian Smart cities world-class cities, we need to harness the potential of our cultural wealth and to enable our creative industries to thrive.

Culture is the most important aspect of tourism and art is an expression of culture. India is a land steeped in history and home to a diverse variety of unique cultures, which makes it an attractive tourist destination. We need to leverage our cultural assets to promote tourism not only for foreign tourists from abroad but also to grow our internal tourism industry.

Tourists vs. Locals: Determining Audiences for the Arts and Culture

Great cities are defined by their liveability and culture is key to this aspect. There is a need to create public art spaces in our cities for local residents to engage with the arts and culture. The work we do with regard to the creative sector should not be tailored only for tourists, it should be tailored for the citizens. If it works for the citizens, then it will work for tourists because eventually it is the people who make the city.

There are misconceptions around tourism's role in supporting the Arts. The focus needs to shift from targeting tourists and should instead be on creating the necessary art infrastructure and awareness for local audiences to engage with our museums and art spaces. Progressive tourism policy is already in place and effective to an extent but there is a need for a City Policy to be put in place that targets local populations and facilitates local engagement.

The Creative Sector has Untapped Economic Potential

The Creative Industry is the next 'sunrise' industry -one that is new, growing fast and is expected to become important in the future. There is a disconnect between culture and industry in India, yet figures indicate that over 400 million people receive either primary or secondary income from creative industries. The fast-growing Creative Sector holds great economic possibilities in the context of business, and has great potential to generate employment. The sector needs to find sustainable financial models, to harness its earning potential. With the third industrial revolution behind us, the fourth revolution will be based around The Creative Sector and hence, we need to nurture this industry for it to realise its full potential.

While the arts and culture historically relied on government funding in the form of grants, this is changing today. More and more organisations operate as for-profit entities, and may for example cross-subsidize some part of their operations (e.g. a gallery) with other streams of income (such as art consultation and curation). With the arts and culture sector digitizing, new business models are emerging as are income streams, such as income from sponsorship through online channels, or through online crowdfunding. While grants are relatively few, large festivals often rely on sponsorship from the city's large corporates, as well as individual sponsors.

Redefining and Magnifying the Concept of Heritage

Globalisation has meant that India has moved beyond traditional arts to contemporary art forms. The definition of 'heritage' is constantly changing, what is created today, becomes

'heritage' tomorrow. The umbrella of what we define as heritage needs to encompass both traditional *and* contemporary art. In India, we often find that the focus is more on traditional art forms, while contemporary art is overlooked. There is a lack of institutional platforms that focus on contemporary art and culture. Today, museums in India are not collecting contemporary art. That is a challenge, as India is not building an archive of materials from contemporary artists. It is time for us to widen our perspective and enable contemporary art forms to find their own space in the art and culture ecosystem. Mixing the modern and traditional arts would also add dimension and draw international audiences.

Working as a Collective: Creating Advocacy Groups

The cultural and creative industries ecosystem needs to function as an integrated system with feedback loops and networks. For example, ensuring that education institutions produce the kind of talent that is required by the organisations operating in the ecosystem, that organisations offer the kind of products, services and performances that consumers of arts and culture demand, and that government is offering the right kind of enabling environment and types of support required by organisations today. For this to happen, different parts of the ecosystem should work together and engage with each other.

It is also important to ensure that creative industries engage with government as a collective, using a representative voice. There is a need for all private individual initiatives and institutions to coalesce into a force that can affect change: an umbrella organisation or 'industry association' that brings together stakeholders from different genres across the arts and culture to discuss common challenges. Additionally, it could potentially provide output in the form of best practices or guidelines to set good standards. During the conference there was a discussion of the creation of advocacy groups that can then lobby and work more effectively with the government, at the local, state and central levels. These collectives can raise issues, demand policy changes and work together to promote the arts and culture in India.

Need for a Change in Attitude

The cultural sector tends to look at itself as a hand-out sector and priority has always been given to other sectors such as infrastructure, science and technology over the creative sector with respect to funding, infrastructure and policies. This is the reason we are yet to see the creation of an institute dedicated to the Arts and culture and to heritage management. The mind-set needs to change. The creative sector cannot be considered a secondary sector anymore. The Arts should not be treated with any less respect that *roti, kapda, aur makaan*. Stakeholders need to bat from a position of strength.

Other changes in attitude are also required, with respect to the government. The Government has always been suspicious of private institutions and initiatives, there is a need to bring about a change in their attitude as well and that can only be done through building partnership, opening up dialogue for relevant conversation and operating with transparency during all interactions.

Appreciation and Demand for Arts and Culture

There is also a need to build a museum and art appreciation culture among our people. Indians are known to visit museums abroad, but very few will visit similar institutions in India.

There needs to be a demand and appreciation for arts and culture in cities, in other words, a culture of arts and culture. Without the demand, sales of tickets may be low, museums and other institutions may have few visitors, and overall this results in limited engagement and

acknowledgment of the role that art and culture plays in a city. This is clearly an issue in many metropolises and smart cities in India which struggle with an audience often unwilling to pay adequately to make business models in the sector sustainable. It is also noticeable from the lack of investment in the cultural sector infrastructure, as well as the lack of emphasis on art and culture in school. Children are not brought up with arts and culture as an integral part of the city. Nor is arts and culture generally considered a viable career path. Overall, there is a need for a mind-set change and a need to create a culture that embraces visits to museums, galleries and performances. At the same time, programming in arts and culture needs to become truly inclusive, whether pertaining to age, language use, disability or level of education. Likewise, arts and culture needs to be inclusive of fringe movements that may be of larger interest to a younger audience, whether digital forms of culture, or culture emerging from other parts than the traditional culture hubs in the city, such as the wave of hip-hop collectives coming out of Dharavi, or spoken word poetry from different parts of the city. The school is an important place to start, ensuring that children are exposed to arts and culture from an early age.

Arts and Culture in the Education System

The future economies are going to be economies of learning, education, entrepreneurship. Currently, the education system does not pay enough attention to the arts and prioritizes other disciplines such as science and mathematics over creative subjects. It is important to re-engineer the education system to include the arts and culture into compulsory curricula and also improve the rural education system to focus more on the arts. In the education sphere, the biggest intervention has to be made in the examination and evaluation process.

A much-needed shift needs to take place in the education system as a whole, and policy changes must reflect and complement this. Culture must be ambiently present around us for it to percolate through even subliminally to our children. Learning spaces in the arts, are not necessarily in schools but in spaces that allow students to experience, experiment and fail. There is a need for a more content oriented approach rather than a format oriented approach. There is also a much larger population out there that does not have access to schools and so in their context, informal learning is extremely important.

There is also a need for the creation of an IIT/IIM-level institute dedicated to the arts and culture and to heritage management. The Government of Maharashtra is currently in the process of establishing The Maharashtra School of Drama, modelled on the National School of Drama, Delhi. Smaller educational institutions can also band together and consolidate resources, knowledge and funding and form an institution that has more staying power and can make more of an impact.

Basic Infrastructure and Innovation Infrastructure

The sector needs good facilities and institutions for the production and consumption of arts and culture – whether auditoriums to enjoy a performance, museums that host exhibitions, or affordable spaces for musicians and dancers to practice or artists and content creators to work in. A related set of infrastructure is that which enables creativity and innovation, such as co-working spaces, residencies, accelerators and incubators. Here, our smart cities and metropolises fall short. They require more spaces in which to experiment, innovate, explore and test new cultural and creative industries output – whether performances, services or products.

The New India Narrative

India is redefining itself. It is no more a manufacturing country and is poised to become, a country of ideas, innovation and technology, and of design and diversity. The arts and culture

sector is diversifying. Having been traditionally under the purview of the government, it is now shifting towards involving many independent private and non-profit entities. Stakeholders and influencers involved with the Creative Sector need to make arts and culture accessible to every citizen in India. This way we can build an innovative and creative workforce, and bring about economic and social empowerment in our country.

Engaging with Corporates: Leveraging CSR to Promote Culture

Corporate Social Responsibility needs to widen beyond just supporting traditional art and open up latitudinally to include contemporary art as well and give access to more talent. The government needs to help in creating that portal and act as a bridge between the corporate sector and the creative sector. The scope of deploying CSR funding towards the Arts and Culture is wide. There is an opportunity to engage with the private sector and support the arts and culture as part of their CSR strategy. It is important for this partnership between different constituencies – corporate, cultural and public.

Corporate sponsorship may be set to increase with the recently expanded remit of CSR to now also include arts and culture. On the other hand, investments in the form of equity, or loans, remain rare in this sector outside of the digital content sphere. In the near term, it would be useful to explore in more detail how CSR funding can be used to better support organisations in the sector. In the medium term, different forms of financial support should be considered, including a local or state government funded arts and culture fund specifically tasked with enabling organisations and start-ups through grants or equity investment. By offering matching funding or perhaps credit risk guarantees, any funding the government provides can be supplemented or multiplied with funding from the private sector.

Bridging the Gap: Forging Public-Private Partnerships

A key role of government regulations and policies is to ensure that there is an enabling environment for organisations and ventures in the creative sector to operate in. This includes facilitating the founding and running of an organisation, providing clear guidance on how to apply for resources such as funding or the use of publicly owned infrastructure, and offer guidance on standards and best practices to follow.

Currently India does not have one coherent arts and culture policy. Furthermore, different areas of creative industries fall under different Government of India Ministries like the Ministry of Culture. State and local governments could offer portals to provide comprehensive information on available support to arts and culture. At the same time, state and local governments should work with industry representatives to ensure that existing policies and regulations are updated to take into account the rapidly evolving state of this sector.

The conference highlighted the need for partnership between private and public institutions with respect to the creative sector. It also highlighted the importance of working along with the government and dismantling any underlying suspicions between the private practitioners in the cultural sector and the government. The government can enact policy to support the creative sector, create art infrastructure, offer tax incentives and simplify complicated licensing procedures. Currently, other sectors are prioritized over the creative sector with regards to government support. Partnerships with government entities must be made not only at the central level, but also at the state and local levels. At the city level, there is a need to form a consolidated committee, with representation from across the arts and culture fraternity that can engage with the local and state government.

During the *Make in India* project, the National Gallery of Modern Art, a public institution, acted as a coordinator to bring various private galleries and institutions all together on one platform.

This is an example of a public cultural institution working in partnership with other private cultural institutions.

The Rajasthan government is an example of the State Government successfully championing the arts and culture and working with private practitioners. They leveraged existing heritage infrastructure to give private practitioners from the creative industry a platform to showcase their skills and to further promote not just the rich cultural heritage of the state but also contemporary art and design. Their example demonstrates how working with the government can be successful and enriching. As a result, Rajasthan has now become The Arts Centre of India with new plans and initiatives being implemented in an organised and organic manner and individuals, institutions and government bodies working together in the state have mapped out the blueprint for other similar future collaborations of public-private partnership.

Lack of Relevant Cultural Data

The enormous task of managing India's rich cultural wealth is extremely difficult without access to relevant cultural data. It is very difficult to build art infrastructure or implement policies without having facts and data on board to validate the conversation. There is a need to accurately map the different art forms and artworks in India's creative sector through the creation of a national registry for the art, where all works of art are registered and accessible to the public domain.

The Government of India has taken a step in this direction, with the commissioning of the National Mission on Cultural Mapping, which serves as a registry for artists and art forms. There are about 61 categories of art across three broad areas: Information and Visual Arts, Literary Arts, and Performing Arts. All of these are combined on a mobile application and a portal and made accessible to the public domain.

As part of the project, the Government of India will be geo-tagging art forms across India, providing an encyclopaedia of art and culture in one place. The initial stage is focused on listing artworks, artists and art forms. The second stage involve the creation of a registry for each state. Once that is in place, the Government of India and Ministry of Culture will have the necessary data and information they require to get a better sense of how public funding should flow across the country and across art forms.

Contemporizing our Rich Past: Creating New Platforms

Young people today see themselves as co-creators of culture and learn not only from one source but from a multitude of experiences. Therefore, the arts need to be made 'cool'. We need to expand the narrative and create spaces and new platforms for young people to express themselves and engage with the arts. We need to find ways in which we can showcase our rich heritage on contemporary platforms and make creative industries more attractive to a younger, constantly evolving population. With advancements in technology, there is a need to utilize more digital platforms and social media outreach with respect to the creative sector.

The Importance of Inclusivity in the Creative Sector

There is a disconnect between the various constituencies – public, cultural and business. There is a need to break out of our own silos and collaborate together, not just locally but pan-India, pan-Industry and pan-disciplines. We need to engage more effectively with a wider range of members from the community, both as audiences and as practitioners and be more inclusive and involve diverse communities with heritage.

We must also aim to break the rural-urban divide. When we talk about developing smart cities and art cities, we often focus on mega cities and not on rural areas. Creative sector must focus on inclusivity, especially with respect to the arts and culture in rural areas. Engaging with rural craftspeople and providing them with the necessary platform to showcase their work and empower them with the support they require.

The other facet of inclusivity, as discussed earlier, is the importance of paying attention to contemporary art as well as traditional art and including it in the discussion with respect to creative industries development. Every form of art must be recognized and every artisan must be given a platform, whether traditional or contemporary, or urban or rural.

Setting the Standards and Learning from Past Initiatives

It is imperative that even if there is no robust government policy for creative industries, we must disseminate guidelines, set the standards and learn from case studies and past projects. We must engage with people with relevant experience, who can play the role of mentoring young and new entrepreneurs and practitioners in the creative sector as well as learn from similar models abroad and set guidelines and standards for creative industries. However, we do not always need to attempt to recreate international standards, we must instead focus on raising and maintaining our own standards.

We need to follow the Rajasthan model as a template in all other Indian states. We need to learn from their example, how by opening up their heritage sites and structures to artistic intervention, experimentation and engagement, they revitalized and showcased their traditional and contemporary art and culture with great success.

Leadership Crisis and the Importance of Practical Training and Development of Skills

Leadership crisis has been identified as one of the major reasons why government cultural institutions are struggling. There is a lack of paid jobs and economic benefits for people who want to build a career in the arts. There is also a lack of professional development elements, and a need for practical training and leadership programmes that will enable talent to rise through the industry. We must aim to create models where arts and culture professionals can receive sufficient economic gains.

Actionable Next Steps

- Leverage our cultural assets to promote tourism not only for foreign tourists from abroad but also to grow our internal tourism industry.
- Create public art spaces and Art Districts in cities, where local residents can engage with the arts and culture.
- Find sustainable financial models to harness the earning potential for the creative sector.
- Widen our perspective and pay more attention to contemporary art forms.
- Create advocacy groups or a consolidated committee for art and culture in each city in which can then work more effectively with local, state and central government entities.
- Need to change the attitude and mind-set with respect to the creative sector. We can no longer look at the creative sector as a secondary sector or a 'hand-out sector', stakeholders need to bat from a position of strength. We also need to dismantle suspicions between private institutions and the government, and open up dialogue for relevant discussion and operate with transparency.
- Engage with the corporate sector and deploy Corporate Social Responsibility (CSR) funds to support the arts and culture sector.
- Forging Public-Private Partnerships and working with the Government. Using the Rajasthan State Government's model on revitalizing the arts and cultural sector in the state, in collaboration with private practitioners and institutions, as a template for other states in the country.
- Create a national arts registry to accurately map the cultural wealth of the country by building a database of art forms, artworks and artists, which can be made accessible to the public domain. The National Mission on Cultural Mapping has already been commissioned recently and is in the process of documenting relevant data with regards to the creative sector. This data will enable the government to apportion and allocate funds across the country and across art forms.
- Create new platforms to make the creative sector accessible to a younger, evolving population. We need to contemporize our history and heritage and utilize digital platforms and social outreach to expand our audience for the arts.
- Break out of our own silos and collaborate together, not just locally but pan-India, pan-industry and pan-discipline and engage more effectively with a wider range of members from the community, both as audiences and as practitioners and be more inclusive and involve diverse communities with heritage.
- Break the rural-urban divide and focus on developing the rural arts and culture industry, educate and empower craftspeople and provide them with the necessary platforms to showcase their work.
- Disseminate guidelines, set the standards and learn from case studies and past projects. Engage with people with relevant experience, who can play the role of

mentoring young and new entrepreneurs and practitioners in the creative sector as well as focus on raising and maintaining our own existing industry standards.

- Provide practical, on-the-job training opportunities and leadership programmes, and create models where arts and culture professionals can receive sufficient economic gains.
- Re-haul the education system to include the arts and culture into compulsory curricula and give it more priority, improve the rural education system to focus more on the arts and change the evaluation and examination process.
- Create learning spaces in the arts that allow students to experience, experiment and fail and focus on a more content oriented approach, rather than a format oriented approach.
- Create IIT/IIM-level institutes dedicated to the arts and culture and to heritage management and encourage smaller institutes to band together and consolidate resources, knowledge and funding and form an 'umbrella arts institution' that has more staying power and can make more of an impact. There is also a need to promote informal learning as an education system to reach out to the people that do not have access to schools.

Acknowledgments

A special thanks to all our partners and collaborators.



A social media banner with a dark blue background on the left and a red background on the right. The text '#SmartCitiesArtCities' and '#LearningNeverStops' is centered in white. Below the text are logos for FICCI and AVID LEARNING. On the left side, there are social media handles for FICCI: @ficci_india (Twitter), /ficciindia (Facebook), and /ficciindia (YouTube). On the right side, there are social media handles for AVID LEARNING: @avidlearning (Twitter), /avidlearning (Facebook), @avidlearning (Instagram), and /avidlearning (YouTube). At the bottom, the address 'Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034' is written in white on a black background.

Published by Avid Learning 2018. Copyright Avid Learning 2018.
This report has been authored by Urshila Mehta and Sahir Dhinojwala with inputs from Dr. Lina Sonne for Avid Learning.