



# **ART ORCHESTRATORS**

## **Creating Future Leaders in the Arts**

Saturday, 6<sup>th</sup> April 2019 | Essar House | Mumbai





## SYMPOSIUM REPORT

### Art Orchestrators: Creating Future Leaders in the Arts

*Presented by*

Federation of Indian Chamber of Commerce and  
Industry (FICCI) Creative Industries Division

|

The Consulate General of Canada in Mumbai

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SDA Bocconi Asia Center

|

Teamwork Arts

|

& Avid Learning

Saturday, 6th April 2019

Essar House, Mahalaxmi, Mumbai



## Foreword



India is not only the repository of one of the best cultural practices across the world but art and culture has a vast potential of becoming a core sector of employment generation and providing major contribution to the overall economy. We must focus on building young cultural leaders to take the baton and enrich this space with their verve, methodology and technology.

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



Arts Leadership and professional arts education is key to enriching and empowering our institutions while creating competent and impassioned future stakeholders. FICCI's continued collaboration with Avid Learning brings together key stakeholders and continues the conversation on developing and bettering the creative sector nationwide. The arts have always looked to patronage and sponsorship to thrive. Given the many causes and needs that abound this conference will also address the need for a much more focused approach to supporting the arts and showcasing India's intangible heritage and wealth!

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



Following the success of the first ever Smart Cities Art Cities conference in Mumbai, we are proud to continue our collaboration with FICCI to present a powerful Symposium that we hope will examine meta issues related to the arts and culture sector and have our speakers weigh-in on the role education, patronage, training and technology play to help shape creative, competent, committed and passionate thought leaders in the arts.

**Asad Lalljee**, *SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House, Mumbai, Member, FICCI Art and Culture Committee & Symposium Co-Convenor*



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## Schedule of the Day

TIME	SESSION
10:00 AM - 10:30 AM	REGISTRATION & REFRESHMENTS
10:15 AM - 10:30 AM	OPENING PERFORMANCE
10:30 AM - 10:45 AM	INTRODUCTION
10:45 AM - 11:05 AM	KEYNOTE ADDRESSES
11:10 AM - 11:40 AM	PRESENTATION   The Art of Managing the Arts
11:50 AM - 12:50 PM	PANEL DISCUSSION   Creating Younger Stakeholders for the Arts
<b>12:50 PM - 1:50 PM</b>	<b>LUNCH</b>
1:50 PM - 2:50 PM	PANEL DISCUSSION   Creating New Models for Arts Education
3:00 PM - 3:15 PM	PRESENTATION   Reinventing the Artist Studio
3:20 PM - 3:35 PM	PRESENTATION   Leveraging Technology for the Arts
3:45 PM - 4:45 PM	PANEL DISCUSSION   Empowering Arts Practitioners through Patronage
4:45 PM - 5:00 PM	VOTE OF THANKS

## Introduction and Overview

The Federation of Indian Chambers of Commerce and Industry (FICCI) Creative Industries Division, The Consulate General of Canada in Mumbai, SDA Bocconi Asia Center, Teamwork Arts and Avid Learning presented a day-long conference, **Art Orchestrators: Creating Future Leaders in the Arts** at Essar House, Mumbai.

This program was a continuation of the ongoing collaboration between Avid Learning and FICCI and a follow-up to the very first Mumbai Chapter of the **Smart Cities, Art Cities: Summit for Building Creative Industries in India** presented by AVID and FICCI in August 2018.

This day-long Symposium continued the conversation on the burgeoning need, current state and future trajectory of arts leadership and management in India's rapidly evolving Arts and Culture sector.

Experts from the world of Heritage Conservation, Arts Management, Arts Education, Theatre and performance institutions, Corporate Arts Philanthropy, Art and Artist Support Foundations and more came together to discuss existing systems and future trajectories with respect to improving arts and culture infrastructure and knowledge sharing systems in order to achieve international standards and work toward establishing best practices.

This was FICCI's second symposium in Mumbai and the day comprised of panel discussions and presentations featuring key speakers from the Indian arts and culture industry and International faculty from Italy and Canada. There were **16 speakers** including **Tasneem Zakaria Mehta** of the **Bhau Daji Lad Museum**, **Sangita Jindal** of the **JSW Foundation**, **Amita Malkani** of the **Inlaks Shivdasani Foundation**, **Mehroo Jeejeebhoy** of the **Mehli Mehta Music Foundation**, **Deepika Sorabjee** of **Tata Trusts**, **Sunaina Kejriwal** of the **Kamalnayan Bajaj Hall & Art Gallery**, **Sameera Iyengar** from **Junoon** and Art Collector and Patron, **Sunita Choraria**.

The conference also provided a platform to young exciting voices like **Karan Talwar** of **Harkat Studios**, **Hena Kapadia** of **Tarq**, **Eve Lemesle** of **What About Art** and **Trishla Talera** of the **TIFA Working Studio**, who shed light on the new perspectives and practices prevalent within the arts and culture space.

In order for us to achieve international standards and work towards improving our creative sector, we must look at best practices from around the globe for inspiration. Hence, international speakers, **Piergiacomo Mion Dalle Carbonare** from Italy and **Tasleem Somji** from Canada were invited to share their insights on the evolving role of education and technology in building future leaders for the arts.

In keeping with the theme of the symposium to engage future leaders of India's cultural ecosystem, talented children from the **SOI Music Academy** delivered a rousing opening performance.

The Art Orchestrators symposium began with opening remarks being given by *SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House, Mumbai, Member, FICCI Art & Culture Committee & Symposium Co-Convenor* **Asad Lalljee**, followed by senior officials from FICCI, *Secretary General, Federation of Indian Chambers of Commerce and Industry (FICCI)* **Dilip Chenoy** and *Managing Director, Teamwork Arts, Co-Chair FICCI Art and Culture Division & Symposium Co-Convenor* **Sanjoy Roy** who set the premise for the day.

Key Government officials from various areas of Central and State Cultural Legislature graciously attended the conference and shared their rare insights. The Keynote addresses

were delivered by *Principal Secretary, Chief Minister's Office, Government of Maharashtra* **Mr. Bhushan Gagrani** and *Joint Secretary, Ministry of Culture, Government of India* **Ms. Nirupama Kotru**.

The Symposium comprised of three panel discussions on a range of related topics and issues. **Panel topics** included: Creating Younger Stakeholders for the Arts, Creating New Models of Arts Education and Empowering Arts Practitioners through Patronage.

The day also consisted of three compelling and exemplary **presentations** on -:  
The Art of Managing the Arts by **Piergiacomo Mion Dalle Carbonare**  
Reinventing the Artist Studio by **Trishla Talera**  
Leveraging Technology for the Arts by **Tasleem Somji**

The Symposium put special emphasis on looking at emerging trends, initiatives and innovations in the arts and culture space from the Western region. 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 conclave was well attended with **over 250 audience members** throughout the course of the day. Stakeholders from across the breadth of the arts came together to participate, ideate and debate on the state of the creative sector pan-India, improvement of cultural policy and good governance for the arts with the aim of building a robust ecosystem that can enable us to create and nurture future leaders of the arts.

Key members from the diplomatic community and the consular bodies of Australia and Canada 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 Arts Education and Management and the development of 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.

## Major Focus Areas that were Discussed

- Need and importance of **leadership** and **management** in the arts and culture sector
- More robust involvement by the **Government** in furthering and supporting **arts education** and **management**
- **Restructuring educational infrastructure** to encompass the arts
- Development of **younger stakeholders** and **audiences** for the arts
- Evolution of **arts education institutes** and **curricula**
- Emergence of **new** and **cross-disciplinary artist platforms**
- Increasing use of **technology** as a tool in the development and dissemination of the arts
- The impact of **Art Patronage** and **Role of Art Collectors**



## Inaugural Remarks and Keynote

The conference kicked off with inaugural remarks by representatives from Avid Learning and FICCI, followed by Keynote addresses by State and Central Government officials.

## Introductory Remarks

**Asad Lalljee, SVP, Essar Group, CEO, Curator, The Royal Opera House, Mumbai, Member, FICCI Art and Culture Committee and Symposium Co-Convenor**

Mr. Lalljee welcomed the audience and speakers and introduced the conference by talking about the growing need and demand for competent, engaged and highly skilled leadership in cultural industries to complement exponential growth and evolution of India's creative sector. After a brief introduction to Avid Learning and The Royal Opera House, Mumbai, he talked about the first ever **Smart Cities, Art Cities** conference held in Mumbai in August 2018, which was also convened by Avid Learning and FICCI and explained the vision and impetus behind organizing such symposiums. Referring to an announcement made at the previous year's conference by *Joint Secretary, Ministry of Culture, Government of India Ms. Nirupama Kotru*, stating that India would have a national pavilion at the 2019 Venice Biennale, Mr. Lalljee confirmed India's return to the Biennale this year after a hiatus of eight years with a show commemorating the 150<sup>th</sup> birth anniversary of Mahatma Gandhi and congratulated Ms. Kotru and the Ministry of Culture on this achievement.

*"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*

**Dilip Chenoy, Secretary General, FICCI**

Mr. Chenoy stated that this symposium marked the beginning of a new journey for Art Leadership in India. Talking about FICCI's philosophy with regard to the creative sector in India, he examined the potential of the arts and culture in creating wealth in a sustained manner and enabling people and communities across the country to find new and innovative ways of overcoming hurdles. He went on to talk about FICCI's Creative Industries Committee, which is led by *Managing Director, Teamwork Arts & Co-Chair FICCI Art and Culture Division Sanjoy Roy* and how it focuses on policy related work and outlining a road map to take the creative industries to the next level. Their vision is to enable and support an ecosystem for sustainable arts and culture with the purpose of building organizations and individuals to find solutions for the growth and development of the creative sector through a collaborative platform which brings different entities together such as corporates, civil society groups, governments, financial institutions, media and industry experts.

Mr. Chenoy pointed out that arts and culture in India has a vast potential of becoming a core sector with respect to employment generation and its contribution to the economy. He spoke about the changing attitude and outlook with respect to the arts in India. In present times, the arts have the potential to provide many viable and meaningful career options to the younger generation, along with significantly contributing toward local and national development and putting India on the global map. In comparison, older generations faced a challenge in this respect as such career options were not considered attractive.

Addressing the younger audience, he emphasized on how the younger generation in the arts space has a great opportunity to learn from industry pioneers and experts and the

distinguished Indian and international speakers participating in this symposium, in order to grow into future leaders that are capable of transforming lives at the grassroots level and also contributing to India's evolution as a country.

*"FICCI strongly believes that the arts and culture has the potential to create wealth in a sustained manner, allowing people and communities across India to find new and innovative ways of overcoming hurdles." – Dilip Chenoy*

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

Mr. Roy stressed on the need and importance of convening this conference each year in Mumbai and referred to the city as 'the heart of the art world' due to the kind of patronage it has been able to provide to the arts and culture space.

*"Mumbai has always been in many ways the heart of the art world and it continues to be so primarily due to the kind of patronage that the city is able to provide to the arts space." – Sanjoy Roy*

He acknowledged that education is crucial for the promotion and propagation of the arts and spoke about taking India's education sector to the next level, citing the Prime Minister's initiative of creating opportunities for India's 10 best universities to receive additional funding in order to compete with the best institutes in the world. He went on to state that the best universities contain elements of efficient administration and proficient management and highlighted that while additional funding would enable Indian educational institutions to employ better faculty and improve their infrastructure, they would still be lacking in terms of trained professionals tasked with the job of administrating and managing their activities and curricula.

Mr. Roy explained that one of the biggest problems India faces is that we are all caught up in the philosophy of 'Jugaad', which means that we often forget that the need for planning and organization is vital to the development of the cultural sector. He pointed out that for too long have arts practitioners had to manage by themselves and without adequate support and emphasized on the need for us to have a well-rounded arts ecosystem to enable us to create agents, promoters and producers across India and the globe.

He spoke about the cultural wealth and diversity that India possesses and underlined the need for efficient management of cultural diversity. Citing a discussion with a Hungarian government official, in light of the recent immigration crisis in Europe, Mr. Roy spoke of how the Hungarian government is looking to bring an Indian festival to their country, in order to understand how to effectively manage cultural diversity.

*"In India we all understand how to manage cultural diversity. We tend to forget the kind of cultural wealth and value we have as a country – every 100 kilometres something changes – the way we dress, our accents, what we eat, the way we celebrate. Such diversity is truly worth celebrating. It makes our economy tick." – Sanjoy Roy*

Unlike nations like China, the Indian economy continues to grow at a steady rate without being heavily dependent on an international economic and trade ecosystem. This is partly because in India, we have a festival or cultural related event almost everyday in some part of the country – and that drives our economy because we buy, sell, transact and create, which positively affects our domestic production. In this context, Mr. Roy gave the example of how the festival of Durga Puja contributes to the state of West Bengal's economy – a report

stated that the contribution to West Bengal's economy stands at 100,000 crores during that month of celebration.

Continuing on a key topic discussed in the previous Mumbai conference, Mr. Roy once again highlighted the importance of mapping our cultural wealth. FICCI's creative division and members of the larger arts community have been trying to work with The Ministry of Culture in an attempt to map India's cultural wealth and the potential of our creative industries in terms of how many primary and secondary sources of income they provide and the number of people they directly or indirectly involve.

*"We hope that the Ministry of Culture makes the matter of mapping India's creative sector's potential a priority and includes these relevant figures in the 2021 census. Without figures, we cannot show the government that the arts do count and that each of us within the creative ecosystem makes a significant contribution. We have to put a value to it." – Sanjoy Roy*

Addressing the audience in the room and the collective voices of the creative sector, he insisted that it is imperative to put a value on the work being done within the creative industries ecosystem and change the way we look at the sector as a whole. He signed off by welcoming the possibility of creating a one-window clearance system in Mumbai to fast-track art and culture policy implementations, with the assistance of FICCI and the Ministry of Culture, and proceed to implement it across the country. This will work toward resolving some of the challenges that members of the creative sector face. He urged everyone in the room to collectively come together and present their related concerns and demands to the government and ensure that they are fulfilled.

*"We assume that creative industries are part of the NGO sector. It is not – It is a significant part of the economy. In the UK, 11.7% of the country's annual GDP comes from the creative and cultural industries. We have to stand together and raise our voice. It is our right to get the government to deliver on our demands." – Sanjoy Roy*

## Keynote Addresses

**Mr. Bhushan Gagrani, Principal Secretary, Chief Minister's Office, Government of Maharashtra**

Mr. Gagrani began by saying that even though creativity lies at the core of the arts and artists, managerial techniques are imperative in enabling public outreach and development for the space. Briefly examining the government's relationship with the arts in India, he highlighted the role and importance of the government in promoting, supporting and encouraging development of the arts in India.

He identified the need for the government to acquire the capacity to manage and administer the arts sector as it is unlike any other sector which comes under the government's purview. It is a sector that requires an understanding and appreciation of its many aspects and issues. The government and stakeholders of the arts have to work together through mutual understanding to effectively manage the arts sector.

Mr. Gagrani then talked about the importance of harnessing and integrating Artificial Intelligence with respect to managing the arts sector and talked about the growing influence of Artificial Intelligence in the creation and consumption of the arts. He discussed examples of how Artificial Intelligence is impacting and evolving various artistic practices.

*“Managing the arts sector in the age of artificial intelligence is a major challenge for the sector. Artificial Intelligence has entered into visual and performing arts and we need to understand how to best harness and integrate it for the development of the creative sector.”*  
– Bhushan Gagrani

As far as the government is concerned, Mr. Gagrani spoke of how it is important for the art world to be sensitized to the various complexities within the government framework with regards to the creative sector. Only when there is mutual understanding, will we be able to have meaningful dialogue between these two entities and thereafter work together to build a brighter future for the arts and culture in India.

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

Continuing on Mr. Roy’s comments about the festival of Durga Puja, Ms. Kotru began by making an announcement stating that the Ministry of Culture has filed a nomination for the festival to be recognized by UNESCO in 2020 as a vital cultural institution that is need of protection status. She added that Sowa Rigpa, a traditional Tibetan healing practice, is first in line and has been nominated for 2019.

Ms. Kotru also announced that Mumbai is next in line to be nominated to be a part of the UNESCO Creative Cities Network for being a ‘Creative City for Film’. She requested Mr. Gagrani, who was present in the audience and the Maharashtra State Government to come on board and extend their support for this nomination.

Speaking about the topic of the day, Ms. Kotru said that the time has come for more professional management of our cultural institutions. She examined the potential of these institutions with respect to tourism and highlighted the need for improvement, through better management of our cultural resources, in order to attract tourists and visitors.

*“We have a number of museums and monuments in the country which have been managed in a fashion which has just about served the purpose thus far. We now have to move on, because today, we are competing with the world’s best”* – Nirupama Kotru

Ms. Kotru then shared a few takeaways from a recent, first of its kind, brainstorming session, convened by the Ministry of Culture’s Indira Gandhi National Centre for Arts (IGNCA), called ‘Creating a Greater Cultural Economy’. The conference had a number of participants from private organizations including FICCI’s National Skill Development Council, universities etc. and explored similar topics related to creating future leaders for the arts.

At the primary level, Ms. Kotru pointed out that there are only a handful of schools that take arts education seriously and criticized the selection processes for relevant faculty at such institutions. She also criticized parents for not encouraging their children to pursue visual or performing arts as a serious education. There is a need to spread awareness about the arts at the school level and eradicate the ignorance or ambivalence of parents and schools alike with respect to arts education.

She talked about the ‘Centre for Cultural Resources and Training (CCRT)’ and how the organization is attempting to include art and culture as an integral part of the educational curriculum and not just have it exist as a co-curricular activity. Through research, psychologists have repeatedly demonstrated how stimulating the creative part of a child’s brain improves their academic performance and contribute to their personality development.

*“Art and culture should be an integral part of a child’s development. Personality development is very important in young children and unless they are sensitive to the arts, they will become very one-sided and one-dimensional.” – Nirupama Kotru*

At the secondary level, Ms. Kotru continued, we need to address the matter of employment opportunities with respect to the creative sector. In the United States, the largest economy in the world, an estimated 8% of their annual GDP comes from the creative and cultural sectors. In India, we have never really estimated our cultural wealth and potential and taken stock of the number of arts practitioners in the country. Speaking about the Ministry of Culture’s National Mission on Cultural Mapping, she described how the initiative is attempting to map different art forms and take a census of all artists and is actively working with the registrar general to include relevant data in the next census. She also talked about the importance of different departments of the government breaking out of their silos and working together to develop the creative industries ecosystem. There are ministries other than the Ministry of Culture that are also concerned with the arts and culture and hence, there is a need for a more cohesive approach with respect to developing the cultural sector.

Another major challenge that the Ministry of Culture is attempting to overcome is the lack of employment opportunities. In this light, Ms. Kotru examined the need for formal training with regard to the arts and shed light on some of the various government academies such as, National School of Drama, Sangeet Natak Academy, Institute of Archaeology and the National Museum Institute and how they do not produce enough graduates. She said that the government is now talking to leading universities and art schools in the country to identify the gaps in the arts education ecosystem and has now started offering short-term courses and internships, which enable the students to work on the ground directly in spaces such as museums and monuments.

*“We need to step up and organize similar courses for all forms of the arts and build an appreciation among adults, because until adults are not on board, our children are not going to pick the arts as a career option. We need to teach our adults before we teach our children.” – Nirupama Kotru*

Finally, Ms. Kotru ended her address by stressing on the importance of building art appreciation among adults through various courses and programs such as the Film and Television Institute of India’s (FTII) course on film appreciation. She reiterated Mr. Roy’s words, saying that it is the right of every citizen to demand action from the government and went on to underline the importance of dialogue between the government and the arts and culture industry.

## ART ORCHESTRATORS

Creating Future Leaders in the Arts



### PRESENTATION

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#### The Art of Managing the Arts



Prof. Mion will share his insights on the critical role of Arts Managers to ensure sustainability of arts and cultural organisations and how they can be made more competitive.



#### Piergiacomo Mion Dalle Carbonare

Program Coordinator of MAMA, the Master in Arts Management and Administration, SDA Bocconi School of Management

**Date:** Saturday, 6<sup>th</sup> April 2019  
**Time:** 11:10 AM - 11:40 AM - Presentation  
**Venue:** Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034  
**RSVP:** [www.avidlearning.in](http://www.avidlearning.in) (prior registration required)

## Presentation 1 | The Art of Managing the Arts

### Summary

Prof. Carbonare's presentation highlighted the importance and relevance of arts and cultural organizations with respect to their positive contributions to society and the economy and discussed the need for effective management of our cultural assets and institutions. He examined some of the key aspects and cornerstones of effective cultural management and the role of arts managers in facilitating and driving the growth of cultural organizations. This presentation also looked at best practices and examples of successful cultural management from Italy.

### Speaker

**Piergiacomo Mion Dalle Carbonare**, *Program Coordinator of MAMA, the Master in Arts Management and Administration, SDA Bocconi School of Management*

Through his presentation, Prof. Carbonare, focused on answering the question of why arts management is relevant and further discussed some of the implications that arts managers must take into consideration when dealing with the arts.

### Benefits of Participation in the Arts

Prof. Carbonare began by highlighting the importance and benefits of participation in the arts and culture across ages and sectors, and pointed out that research has showed that participation in the arts and culture for children between the ages of two and seven increased their development in terms of ability to establish relations and emotional sensitivities. Similarly, with respect to the older segment of the population, benefits can be seen in the form of better aging, which leads to decreased pressure on the healthcare sector. Another key aspect that was highlighted with respect to the positive implications of participation in the arts, was the addictive nature of such participation.

*"The more I consume art, the more I want to consume art." – Piergiacomo Mion Dalle Carbonare*

Prof. Carbonare further explained that the benefits of cultural consumption are not only for the individual, but also for the society. Some of the private or individual benefits that arts and culture consumption generate consist of, an improvement in test scores and the feeling of pleasure experienced by the population, which further translates into spill over effects seen in the form of accessibility to the education system and, therefore a better educated society. The public benefits observed include economic growth and the development of ancillary services and industries. An example provided was of how the organization of festivals and the opening of new museums can result in the spill over effect with respect to public transportation, increased patronage for nearby restaurants, and so on, thus, leading to income generation. Other benefits of participation in the arts for individuals include inner satisfaction and positive impact on behaviour, escapism from the stresses of society, emotional involvement and the development of stronger links with the community and culture and finally, fulfilment of the need of novelty-seeking and the experiencing of different perspectives and cultures.

*"The pleasure that individuals receive through participation in the arts, can create a better environment in terms of ability to establish relations among people." – Piergiacomo Mion Dalle Carbonare*

### **Active and Passive Participation in the Arts**

Prof. Carbonare further discussed the varied types of participation individuals can engage, in terms of cultural activities, and classified it in the form of two dimensions. Firstly, participation can be active – e.g. being a musician part of a music performance, or passive – e.g. being an audience member who has attended the music performance. The second dimension is regarding the type of connection or engagement that one can create through their participation – through immersion or absorption. The different types of participation generate diverse kinds of benefits. For instance, the benefits of active participation such as that of a musician creates the benefit of education, while passive participation leads to benefits such as a different forms of learning and obtaining pleasure through consumption.

### **Understanding Cultural Demand, Policy and Influence**

*"Not everybody is interested in opera or high end culture, the type of culture that some people are interested in could be related to the movie theatre or local artists. So the type of cultural consumption is huge and diverse and cultural institutions must take that into consideration" – Piergiacomo Mion Dalle Carbonare*

Upon underlining the positive externalities of involvement in arts and culture at the individual and community level, Prof. Carbonare then explored certain implications that public and private institutions must take into consideration i.e. cultural consumption, cultural policies and nudging.

Nudging, is a new form of policy employed by institutions, that allows them to influence the behaviours of individuals. We can create better citizens by spreading awareness of the history of the community through the arts and culture. Cultural institutions possess educational tools in order to generate and influence positive behaviours by individuals.

An example cited was that of Italian public schools conducting a number of heritage tours which explore the cultural heritage of the city with the aim of creating a sense of awareness and accountability among students with respect to the history and origins of their city and the betterment of their community.

It is imperative for cultural institutions to take into consideration the diverse requests or demands of the public with respect to cultural consumption.

Similarly, the objectives of cultural policies undertaken by institutions must reflect the needs of the audiences; they must be developed in line with the demand of the public and the request of the visitors.

### **Case Study – Examining Arts Management in Italy**

Prof. Carbonare then proceeded to examine the case of Italy – home to the highest number of UNESCO accredited heritage sites and similar to India in terms of diversity – in the context of arts management. As affirmed, the focus of cultural organizations and institutions in Italy have been on the content, the historicity and on conservation, which is of vital importance given that in the absence of these conservation efforts over the centuries by the



government and institutions, we would not be able to enjoy and access this heritage today. However, efficient management of cultural institutions is equally essential to ensure accessibility and for the development of the audience.

Prof. Carbonare stated that the complexity that has been developed around the management of heritage sites is extreme, with the need to tackle challenges such as that of cultural institutions often being subject to bombings, external man-made damage or lack of conservation efforts and so on.

One of the major challenges he highlighted that cultural institutions face is public outreach. There is an increasing need to involve and reach out to diverse sections of the public who would otherwise not be able to access these institutions. Prof. Carbonare stressed that cultural institutions do not exist with the intention of making profits, but for serving a bigger purpose in the society, which must be recognized and reflected in the management of these institutions.

*“The role of cultural institutions is that of supporting the development of the society by telling the story and the history of the society; by showcasing all the different types of characteristics that the community and the society have.” – Piergiacomo Mion Dalle Carbonare*

Another major challenge faced by cultural institutions is the high number of visitors concentrated in one location, especially in major cities. On one hand, smaller cultural institutions are unable to attract visitors while a few other larger institutions are overburdened by the excessive influx of audiences. Many of these visitors do not truly experience and take advantage of the cultural value of the institutions they visit and often tend to overlook many lesser-known and smaller cultural institutions and activities that are representative of the community and capable of generating cultural value. In this light, Prof. Carbonare highlighted the importance of creating an effective cultural network and raising awareness to ensure that all cultural institutions, big or small, can benefit equally through tourist influx.

### **Cornerstones of Effective Management of Cultural Institutions**

*“Cultural institutions must take into consideration this mantra of measurement, administration and organization” – Piergiacomo Mion Dalle Carbonare*

The reason management is important in this context, as Mr. Sanjoy Roy had mentioned in his keynote speech, is to complement the content – the artistic and creative elements of cultural assets. The three critical components of effective management which cultural institutions need to implement are measurement, administration and organization.

To begin with, it is critical that cultural institutions are able to measure their impact by consistently maintaining their financial accounts, thereby allowing donors to keep track of and gauge the impact of their donation and reassure them of its effectiveness. In the administration aspect, a specific strategic goal must be set and a plan of action must be drawn out.

In order to project the future growth of the cultural institution, it is imperative that there is effective planning, in terms of activities, recruitment, production etc. with the aim of supporting the long-term growth. The strategic view on the growth of the cultural institution, must be taken into consideration by the administration and hence, each action of the administration must reflect the goal so as to ensure growth.

The third cornerstone of effective management is organization, which encompasses aspects such as the employment of suitable individuals and the assignment of roles and responsibilities as per an employee's respective strengths and skill sets. Organizing the structure of a particular cultural institution, so that it is configured in a way to support growth and work toward achieving the long term goals set.

### **Custodianship Vs. Management**

Prof. Carbonare subsequently presented the dilemma of custodianship versus management through the example of the archaeological site of 'Paestum' in the Campania region of Southern Italy. The site has been commended for its revitalization since 2014, which has come about due to the introduction of a new Director who restructured and reinterpreted the management of the site. Before 2014, visitors were denied access to the temple and were permitted to only observe it from a distance. In agreement with the conservation laws and religious customs applicable to the site, the new director introduced a hallway which granted visitors, pedestrians and even disabled persons access to the temple. This case is significant as it depicts how custodianship and management can successfully coexist and work together, assuring the conservation of the heritage site while maintaining a positive visitor experience.

### **Evolution of the Management of Heritage Sites**

Prof. Carbonare further discussed the different ways in which the management of heritage sites is constantly evolving. He highlighted some aspects and methods that best demonstrate the evolution of ideas with respect to heritage management.

Firstly, he talked about the involvement of the local community. In the past, heritage management never considered or included the involvement of local communities. External entities, with no local context, would be in charge of the conservation and protection of heritage sites. In current times, research and experience shows that the key element for the successful management of heritage sites and artistic organizations is the involvement of the local community. The local people are the ones who have a connection, both cultural and historical with these sites and who truly understand the value of such heritage, thus, leading the way for the preservation and promotion of such heritage sites.

*"We can see from research and experience that the key stakeholders for the success of heritage sites and artistic organizations is the local community." – Piergiacomo Mion Dalle Carbonare*

The second aspect in this respect, is the changing perceptions with regards to cultural management. Cultural institutions no longer exist independently, they have a series of connections both within and outside the community. There is now an understanding that examining the network around the heritage site is critical for the building of its success, which has been brought about through a transformation in perceptions.

There is a shift in the mind-set which no longer limits such concerns to just a local or individual level, but aims to look at larger implications – at the national and international level. Therefore, attempts at including the broader community at national and international levels, and recognizing that efforts of conservation are correlated to the implications of tourism are being observed in arts management.

Lastly, finance has undergone a shift wherein while in the past cultural institutions were supported by the taxpayers' money and public funds, the institutions are now exceedingly

seeking fundraising opportunities. Prof. Carbonare stressed that efficient management of cultural institutions is directly linked to fundraising, with well-managed institutions being able to attract more funds due to the establishment of trust between them and potential donors – large or small.

### Implications of Cultural Management

Prof. Carbonare thereafter touched upon the implications that cultural institutions need to take into consideration with respect to management. The first element discussed was the double market system. Unlike private, for-profit institutions, cultural institutions support themselves through fundraising and donor contributions or through ticket sales to visitors, while offering a full gamut of services.

The higher the reputation of the institution in terms of sustainability, quality of the offer and ability to reach a diverse public, the better the opportunities that will present themselves with respect to fundraising. Management is imperative in this regard to ensure that the service is of high quality and is matched and supported by funding from donors or by the ticket sales to visitors.

*“The role of a cultural manager is that of being able to create and to manage the synthesis between the service delivered, i.e. the expenses of the organization, and the income of the organization.” – Piergiacomo Mion Dalle Carbonare*

The second implication is that of performance management. Cultural institutions need to take into consideration and make visible the impact that they make. The model for performance management i.e. the input-output-outcome model is a straightforward model as Prof. Carbonare illustrated through the example of music or art teachers employed in schools. The input encompasses the quality and quantity of the resources. Here, the teachers represent the input or resources in schools. If unable to attract the best teachers capable of engaging the students, the output and impact or outcome in society will be affected. The efficiency with which the resources available for cultural institutions are used is thus important for the sustainability of the institutions and here management is necessary to ensure the optimum usage of resources. This does not necessarily equate to the least resources used but rather its efficient and effective usage.

Citing the example of an Opera production at the La Scala theatre, a programme which can cost millions of Euros, Prof. Carbonare compared the role and responsibility of the Artistic Director of the production with that of the Managing Director of the theatre. He asserted that while the content of the production is under the control of the artistic director, who has the right to decide what and how many resources will be required, it is the job of the Managing Director of the theatre to ensure that the resources available at the venue are sufficient to support the production. This does not denote finding all the resources available, but more importantly, includes establishing a bridge or link between the artistic elements of the production and resources available at the institution.

### Case Study of Matera, Italy, European Capital of Culture 2019

Lastly, Prof. Carbonare presented the case study of the city of Matera, Italy which is noteworthy for being a successful example of effective cultural management. This case demonstrated how the collaborative efforts of political commitment and management support have revived the city and played a significant role in creating the Matera that exists today.

Matera, is the European Capital of Culture 2019 and the third oldest city in the world after Aleppo and Jericho dating back more than 9000 years. Until the 1950s, Matera was a forgotten city where over twenty thousand people were living in the caves, creating numerous issues of health and safety. The Sassi di Matera are two districts of the Italian city of Matera, Basilicata, well-known for their ancient cave dwellings inhabited since the Paleolithic period.

In the 1950s, the government took a critical decision to evacuate all the citizens from the caves for health and safety reasons and relocate them to residences in the central part of the city. However, the risk was that these caves, a crucial part of the local history and cultural heritage, were then left abandoned and neglected. In the 1960s and 1970s, the government decided to protect these caves. However, it was only in 1993, forty years after its evacuation, and due to the commitment of certain art historians and locals, that Matera became the first heritage site in the south of Italy to be inscribed in the UNESCO list. This inscription was the first step towards the rebirth of Matera and the protection of the caves, as it compelled cultural institutions to create a robust and strategic management plan.

This rebirth was also due to the efforts and commitment of the local citizens towards the restoration and refurbishment of the caves and towards the creation of a promotional network within the city.

Another key step undertaken by the management was permitting the sale of the caves to not only the local people but also to anyone that had a plan to restore the caves or give it a new value, thus attracting investments through the cultural value of the caves. At present, in Matera, there exists several private foundations like the Italian National Trust which has set up a small house, 'Casa Noha, that has been restored and restructured and is representative through its structural layout and interiors, of how the local citizens lived before the 1950s. Similarly, there are also a number of small boutique hotels established in the caves of the city.

Thus, through analysing the case of Matera, one can observe the effective manner in which cultural management has created the opportunity to generate income and attract investments with regard to a heritage site, thereby allowing for a rebirth and revitalization of a principal cultural city.

### **SDA Bocconi's Arts Management Programme**

Prof. Carbonare ended the presentation with a brief description of the work being done by the Bocconi University in Italy and the Bocconi Asia Centre in Mumbai, both of which believe in providing the opportunity to students to develop management skills for cultural institutions. As stated, for over twenty years, the Master in Arts Management and Administration program conducted by the Bocconi University, in its efforts to provide practical training for students, has presented them with the opportunity of working with some of the most prominent cultural institutions in the country such as the La Scala and Teatro dell'Opera di Roma, thereby ensuring the success of the arts and culture ecosystem.

He announced that given the cultural vitality and vibrancy of India in terms of diversity and cultural potential, SDA Bocconi has launched a new program called the International Program in Arts Management in Mumbai in 2019. This programme has been developed between Mumbai, Delhi and Beijing so as to not only support the management skills of cultural professionals but also to showcase cultural opportunities in India and Beijing, thus giving back to the society through the management of these cultural institutions.

## ART ORCHESTRATORS

Creating Future Leaders in the Arts



### PANEL DISCUSSION

Creating Younger Stakeholders for the Arts



**Deepika Sorabjee**

Head, Arts & Culture,  
Tata Trusts



**Karan Talwar**

Co-Founder & Curator,  
Harkat Studios



**Amita Malkani**

Administrator,  
Inlaks Shivdasani Foundation



**Hena Kapadia**

Gallerist & Founder, Tarq

**MODERATOR**

**Date:** Saturday, 6<sup>th</sup> April 2019

**Time:** 11:50 AM - 12:50 PM - Session

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

**RSVP:** [www.avidlearning.in](http://www.avidlearning.in) (prior registration required)

## Panel 1 | Creating Younger Stakeholders for the Arts

### Summary

The main focus area of the panel was on how to create future stakeholders, consumers and audiences for arts and culture. The speakers discussed the work and impact of their organizations and spoke about their programming vision which is cultivated in response to the needs of the art community. They described the means of creating awareness to ensure access to different kinds of audiences and debated on the future needs and trajectories with respect to creating future leaders in the Arts and the development of the sector as a whole.

### Speakers

**Deepika Sorabjee**, *Head, Arts and Culture, Tata Trusts*

**Karan Talwar**, *Co-Founder & Curator, Harkat Studios*

**Amita Malkani**, *Administrator, Inlaks Shivdasani Shivdasani Foundation*

**Hena Kapadia**, *Gallerist & Founder, Tarq (Moderator)*

The panel aimed at addressing the importance of creating younger stakeholders with a specific reference to three types of stakeholders i.e. developing the artists and talent that each one of the panelists support, building newer and younger audiences, and supporting arts professionals and incorporating effective arts management practices.

Moderator, **Hena Kapadia** set the premise of the discussion and asked each of the panelists to elaborate on their work, discuss their programming vision and explain their selection processes and how they choose whom to support.

### Responding to the Needs of the Arts Community

**Amita Malkani** explained that the Inlaks Shivdasani Foundation's decision and vision with respect to their programming is dependent on the contemporaneous needs of the arts community.

The Foundation was initially one of the very few institutions that provided international scholarships for graduate and post-graduate courses to select arts students who wished to study abroad.

Over the last ten years, in coincidence with the art boom in India, The Foundation noticed that more and more individuals increasingly sought to attend residencies instead of stand alone courses. Therefore, while they do continue to provide scholarships, they have additionally added a robust overseas residency programme to their repertoire.

In response to a statement made by Dr. Kavita Singh of the Jawaharlal Nehru University, New Delhi, that there was an urgent need for curatorial discourse to be started, The Foundation established a curatorial lab at JNU that was very well received and became a model for other institutions to follow. Additionally, The Foundation also supports curatorial practice at residencies and curatorial studies at Goldsmiths University along with The Foundation for Indian Contemporary Art (FICA).

*"What we've tried to do is respond to what we call the 'need of the day'...though we do continue with the scholarship programme, what we [ended up putting] into place was a robust, overseas residency programme [as well] and [hence responded] to the need of the artist community." – Amita Malkani*

With respect to The Foundation's selection processes and criteria, Ms. Malkani affirmed that all selections are done through an open-poll system by means of an extremely transparent selection process in which applications are evaluated by a committee of eminent individuals from within the field. The Foundation also has a very strict age limit in place with the aim of supporting and enabling the youth.

With respect to the Tata Trusts, **Deepika Sorabjee** clarified that the organization is not a pure arts foundation and instead has a much broader scope which focuses on supporting work in the field of development. As a result, the arts constitute only one of the many verticals that the trust works with, thus receiving only a minor percentage of the funds. Over its 100+ year history, the Trust has constantly evolved in order to address the needs and concerns of various sectors.

*"In the last four years, we've set up the Tata Trust Art Archives which has actually taken us back to see how we've supported and what we've supported. Our archives have been very helpful in trying to help us identify where we can build on and firm up the sector we've worked in previously." – Deepika Sorabjee*

Tracing the history of the Tata Trusts, Ms. Sorabjee explained that much like the Inlaks Shivdasani Foundation, the Tata Trusts also started out in the pre-Independence period offering mainly individual grants across the sectors of health, education and the arts.

Subsequently, in order to satisfy the need identified in certain areas for the creation and existence of concrete institutions, they shifted to institution-building, which saw the establishment of well-known institutes like the Tata Institute of Fundamental Research, Mumbai (TIFR), National Institute of Advanced Studies, Bangalore (NIAS) and the Indian Institute of Science, Bangalore (IISc) in the sciences and the National Centre for Performing Arts, Mumbai (NCPA), that is currently celebrating its 50<sup>th</sup> year, in the arts. From institution-building, they moved on to supporting specific organizations such as NGOs that came up in the 1970s and 1980s who were working exclusively with gap sectors.

Consequently, after assessing the developments over the last one hundred years, there has once again been a shift in the focus of the Trust's activities. They aim to impact concern areas directly through the community and through programs that have been designed in collaboration with on-ground partners. In this sense, they have been successful in developing a certain kind of strategy with respect to the management and allocation of funds.

In 2010, a survey commissioned by practitioners from the fields of craft, performing arts, conservation and education suggested the existence of significant gaps in all these fields. In response to this, the Tata Trust has developed a streamlined strategy aimed at filling these gaps through various support programmes and initiatives.

Within the context of art education, Ms. Sorabjee emphasized the need for building up art professionals and strengthening institutions that can support artists' work. It was only when Ms. Sorabjee joined the organization, that she brought in art education within the purview of the trust's vision. For this reason, the Tata Trusts have chosen to focus on the tertiary level in art education, operating in areas that lack funding. They avoid working with the arts at the school-level as that is often the area that obtains sufficient funding without much difficulty through CSR.

They have also continued to work with conservation, moving in the last three years, from a project based approach to setting up systems where the sector can be directly addressed and which enables the setting up of bare infrastructure.

In the performing arts, due to the immense multiplicity in India and the marginalization of the art forms with respect to gender, caste, region and economic factors; access becomes the primary focus in all the programs they support so as to ensure the biggest impact.

*"[Our strategy is to layer] across the board...if we've worked in performing arts with contemporary dance, for example, then through art education we try to substantiate the art form by creating a professional course within a university structure." – Deepika Sorabjee*

**Karan Talwar** spoke about Harkat Studios and how it serves as a democratic and multidisciplinary arts space that welcomes different kinds of stakeholders and practitioners from the arts. He discussed his vision behind the setting up of the space and stated that the studio aims to take the form of being a 'maker's space', providing artists with a platform, an audience and also an opportunity for economic returns through ticketed shows.

*"The idea of the space and the context of how the space came into being involved listening to the Arts community and addressing the needs of the city." – Karan Talwar*

The studio has an 'open door' policy and welcomes all kinds of artists and arts practitioners. Being a small, flexible organization, they are constantly shifting their curatorial vision in an attempt to address the different needs of the community and the city. Other interesting work that they are regularly involved in includes running a weekly arts engagement program for children and presenting initiatives such as the Museum of Ordinary Objects, performing arts related programmes, film festivals and so on.

### Assessing the Impact of Arts Foundations, Institutions and Trusts

Having put forth the means through which their organizations are responding to the needs of the artist community, the speakers proceeded to discuss the impact of their initiatives.

Ms. Malkani assessed this impact by citing the achievements of some of the artists Inlaks Shivdasani Foundation has supported. In the field of art, examples of successful artists that have been supported by the Foundation include Rekha Rodwittiya, Sheela Gowda, Jagannath Panda and Indrapramit Roy, and the likes of Hemali R. Bhuta and Sahej Rahal among the younger generation. The recently held Kochi Biennale also saw the participation of eight individuals that have come through Inlaks Shivdasani's various initiatives such as their curatorial programmes, scholarships or the Fine Arts Awards.

Additionally, The Foundation was also recently invited by the India Art Fair, for the first time ever, to present some of the young artists that they support. This, Ms. Malkani asserted, can be considered as an incredible acknowledgement of their efforts, as they have no commercial interest or investment in any kinds of showings.

Despite being primarily a scholarship organization, Inlaks Shivdasani Foundation also has a substantial involvement in culture, supporting individuals in the fields of music, theatre, film, dance and so on. In the music space, they regularly facilitate artists to put up shows and even operas. In theatre, they support artists in a similar way; for example, Abhishek Majumdar, who has written his own plays and is currently performing in London. In the field of dance, they've supported individuals in independent organizations such as Gati Dance Forum, New Delhi and Attakkalari Center of Movement Arts, Bangalore. In fact, with the



assistance of the TATA Trusts, Gati prepared a Contemporary Dance Curriculum and developed a post-graduate course that is a part of the Ambedkar University Delhi's Programme. Thus, the success of these artists and initiatives reflects the impact that the Foundation has had on creating future stakeholders and leaders in the arts.

Building on what Ms. Malkani expressed, Ms. Sorabjee agreed that collaboration between arts foundations, public arts institutions and private stakeholders is of utmost importance moving forward.

*"We've got limited resources and if you can keep building on what somebody else has done, you start laying infrastructure." - Deepika Sorabjee*

Using the example of Gati's dance programme at the Ambedkar University, she highlighted that the course is the first practice-based Masters program in contemporary dance in India. It is held at the Gati Dance Studios itself, with the aim of offering a more practical learning experience, and thereby differs from the dance course offered at Jawaharlal Nehru University, New Delhi, which focuses more on the theoretical aspects. This process took a long time to complete due to the various protocols and procedures that needed to be followed while collaborating with the government and state institutions but was a fine example of successful public-private partnership.

In the context of Arts education, Ms. Sorabjee talked about how the Tata Trusts have twice supported the Student's Biennale – the Arts education wing of the Kochi Biennale. The second collaboration with the Student's Biennale saw it expand on ideas that were not explored the first time around. This included working with arts colleges on new media, performance and installations and thus, breaking free from the standard and basic curricula that these colleges are restricted to. The resulting expression observed in the second Biennale is emblematic of the Tata Trusts' impact.

The second edition also comprised of an open call for the selection of students by a jury of artists, thus, resolving the issue of the Young Curators' Program that previously proved problematic as the faculty and curators faced difficulties in their selection processes. The exhibition on display at the second Biennale was also immensely successful, building on what was presented at the first edition.

*"You've got to constantly redesign and see how you can improve on something to make it more efficient and allow other people to build on it." – Deepika Sorabjee*

The second edition also included a small educator's module with five interventions that were sent to five regional colleges. These have been documented and set up online so that these colleges can have access to these teaching methods and models. This is a small start as the attempt to change the curricula in institutions is a difficult and complicated process, especially with regards to working with different states and their distinct laws and policies, and due to the cultural and social diversity of the country.

Ms. Sorabjee also shed light on the Tata Trusts' arts conservation programme, which brings together a whole cohort of professionals into the field in an organized manner. Working with five institutions across India, the program aims to, over the next four years, establish five conservation labs around the country with trained professionals from the field, along with workshops addressing material technology and the setting up of a Masters program in Art Conservation. Thus, Ms. Sorabjee elucidated on a few of the Tata Trusts' projects that are impacting the arts and culture world in different capacities.

Mr. Talwar added that evaluating the impact of arts organizations is a difficult and complex process. He assessed the impact of his own organization by analysing two of the projects

undertaken at Harkat Studios – The Museum of Ordinary Objects and The 16mm Film Festival.

The Museum of Ordinary Objects, organized in collaboration with Choiti Ghosh who runs Tram Arts Trust and Sananda Mukhopadhyaya who runs Extensions Arts, serves essentially as a participatory museum where the collection on display comprises of ordinary and everyday objects that are crowd sourced and accompanied by personalized stories related to the object. This results in the museum becoming what Mr. Talwar refers to as a 'neighbourhood museum' containing a collection of objects and stories from the community and locality. Held over the past three years at Harkat Studios, the museum has now been taken to other spaces, so as to spread its impact, with the previous exhibition being held at Studio Safdar in Delhi.

*"The impact of the museum is beautiful because it allows us to see a neighbourhood and its stories unfold. [The Museum therefore] becomes like a contemporary art exhibit of the neighbourhood and of the community itself." – Karan Talwar*

The 16mm Film Festival, held in collaboration with Kodak, focuses solely on working with celluloid film. Being a filmmaker himself and having worked in the film industry for the past 12 years, Mr. Talwar has an extensive experience of working with the physical medium of film i.e. celluloid film. With the advent of digital film, celluloid film eventually became obsolete and out-of-date. Mr. Talwar's attempts to revive and bring back celluloid film, led to the birth of the 16mm Film Festival in 2017. The festival is built around a strict mandate that only works created through the physical medium of film will be displayed. The Festival was about enabling a whole new generation of filmmakers to work with film.

The festival offers a multitude of workshops based on the hand developing of film which is essentially concerned with working around the tactile experience of film, along with unique Found Footage workshops, wherein participants are taken to source footage which is then joined together, reimagined and recreated.

Therefore, in terms of impact, the 16mm Film Festival has supported over 30 filmmakers and assisted them in creating their own works on film by providing them with filmmaking equipment, technical support and creative mentorship.

Adding to Mr. Talwar's point, Ms. Sorabjee elaborated on how the Tata Trusts have supported Filmmaker, Shivendra Singh Dungarpur and his film preservation workshops for the past three years. Citing a discussion between Mr. Dungarpur, eminent Filmmaker, Christopher Nolan and Visual Artist, Tacita Dean on the preservation and revitalization of film, she stressed on the need of engaging with the various stakeholders within the industry such as exhibitors, distributors, cinema personnel and specific functionaries that directly deal with film as a discipline, in order to preserve and bring back traditional film print.

Awareness is also imperative in this respect as most modern day filmmakers are unaware of the importance and benefits of using and preserving physical film. Using digital film, not only takes away from the artistic value of the art form, but also compromises the quality of the work. Additionally, not many filmmakers use the process of 'film-out', which involves shooting on digital film and preserving a copy in analogue.

### Access and Awareness

Continuing on the topic of awareness, the speakers discussed the methods they utilize to spread awareness about their organizations and reach out to wider audiences, thus encouraging greater participation.

In this context, Ms. Malkani clarified that the Inlaks Shivdasani Foundation is a fairly 'low-key' organization and has largely relied on word of mouth publicity. Nonetheless, they have a website, an active blog and an extensive database comprising of individuals, institutions and previous collaborators. The response the organization receives is more that they can deal with and so, until they expand further, their online presence will be limited.

The Foundation focuses more on supporting the individual instead of entire exhibitions or institutions. This support occasionally extends to that of supporting non-profit institutions. They have aided curators and artists at the Mumbai Art Room and believe that such kinds of programmes should work towards facilitating outreach. The last show held at the Mumbai Art Room featured Shaunak Mahbubani who conducted several workshops relating to gender issues that correlated with the show. Building on this, Ms. Kapadia drew attention to how this show allowed for conversations on gender issues at Municipal schools thus engaging with wider audiences that normally do not have access to the arts.

Ms. Sorabjee stated that much like the Inlaks Shivdasani Foundation, the Tata Trusts is also a fairly low-key organization with regards to publicity. In spite of this, they have possibly worked with almost every organization in India dealing with the arts across the entire spectrum from contemporary art to music to conservation.

They do not actively engage in any outreach and social media campaigns and have a simple open call system on their website, where interested applicants can send in their proposals. This was the case with the applicants for the Kochi Biennale, who all came through the open call system. Many of the proposals that they receive are indicative of the fact that these potential applicants understand where the Trust's priorities lie.

Continuing on the topic of outreach, Ms. Malkani also emphasized the need to provide better facilities for arts schools across the country. Using the example of the Inlaks Shivdasani Foundation's Fine Arts Award, she highlighted how there are only a handful of institutes in India, like the ones in Baroda, Ambedkar and Hyderabad, that along with their curricula and faculty are able to produce cutting-edge results.

*"There is a much wider need to have better art schools spread all over the country." – Amita Malkani*

Ms. Sorabjee also pointed out that around ninety percent of the Tata Trust's work is done outside the metro cities and is focused on going to places that are lacking access to the arts. In terms of outreach, an example given was that of the music program that they organize in Dharavi in which, Aanganwadi (rural child care centre) teachers and parents are called in to see and learn from the work that the Trust does.

Mr. Talwar explained that in contrast, Harkat Studios are quite assertive and targeted with their outreach strategies and publicity related activities. In providing artists with a platform, their work can be comparable to that of outreach. Therefore, it is important for them to create awareness and publicity so as to bring in a good audience.

*"For Harkat, outreach and audience development ... goes hand in hand." – Karan Talwar*

Not only does Harkat Studios provide artists with a platform to showcase their work, but also actively extends ancillary support to them. For example, they have an in-house graphic design that re-approaches artists' creatives and promotional materials and helps them

design, package and re-envision their work from scratch if required. Having worked in commercial cinema, Mr. Talwar asserted that outreach is of extreme importance for Harkat Studios' model and vision. With respect to projects like the Museum of Ordinary Objects and the 16mm Film Festival, the audience that they were able to reach and impact, was significant due to its trickle down effect.

He also articulated his realization that an arts manager also plays the role of a curator, bridging various aspects and connecting different trajectories. In this context, Harkat provides various opportunities to upcoming and emerging arts practitioners, and are constantly adapting and evolving their structure and vision. For instance, they support numerous independent music artists, showcasing accessible Hindustani and English music concerts and so on. They also support these artists in terms of outreach, by creating teasers and marketing materials for them and promoting them through online platforms.

### Creating Newer Audiences for the Arts

Ms. Kapadia put forth the question of how one can ensure that the younger generation, that is growing up in the midst of the digital age and social media exposure, is able to experience and truly comprehend the difference between live and digital engagement with the arts. How do we build an environment or ambience that is inviting and appealing to potential audiences?

Ms. Malkani responded by speaking about the Bhau Daji Lad Museum, which has been very successful at bringing in newer audiences by creating a sense of comfort for visitors and has developed a culture among the community of visiting spaces such as museums and galleries by juxtaposing contemporary art in an incredible museum setting. Ms. Malkani stressed that this model and some of the outreach and audience-building strategies implemented by the Bhau Daji Lad should be replicated and followed in other conventional museum spaces as well.

*"I think limiting art to galleries is very restrictive; we need to bring it out into spaces where more [diverse] kinds of people can have access to it and get a chance to interact with it." – Amita Malkani*

Another example was given of how to successfully reach out to broader audiences. The arts movement that originated in the months leading up to India's general elections, in which artists, musicians, writers etc. engaged with the themes of elections and democracy, enabled successful outreach to newer audiences and opened up dialogue by inviting more people into the conversation.

Ms. Sorabjee drew attention to Ms. Kapadia's gallery TARQ to illustrate how some galleries in Mumbai are performing exceedingly well in this respect. For instance, TARQ has successfully brought film into its space which has been responsible for attracting and bringing in newer audiences. She also pointed out the work done by gallerists Mortimer Chatterjee and Tara Lal that has included introducing classical music and sculpture in their gallery, Chatterjee and Lal.

A difference noted between the metro cities and the rural and semi-rural areas of India was that, unlike large cities, in these smaller towns and villages, almost any space can be turned into a performing arts space. This is not the case with large cities, which require multiple permissions and approvals for the same. Therefore, there is a need for the creation of alternative spaces like Harkat Studios and for the development of existing spaces to expand their programming and vision, open up to new models and diversify into showcasing various disciplines of the arts in order to reach out to newer and wider audiences. In this context,

Ms. Sorabjee also mentioned that The Tata Trusts' program in Dharavi is conducted out of a school premises afterhours.

Mr. Talwar discussed the manner in which Harkat Studios, that aims to be cross-disciplinary and inter-disciplinary in its approach, has adapted itself to alternative works and newer audiences.

*"Harkat was started based on the idea of having a sustainable, neighbourhood arts space which was cross-disciplinary or inter-disciplinary. The kind of new audiences which [by default] engage and interact with these spaces, has forced us to constantly reinvent ourselves." – Karan Talwar*

There is also an explosion across the country when it comes to alternative spaces because they are more informal and accessible, they have a very local and homely feel to them and because they showcase works that defy easy categorization and are multidisciplinary.

However, one of the major challenges that Harkat has had to negotiate has been how to evolve and shift programming and bring in newer audiences. In order to bring people in, they have had to package what is being offered as an experience and therefore attempted to approach simple ideas and concepts differently. The other aspect that has been identified as a key tool in diversifying programming and attracting newer audiences is the involvement of technology, including harnessing Virtual and Augmented Reality to facilitate easier access to the arts.

Ms. Kapadia agreed with Mr. Talwar's view on technology and maintained that it is interesting and important to harness digital and virtual tools and to stop viewing the concept from the perspective of a virtual – analogue dichotomy.

### **Vision for the Future – Building Younger Stakeholders**

Having elucidated on the adaptability of their institutions in responding to the needs of the arts community, the panellists then expressed their opinions regarding future needs and trajectories and discussed their vision moving forwards with regards to building younger stakeholders and audiences. They also highlighted the various actions and next steps that they would like to see implemented in order to advance and improve the arts sector as a whole and enable the creation of future leaders in the arts.

Ms. Malkani highlighted two key areas that are in need of immediate attention and that are critical for further development of the arts sector – Institution-building and the development of arts management courses.

Using the example of the Drama School of Mumbai (DSM), she talked about the importance of providing support to such existing arts institutions in order to enable and empower them to sustain themselves, and the growing need for the establishment of newer institutions, similar to the DSM, across the visual and performing arts. The solutions of how to extend such support are complex, but it could be in the form of government backing – without much interference or through continued support from the private sector.

Ms. Malkani also stressed on the need for more arts management courses as discussed in the previous session – the presentation on the Art of Managing the Arts by Professor Piergiacomo Mion Dalle Carbonare. Currently, there is a dearth of competent arts managers and qualified professionals that are capable of running our arts and cultural institutions. Due to lack of effective training, these institutions face an extremely high employee turnover rate,

as their management personnel are ill-equipped with the required skills and have a poor understanding of their responsibilities and the requirements of the job.

Ms. Malkani also stated that the Inlaks Shivdasani Foundation is willing to support individuals who are interested in participating in arts management courses. However, primarily there is a need to build institutions that offer such courses so as to provide individuals for a platform to partake in such an education.

Ms. Sorabjee, building on Ms. Malkani's statements, explained that though there is a need for arts management courses, there is also a need to consider the future path of these individuals on completion of the course in terms of employment and economic opportunities. India is a country that is facing a shortage of institutions in the arts and so we need to address the issue of not only developing educational infrastructure for arts professionals and arts managers, but also take necessary steps to provide employment opportunities.

The contemporary arts ecosystem for instance, has been built up almost solely through private galleries and private patronage and only recently through institutions like the Kochi Biennale. In the past, during the 1970s and 1980s, there existed a system of the artist, the director and the collector. Now however, there is a multitude of entities including archivists, curators, writers, critics and art managers that occupy a place in the ecosystem and there is a necessity for laying infrastructure and building up networks for these individuals to engage in.

*"The role of [Tata Trusts'] arts conservation programme is basically to build the necessary infrastructure for a country that has millions of objects and art forms, but not enough trained professionals." – Deepika Sorabjee*

Ms. Sorabjee stressed on the importance of advocacy and discussed how it is instrumental in presenting the government with details, numbers and hard facts showing how the extant arts institutions and infrastructure in the country is inadequate to support the arts. Therefore, the Tata Trusts' arts conservation program aims primarily to build and improve arts infrastructure to supplement India's diverse and abundant cultural assets.

She stated that currently there are around only twelve senior trained professionals tasked with looking after the millions of objects, artefacts, collections and archives that make up India's cumulative cultural wealth. The National Policy's mandate that every cultural institution must have a laboratory is pragmatically impossible to accomplish with not enough individuals to operate these labs.

The second point Ms. Sorabjee elaborated on is the need to set programs within the community. A successful example of this is the Tata Trust's work with the theatre program at Sri Neelakanteswara Natyaseva Sangha (Ninasam), a cultural organization in Heggodu, Karnataka. She highlighted that the villages around Ninasam contain an extremely theatre-literate audience, even more so than seen in metro cities, and so the establishment of such an institution fits the requirements and requests of that particular community.

She also cited an instance when the Tata Trusts approached Ninasam to bring one of their theatre plays made by a Manipuri director, based on the political and social conditions in Assam, to Mumbai, only to be told by the director of the institution that he believed that a Mumbai audience would not be able to handle it. From this instance, it is remarkable to see that audiences from a village in Karnataka are considered to be more theatre-literate and sensitive to the art form than intellectual audiences in large cities.

On a similar note, the Trust's program in Dharavi is based not in schools and does not fit within the conventional curriculum; it is done afterhours in order to provide better access.

They have also launched this programme in Matunga as it is a prime area for Hindustani and Karnatak classical music, and are now launching it in the locations of Chembur and Govandi. The programme aims to be open and easily accessible in order to reach out to wider audiences, especially the middle class, and follows a basic guru-shishya pedagogic structure.

The programme has only been operational for under a year and has already received 500-plus paid enrolments. It offers learning and training on two musical instruments that are difficult to access i.e. piano and guitar. The impact of their work has also been noteworthy with nine students passing the prestigious Trinity Laban examinations with distinction. This programme affords access to expensive and bulky instruments like the Piano to students who would otherwise not be able to afford it.

Therefore, such instances demonstrate the importance of placing programs in the community and highlight the direct benefits that they bring to the arts and culture space.

Ms. Sorabjee also discussed the need for efficient costing and developing programmes that are financially sustainable. Through the above example, it is seen that the Trust's programmes are not conducted for free but are chargeable at an affordable price. It is imperative to note that the fees, in such cases, cannot be too high, or else it will be unsustainable, unaffordable and thus, inaccessible to the targeted audiences.

The Tata Trust's model of setting up a pilot project and then collaborating with other organizations to further replicate and enhance the programmes can best be seen in their work with the Masters of Contemporary Dance Course at the Ambedkar University, New Delhi. In this case, they have placed the course within the university structure with the intention of allowing the University to take it over following the pilot and subsidise it, thus ensuring its sustenance.

The final point Ms. Sorabjee touched upon was the need for effective fundraising for the arts. This includes competent management of CSR funds by corporations, the development of fundraising committees in cultural institutions and use advocacy to open dialogue with the government.

*"You have to change the mind-set of people who are controlling CSR money. The Arts needs to be supported and plays a role in driving the economy." – Deepika Sorabjee*

Mr. Talwar, agreeing with the points made by Ms. Malkani and Ms. Sorabjee, underlined the fact that sustainability is the key. He commented that the Tata Trust's Dharavi programme is a great example of how similar initiatives can become self-sustaining.

*"The way forward, if one wants to engage with younger and newer audiences and open accessible spaces, is to break the bigger institutions down into smaller functionaries. It is often observed that smaller models are able to be much more self-sustaining when given adequate time and effort." – Karan Talwar*

Citing the example of alternate spaces, specifically Harkat Studios, he stated that they have been refusing most of the corporate funding they are offered as it involves too many complex transactions and may compromise their organization's vision.

He concluded by commenting that the European context of arts management cannot be employed in India. We must instead look to take certain learnings and models and aim to integrate it with our own institutions and business models, so as to fit into an Indian context.

## ART ORCHESTRATORS

Creating Future Leaders in the Arts



### PANEL DISCUSSION

#### Creating New Models for Arts Education



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



**Mehroo Jeejeebhoy**  
Founder & Trustee,  
Mehli Mehta Music Foundation



**Sameera Iyengar**  
Co-Founder, Junoon



**Eve Lemesle**  
Founder Director, What About Art



**Asad Laljee**  
SVP, Essar Group, CEO, Avid Learning,  
Curator, Royal Opera House, Mumbai  
& Symposium Co-Convenor

**MODERATOR**

**Date:** Saturday, 6<sup>th</sup> April 2019

**Time:** 1:50 PM - 2:50 PM - Session

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

**RSVP:** [www.avidlearning.in](http://www.avidlearning.in) (prior registration required)



## Panel 2 | Creating New Models for Arts Education

### Summary

In this panel, leading educators and mentors discussed how their institutions are serving as alternate models of arts education in a changing world where the future of work is shifting to incorporate more creative, fluid modes of thinking and problem-solving. They also examined how these alternate models and approaches are revolutionizing the education sector as a whole by emphasizing on the the discursive and direct learning approaches they have adopted.

### Speakers

**Tasneem Zakaria Mehta**, Director, Bhau Daji Lad Museum  
**Mehroo Jeejeebhoy**, Founder & Trustee, Mehli Mehta Music Foundation  
**Sameera Iyengar**, Co-Founder, Junoon  
**Eve Lemesle**, Founder Director, What About Art  
**Asad Lalljee**, SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House, Mumbai & Symposium Co-Convenor (Moderator)

**Asad Lalljee** set the premise of the discussion by highlighting some key statistics relevant to the topic -

- United States' State Arts Agency (SAA) invests more than US\$ 91 million dollars in arts education annually
- Recently, New York's mayor alone allocated US\$ 23 million to arts education
- The Ontario Arts Council in Canada, awarded grants amounting to US\$ 58 million and reached out to over 5 million people through arts education activities
- By comparison, in India, the economic survey of 2017-18 shows that the states and union government together have been investing less than 3% of the country's GDP in education, sports, arts and culture
- Over the past 65 years, the higher education system in India has grown almost a 100 times to 30 million students and 37,000 colleges
- Optimistically, in the 2019 budget, the government has allocated approximately US\$ 13.6 billion or 3.3% of the total budget expenditure for the education sector, which is a Rs. 10,000 crore hike from the previous year

### Shifts in the Arts Education Sector

*"It has been recognized that the arts are vital to any well rounded education." – Asad Lalljee*

Building on the cited statistics, Mr. Lalljee highlighted that there is a growing movement to include creative subjects and creative thinking into standard academic processes. In fact, 72% of global business leaders say that creativity is the number one skill they are seeking when hiring. In addition, art making is has also changed radically in recent years – artists are becoming increasingly cross-disciplinary in their approach and emerging technologies are enabling them to produce new and innovative work. Overall, the way art is produced and consumed is changing and therefore, our education models and the way we teach and disseminate information also must change in order to keep up with this shift and also crucially engage with younger stakeholders.

### Alternate Education Programmes for the Performing Arts

Each speaker spoke about their organizations and the path-breaking that they are involved in within the purview of the topic. They discussed how each of their institutions is serving as an alternate and innovative model of arts education.

**Mehroo Jeejeebhoy**, gave the audience a brief overview on the background, journey and vision of her organization the Mehli Mehta Music Foundation and elaborated on some of the successful educational programmes the institution offers.

The foundation was started in 1996, by a group of volunteers, with the aim of creating awareness for western classical music in Mumbai. They opened by launching a chamber music programme called 'Sangat', which brought together mostly Indian musicians from around the world who performed a series of concerts in Mumbai and therefore demonstrated the immense potential of western classical music in India.

*"Sangat was a real eye-opener – not just for us, but also for the audiences here – that Indian's could also be world class musicians. They could be on an international stage and play as well as anyone. You don't have to go abroad to listen to a good western classical music concert, you could have it right here in your own city with your own musicians." – Mehroo Jeejeebhoy*

She the discussed how the foundation gradually branched into music education and grew into a full-fledged music education institution with around 500 students, offering a variety of in-depth music related courses. She also mentioned the foundation's outreach programme which provides an opportunity to over 1000 children in municipal schools to engage with and discover music.

Mrs. Jeejeebhoy went on to talk about some of the unique courses her institution offers, with a specific focus on music therapy, in which a therapist uses music to work with children with special needs. She also discussed the positive impact of exposure to music from a young age on children.

*"We feel that music has an incredible impact on the intellectual development of a child and if a child is exposed to music from a young age, it can be life changing. Music is a subject that develops both sides of the brain and helps you coordinate all your senses." – Mehroo Jeejeebhoy*

### Cultural Institutions and Alternate Approaches to Arts Education

**Tasneem Zakaria Mehta** continuing on Mrs. Jeejeebhoy's comments, re-emphasized the importance of the arts with respect to being fundamental in the development of a human being. She went on to talk about her work with the Bhau Daji Lad Museum and stated that the belief and mind-set around the establishment of the museum was to indicate that they considered themselves to be an institution of excellence at par with international standards. In her view, a museum is not just a repository for objects and artefacts, it is a platform which showcases the stories, cultures and histories around these objects and therefore it acts as an alternative or complementary educational platform.

*"Museums are about the stories behind the objects and therefore serve as complementary educational institutions" – Tasneem Zakaria Mehta*

Mrs. Mehta proceeded to shed light on the Bhau Daji Lad's ancillary formal arts education programmes which include a toddler's programme, intensive programmes for children ranging from the ages of 3 to 17, family education programmes and the well-known Diploma in Modern and Contemporary Art and Curatorial Studies which started in 2011. For the diploma course, the museum brings in notable visiting faculty from across the country, which gives students the opportunity to engage with diverse voices and topics and learn from leading experts in the arts and culture space. The programme is a mix of theoretical and practical learnings, which also includes hands-on activities such as exhibition and studio visits. The course has also been accepted as a bridge course by the likes of leading global institutions like Yale University and Cornell University among others.

Speaking about the museum's informal arts education programmes, Mrs. Mehta shed light on the internship and docent programmes they offer, which aim to empower, encourage and develop leadership skills.

### Junoon's Arts Management Programme

**Sameera Iyengar** briefly discussed her entry into the arts space and with reference to her experiences, once again underlined how arts education played a defining role in developing soft skills and building curiosity among people, which is a fundamental aspect of learning.

*"The moment I decided that I was going to live [with] the arts and not [with] the sciences, was when I realized that in the act of engaging with theatre, I was receiving some of the best education about understanding more about the world, people and society." – Sameera Iyengar*

She spoke about her organization Junoon and how the vision behind it developed from a space of seeing the arts as a way of opening up the world. A lot of Junoon's work functions as an active education model, but not a formal education model. For example, 'Mumbai Local', one of their programmes, is an informal platform for public discourse which provides participants with a forum which facilitates learning.

*"An engagement with the arts not only develops you, but also opens up doors and windows into seeing the world in multiple ways." – Sameera Iyengar*

Ms. Iyengar proceeded to talk about the Strategic Management in the Art of Theatre (SMART) programme, which Junoon manages. The programme was setup by a collective of individuals from across the arts, especially theatre, with the aim of providing the required education and training with regard to the management of performing arts organizations. SMART's vision was to provide training for practitioners and creative individuals, within the theatre group, to become effective arts managers in their own right.

The premise of the SMART programme was to equip students with the necessary learning to enable them to ask the right questions about themselves and their environment and to build the right communities in order to take their work forward. The faculty for the programme consisted of practitioners from the field who could bring about relevant insights through their direct experiences.

The unique aspect of the programme, was its structure, which comprised of a residential course and a mentorship programme. The 10-day residential course, covered subjects such as audience building, group sustainability, financial management etc., with a special emphasis on focusing on a particular organization's core values and vision.

*"It is important to remember that the arts, unlike business, does not have only one bottom line." – Sameera Iyengar*

Following this would be the 6-month mentorship period, in which students would be connected with mentors all over the country to build a strategic management plan. For the final two weeks, all the participants would regroup to discuss, share and analyse the strategic management plan they had developed during the course. The course focused on developing thinking processes for theatre groups to start organizing and managing themselves in a more efficient way in order to thrive.

In attempt to broaden SMART's reach, the programme was taken to different parts of the country to facilitate dialogues with theatre groups. Keeping in mind the kind of cultural diversity that we have in India, each region has its own preferences, especially with regard to the live performing arts. Hence, SMART reinvented its model to cater more to the local context with respect to theatre groups. They now visit different places across the country, throughout the year, on a shorter 3-day model, in which they share the key concepts that were covered during the longer course. This has enabled SMART to reach out to smaller theatre groups, that are working on a more regional level, thereby expanding their network.

### **The Residency as an Educational Space**

*"Residencies are the kind of institutions where one can see the artwork as it is being developed. It is different from museums, where you can only see the object; in residencies, you can see the process. That is what makes it an alternate form of education in the arts." – Eve Lemesle*

**Eve Lemesle** talked about her background being a trained arts manager and briefly described her journey in the arts and how it led to her eventually opening up her own artists' residency, 'What About Art'. Her first interaction with the concept of a residency came about while interning at an arts centre in Montreal, which was being converted into a residency. During this period, she learned about the processes involved in the conceptualization, funding and setting-up of an artists' residency.

In 2013, with the help of art patrons Sunita and Vijay Choraria, Ms. Lemesle started the residency, 'What About Art' in a small apartment which was divided into two working studios. Once she had the space, she began offering programmes in collaboration with arts foundations and embassies. The residency aims to bring artists from across the globe together to enable a healthy cross cultural exchange between arts practitioners from Mumbai and abroad.

She continued to describe how her residency serves as an alternate platform and space for arts education, by offering flexibility in its structure and informal learning programmes, such as studio visits – which brings curators, scholars and established artists to the studio to interact with the students at the residency, observe the artistic processes employed by them and provide critical feedback on their work.

### **Formal Vs. Informal Structures in Arts Education**

Mr. Lalljee raised the pertinent question of the place critical engagement and formal learning occupies within the broader context of arts education and arts practices.

Mrs. Mehta responded by stating that even though there is a certain kind of art that demands a more theoretical and conceptual based critical engagement, the same does not apply to all

forms and disciplines of the arts. Citing an example of an artwork displayed at the Kochi Biennale which was created by Bapi Das, a rickshaw driver in Kolkata, she explained that it is not necessary to have a formal arts education in order to become a good artist. Despite not being formally educated or a trained artist, Das' work demonstrated that he had an excellent sense of formal artistic structure and a better understanding of the concept than most artists who have had the privilege of a formal arts education.

Mrs. Jeejeebhoy gave her views on the matter by suggesting that in the field of music, within this context, the approach and thinking is different. Music is a discipline, which requires regular practice and study. When students are enrolled in the Mehli Mehta Music Foundation, they are expected and pushed to dedicate some amount of time on a daily basis towards their music education. The parents, students and the teachers must all interact with one another and work together to ensure that significant progress is made. This also tends to help students develop the invaluable skill of time management, which in turn helps them in their academic performance.

Ms. Iyengar made the point that even within the performing arts, there are so many different forms that exist – some which have gained prominence recently and some which have been around for centuries. Depending on the form, there is a need for different kinds of formal teaching structures. Both rural and classical performing arts forms have formal systems of education, just not in spaces or institutions that we recognize as schools or academies. In the contemporary theatre scene, it is observed that an increasing number of people are seeking out formal education. Formal education is extremely useful if it is successful in providing a strong base and rigour, along with an openness to continue learning. However, seeing that it does not necessarily work for everyone, it is imperative that we have multiple and diverse kinds of learning possibilities in arts education, which gives arts practitioners a choice of selecting the education model that best suits their needs, skills and work.

Ms. Lemesle added that at her residency, they are attempting to break some of the formal structures and learnings that young artists bring in after their formal education. Usually, the first step after graduation for many young artists is to join the residency where they are encouraged to experiment and think differently from what they have been taught in their formal education.

Ms. Iyengar using the example of 'Pandavani' – a folk singing style involving narration of tales from the ancient Indian epic Mahabharata, highlighted the varying models of arts education in India. Despite being a performing arts form which does not have a school or any formal education institution, there is a thorough process of learning and formal training that one needs to go through in order to be a successful performer of this art form. In many ways, this is a classic example of an alternate form of arts education.

Mrs. Mehta, with reference to rural craftspeople and their work, talked about informal arts education and the innovations seen in the space. Education in this respect, does not align with our classical definition of formal education. She highlighted the challenge of formalizing informal structures of arts education, without losing the benefits that such informality provides. India's art and cultural space is dominated by rural craftspeople, such as potters and woodworkers etc. and thus, it is important for us to find innovative and alternative models of education which would be suitable for the development of their skills.

### **Role of Technology**

*"Technology democratizes the arts and makes it accessible to everyone." – Asad Lalljee*

Mr. Lalljee talked about how technology is being used to map our cultural assets by listing and registering craftspeople and the work they do and then matching them with potential collaborators and enablers in order to build sustainable livelihoods.

In this context, he then asked the panellists to share examples of how institutions are leveraging technology for arts education.

Mrs. Mehta talked about how the Bhau Daji Lad is incorporating technology into its activities by collaborating with Google Arts and Culture which allows online visitors to do a virtual tour and digital walkthrough of the museum. This unique tool encourages deeper public engagement and makes the museum's collection accessible to people across the world. The museum is also looking to work with Google's live chat rooms and connect with people across the globe. In addition to this, they are also looking to work with interactive systems, holography and 3-D printing.

In terms of education, the Bhau Daji Lad is looking take their learning courses into the digital space and make it accessible to people across the country.

Mrs. Jeejeebhoy spoke of how technology has revolutionized access to music, by specifically talking about YouTube, which allows people to listen to music and artists from across the world and also live stream concerts and musical performances. In the context of music education, technology is providing digital learning opportunities for students and breaking down the physical barrier of distance and facilitating education across boundaries.

She cited the successful example of a student living in Thrissur, Kerala who took music classes over Skype from a German teacher. This was enabled only by leveraging technology for the purpose of learning.

Ms. Lemesle also added that her residency programme uses technology and online platforms such as Skype to connect students with mentors.

Mr. Lalljee raised the topic of social media and questioned what role does it have to play in arts education moving forward.

Ms. Iyengar responded by saying that the growth of the online space, rather than the rise of social media is responsible for making a significant impact on arts education. The concept of online education through sites or chat rooms is gaining considerable momentum.

*"Social media doesn't allow you to have engaged conversations; it is built on fast responses. If you really want knowledge to be exchanged, it requires more immersion and deeper engagement." – Sameera Iyengar*

She talked about how her organization uses technology in a very basic, yet important manner, by recording and archiving discussions and strategy building sessions, which can be accessed easily for future uses. For SMART, technology has played a major role in establishing a connection between artistes from across the country and bringing them together on online platforms. The programme's entire mentorship course is done over Skype.

### **Future Trends in Arts Education**

With respect to the increasing number of foreign arts education institutions that are entering the Indian education space, Ms. Iyengar raised the concern of whether these foreign institutions have a good understanding of the Indian arts and culture sector as a whole. She

questioned whether such institutions have done sufficient research to comprehend the needs and requirements of arts practitioners and in a broader sense, India's cultural ecosystem as a whole, and whether they have the ability to adapt to our cultural environment. Such institutions need to look at bringing in local expertise into their faculty and disseminate teachings that fit a certain context that is relevant to the Indian environment.

*"We have had very well meaning people come into India and teach us things that don't work simply because we don't have the same infrastructure or institutions." – Sameera Iyengar*

In the performance arts space, one trend that has been observed, is the abundance of workshops, which has advantages and disadvantages. On the plus side, it increases outreach, providing access to many people. On the other hand, many of them are unreliable and lack educational quality.

Ms. Iyengar concluded by stressing on the importance of breaking out of silos, pooling in our combined resources and working together in order to create a significant impact.

Ms. Mehta agreed with Ms. Iyengar's comments stating that especially in the context of art history, we need to shift from the European paradigm and reinvent the way through which we engage with and learn about our cultural history and heritage. Despite there being an influx of international entities and programmes in the arts education and management space in the country, moving forward, we require models that are relevant to the Indian context, sensitive to local communities and culture, and which work within the framework of the Indian arts and culture ecosystem i.e. in collaboration with established domestic cultural institutions like the CSMVS or the BDL and so on.

Ms. Jeejeebhoy concluded on an optimistic note stating that the potential for the future of the arts ecosystem is limitless. Being a country with a population of over a billion people, there is large amount of untapped cultural potential that just requires the necessary support, guidance and exposure to thrive.

Ms. Lemesle also ended the discussion on a positive note by talking about the rise in the number of artist residencies in the country. Residencies act as workspaces for artists and double as educational and learning hubs, while also providing arts practitioners with a platform to showcase and display their work to the larger community.

**ART ORCHESTRATORS**  
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**PRESENTATION**

**Reinventing the Artist Studio**

A presentation on emerging and cross-disciplinary platforms that are supporting and educating a new generation of artists and practitioners.



**Trishla Talera**

Founder, TIFA Working Studios

**Date:** Saturday, 6<sup>th</sup> April 2019  
**Time:** 3:00 PM - 3:15 PM - Presentation  
**Venue:** Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034  
**RSVP:** [www.avidlearning.in](http://www.avidlearning.in) (prior registration required)



## Presentation 2 | Reinventing the Artist Studio

### Summary

Ms. Talera's presentation examined how emerging and cross-disciplinary platforms, like her own studio space in Pune – TIFA Working Studios, are supporting and educating a new generation of artists and practitioners, by providing a multidisciplinary platform that focuses on creativity and culture. She elaborated on how her institute serves as an alternate educational programme and residency, which facilitates experimentation and is designed to promote creative and entrepreneurial thinking through unique and innovative learning experiences.

### Speaker

**Trishla Talera**, *Founder, TIFA Working Studios*

**Ms. Talera** began her presentation by giving the audience a brief background and overview of her organization, TIFA Working Studios in Pune and further elucidated on the vision behind the conception of this initiative. The studio is set in a former 1940s art deco hotel where the architecture of the space and its connected studios added to the concept of working studios. There are 16 connected studios that function as multidisciplinary spaces which do not isolate the artist but instead promote learning, interaction, dialogue and collaboration.

*"The studios are always in a state of flux, acting as labs, dance floors, workshops, sound booths and mini galleries to position the spectrum of artists that inhabit them." – Trishla Talera*

She explained that TIFA was developed as a space for empathy, with the aim of supporting, nurturing and enabling creative ideas by encouraging peer learning and collaboration between arts practitioners. It is environments such as these, she explained, that inspire creative individuals to function as more than just producers of objects – and thereby also act as organizers, activists and drivers of culture. TIFA Working Studios consists of multidisciplinary stakeholders from various fields who come together to plan, curate and take ownership of this unique platform.

*"What we're building here is not just a physical space, it is an ethos. It is an ethos of fluidity and structure, of experimentation and creation, of collaboration and ownership." – Trishla Talera*

### The Arts Incubator

Ms. Talera then examined how TIFA's structure and role resembles that of an arts incubator, more than that of an artist studio by giving examples of some programmes and success stories connected with the platform.

She cited the example of Rajyashri Goody, an artist who first started her practice with TIFA, and her recent initiative, 'Shifting Studios', in which 12 creative practitioners from the city were invited to literally shift their studios into TIFA, thereby allowing for newer perspectives in their art creation process. The programme enabled these individuals to come together and

rethink their practices, while creating a safe environment in which they could exchange ideas, discuss their own motivations, ambitions and inhibitions, and critically analyse each others work.

Another example she discussed, was that of Anuj Nakade, an artist who had previously interned at TIFA and who returned with his art exhibition, 'Meme Regime'. Anuj's show further travelled to major destinations across the country, including Mumbai and Goa, and more importantly to Walkin Studios in Bangalore and Zero Eight 21 Connect in Mysore, both of which are spaces and platforms that focus on discussing current societal issues. The show focused on understanding and contextualising the effects of 'memes' in an online and offline space and understanding the impact it has on visual cultures today. By discussing this example, she pointed out how the role TIFA plays in supporting and developing practitioners and their work.

### **International Exchange**

Referring to the ongoing interactions which TIFA has facilitated with artists in Bangladesh and Indonesia, and specifically the collective – 'Cut and Rescue', Ms. Talera examined how these interactions have revealed many of the similar difficulties arts practitioners face in each of these countries, while opening up dialogue in order to find solutions on how to tackle these challenges.

She spoke about TIFA's exchange with Bamboo Curtain Studio in Taiwan, an initiative founded with a similar motive as TIFA 20 years ago. Over the past four years, the studio has been guiding TIFA, by sharing the approach they used to build the arts community in the local environment and link it with the international ecosystem.

### **Identifying and Engaging with the Youth**

Ms. Talera drew a comparison between the arts ecosystem of major cities such as Mumbai and Delhi, that are driven by patronage and support and that of a tier-II city such as Pune, which lacks major museums and prominent galleries. In this regard, she discussed how TIFA plays multiple roles with respect to Pune's arts ecosystem, that of an arts centre, arts residency and an alternate educational platform. She stressed on the importance of looking beyond the metros and create opportunities and access with respect to the arts in tier-II cities in India.

Referring to the city of Pune being a youth hub, Ms. Talera talked about how TIFA is focused on identifying youth cultures and engaging with them especially through their events that are interactive, technology-led and experiential. She spoke about a recent event held by TIFA called 'Sound Codes', that used energies and triggers from the human body to create music. Such events are new not only to Pune, but also to the rest of the country.

### **Importance of Creative Clustering**

With reference to the book, 'The Rise of the Creative Class' by Richard Florida, Ms. Talera highlighted the importance of creative clustering with respect to overall development of the creative community. She elaborated on how her organization engages with diverse sectors and audiences to identify the issues that are plaguing the various silos within the larger arts ecosystem, with the aim of bringing these various segments together to find potential solutions.

*“TIFA brings together musicians and engineers, coders and dancers, painters and activists to come together, and it is at these interactions where the energy lies.” – Trishla Talera*

### Using Creative Practices to Address Societal Issues

*“Are artists here simply to decorate walls? I think we can all agree that they are not. We can use the creative potential that artists have to address the issues within society. At TIFA we work with these contemporary creative practices and use them to often discuss difficult questions.” – Trishla Talera*

TIFA’s work with arts practitioners also includes focusing on leveraging the arts to make a social impact. They have supported artists with the aim of raising awareness about societal issues. A few examples of these are:

- In 2015, TIFA supported *Artist* Shweta Bhattad from Nagpur, who buried herself in the ground to raise awareness for farmer suicides across the country
- In 2017, Shruti Vishwanathan spoke at TIFA about the importance of preserving oral histories with reference to women poets who are missing from our historical records
- In 2017 again, Actor and Playwright Mallika Taneja performed in the nude to talk about women safety all across India.

### The Working Studio’s Programmes

Inspired by the space, TIFA started ‘Artel’ – derived from ‘Art Hotel’, their annual residency programme which brings 10 creative artists from India and across the world together for one month of intense activities. During this period, it has been observed that the artists learn from one another, nurture each other and are able to articulate their concepts much better. With the support of the studio, they realize ambitions, craft projects and gain an opportunity to engage with diverse audiences.

The studio also conducts mentorship programmes for students who are interested in the arts. In these programmes, they help building portfolios and writing artist statements, so that students can access opportunities like residencies, grants and conferences across the globe.

### Prakalp Pune Festival

TIFA recently facilitated Prakalp Pune, a city-wide festival that revisits memories of the city – the history, people, language, environment, conservation and architecture, while addressing possible futures. The festival opened with a unique performance at the Raja Dinkar Kelkar Museum, a local Pune museum that does not receive much traction in terms of audiences, especially the youth. The performance and the festival was responsible for bringing in audiences the museum had never seen before. For the closing of the festival, TIFA collaborated with the Bhandarkar Oriental Research Institute and with notable architects to discuss heritage conservation and urbanism in the city. With a six-week long exhibition, heritage walks, performances, workshops and discussions, the festival marked TIFA as a temporary museum space in the city.

*“Today we no longer identify as an ‘alternative’ space but instead regard ourselves as an ‘also’ space. The work we do today is in synergy with its surroundings – which means working together with the stakeholders of the arts in the city.” – Trishla Talera*

## Challenges and Future Trajectories

Ms. Talera, with respect to TIFA's evolving and growing ambitions, discussed how they aim to do larger projects and change the ways cities think, function and to exist in synergy with creative communities, corporates and the government. She displayed a short clip showing a temporary experiential installation in a large warehouse on the outskirts of Pune by Vishal Kedar – one of the largest works Pune has ever seen. A different edition of this work later travelled to the Shanghai Biennale. With increased access to heritage sites, industrial spaces and undiscovered venues, TIFA has been attempting to harness these spaces to imagine, plan and programme projects of a larger scale, such as this one.

She concluded her session by highlighting some of the challenges, TIFA, as a young arts organization, faces within the arts ecosystem. She stressed on the need for self-funding and the importance of surviving without consistent funding, and how they are working on their Art Hotel initiative with aim of making it a consistent stream of generating funds. Being only a four-year old institution, TIFA is still learning the ropes with respect to working with arts practitioners, dealing with artists' creative volatility and in a broader sense, arts management strategies.

*"TIFA is now part of larger body called Evolving Culture Foundation. For culture to thrive, it must evolve. And through a strong foundation we need to build capacity and keep on evolving with our ever changing times." – Trishla Talera*

**ART ORCHESTRATORS**  
Creating Future Leaders in the Arts



**PRESENTATION**  
Leveraging Technology for the Arts



A presentation on innovative and cutting edge ways in which technology is deployed to engage and educate minds on Art.



**Tasleem Somji**  
Cultural Strategist & Director  
of Partnerships, Sesqui

**Date:** Saturday, 6<sup>th</sup> April 2019  
**Time:** 3:20 PM - 3:35 PM - Presentation  
**Venue:** Essar House - Podium, 11 KK Marg, Mahalaxmi, Mumbai 400034  
**RSVP:** [www.avidlearning.in](http://www.avidlearning.in) (prior registration required)

## Presentation 3 | Leveraging Technology for the Arts

### Summary

Ms. Somji's multimedia presentation displayed some examples of the innovative and immersive work which she has been involved in and thus, explicated the multidisciplinary ways in which we can work with the arts and combine them together to create more interactive and engaging experiences for audiences.

### Speaker

**Tasleem Somji**, *Cultural Strategist & Director of Partnerships, Sesqui*

**Ms. Somji** opened by highlighting three important points relevant to the arts and referencing statements made by prominent individuals and entities applicable to the topic of her session.

- Mahatma Gandhi once said, "A nation's culture resides in the heart and soul of its people."
- Malcolm Forbes once described diversity as the 'Art of thinking individually together'
- Three years ago, a leading online technology magazine, *Tech Crunch* said that 'the key to global empowerment is technology.'

One of the ways through which we can bring these thoughts and ideas together is by fusing traditional art forms with each other and creating interactive and immersive experiences that are not just multidisciplinary but also multisensory and which allow us to look at art in non-traditional and unconventional ways.

### Celebrating Canada's Sesquicentennial with Revolutionary Technology

Ms. Somji began her presentation by giving the audience a brief overview on SESQUI, a project commissioned by the Federal Government in Canada to celebrate the country's 150<sup>th</sup> anniversary of Confederation through an exploration of Canadian art and landscape. She then displayed a short clip from the marquee element of the project, a 22-minute film titled, 'Horizon', that was created in order to celebrate and showcase the natural and cultural beauty of Canada.

The inspiration for this film, she explained, dated back to Canada's centennial celebrations in 1967. During the 100 year celebrations, the province of Ontario's contribution was a big, wide, immersive film that aimed to showcase the natural and cultural beauty of the territory and its people. This film was very well received at the time because of the technology that was used to create it. In 2017, the aim for SESQUI was to draw inspiration from the 1967 project and utilize technology to create an accurate representation of the country through the film. 'Horizon' aimed to embody the technological revolution of the 1967 film in a similar manner. It was the first ever film anywhere in the world to be shot in 9K, 360 technology, which did not exist at the time of its making. Today, this technology has significantly impacted the industry and noteworthy innovation with respect to 360 technology has also been seen.

### Using Technology to Create New Platforms and Spaces for the Arts

In order to exhibit the film, 'Horizon' across Canada, and since there are no theatres that are capable of projecting a 360, 9K film with a full hemispherical screen, SESQUI was required to design and build their own mobile, inflatable dome. This dome was used to tour the film to 22 different communities across Canada. Ms. Somji then displayed a video that showed how the dome is mounted and setup in different locations.

*"The inflatable dome resembles an igloo. This was done on purpose to in order to show that taking things that are traditional and looking at them from new perspectives is important." – Tasleem Somji*

This film offered a whole new viewing experience for the audience. The concept of a 360 film was very new and therefore made it difficult for people to adjust where to look on the screen while watching the film. For this reason, SESQUI held a number of screenings initially and tried different variants of seating configurations in order to learn the optimum way of presenting the film. In locations where transporting the dome proved difficult, they screened the film in planetarium theatres. Canada has only five planetarium theatres, most which do not have a full curved screen and instead have IMAX or OMNIMAX screens, which means that they are big and wide, but not curved. In this respect, Ms. Somji discussed how SESQUI worked with these existing spaces to see how they could adapt the film to be on a different angular tilt or adjust the screens that were already in place at these institutions.

### Rise of Virtual and Augmented Reality

In locations where there was no planetarium and cases where the dome could not be transported, SESQUI further adapted the film to Virtual Reality. This allowed it to be displayed in schools or downloaded on mobile phones, which enabled people to watch it at their own convenience. The full 22-minute film was split up into three Virtual Reality stories of seven minutes each, accessible on the application called 'SESQUI Meridian'. Five additional VR stories were created which looked at different Canadians who are living their lives in admirable and creative ways.

Ms. Somji cited the example of SESQUI Indian City 360, one of the five stories presented on 'Meridian', which was a project centred around an indigenous native band, 'A Tribe Called Red'. SESQUI shot the band's first ever interactive music video and created a virtual reality experience that allows viewers to literally remix the song or change the soundtrack depending on where they they look, thus delivering a custom audio experience.

Adapting the film to Virtual Reality allowed SESQUI to take it to schools and allowed people to actually download it on their phones and watch it at their own convenience from wherever they were.

### Leveraging Technology for Learning and Leadership

The Project also had a Learning Hub, in which there were various resources that SESQUI had created with the help of their tech providers and all of the other different people involved with the project. The material and content on this Learning Hub could be integrated into classroom curricula and could also enable discussions on the idea of home and identity. It also initiated dialogue on what one would want for the future of Canada. The vision of

SESQUI was to bring people together, facilitate dialogue between them and encourage them to start taking an active role in creating the future that they all wanted for Canada.

*“Our vision has been to inspire Canadians to be co-creators of the Canada we want for the future.” – Tasleem Somji*

### **Adapting Existing Environments with Technology**

Ms. Somji also provided two other examples of the projects she has done with the Aga Khan Museum in which, instead of trying to create a new and conducive environment, the existing environment was adapted in an immersive way. The Aga Khan Museum in Toronto, is the first museum in North America that is dedicated to presenting the arts from across the world – ranging from the Iberian Peninsula all the way to China – and their contributions to World Heritage.

The two projects that Ms. Somji was involved in with the Aga Khan Museum were both interactive and immersive. The first project was with renowned filmmaker, Abbas Kiarostami and his exhibition ‘Doors Without Keys’. Kiarostami was fascinated by doors and the idea that doors represent the history and cultural identity of a place and its people. He built a collection of photographs of the many interesting doors he came across on his travels. These photographs were printed onto canvas and enlarged to make them life-sized and created an experience where the audience is walking through a gallery which resembles an old village containing cultural influences from across the world. This project also included the creation of a ‘24 Hours-in-24 Minutes’ soundscape that represented the different sounds through the day over 24 minutes. This soundscape was played on a continuous loop as people would walk through the gallery and experience this immersive and interactive exhibition.

*“The idea of immersive technology, this interactive programming of the arts, is to bring communities together, where we’re experiencing things individually but we enhance our own experiences by sharing them.” – Tasleem Somji*

The second project involved the creation and installation of a traditional Mongolian ‘yurt’ – a portable, round tent covered with skins or felt and used as a dwelling by nomadic groups of central Asia – in the museum. The idea behind this project was to showcase the intricate artistic elements of these ‘yurts’ and the cultures associated with them. The exhibition also comprised of a programme in which, 13 musicians from different countries, who had never met each other before and each playing a different instrument native to their own country, were invited to create music live. This was part of a bigger exhibition called ‘Seeing Music, Listening to Art’ and the focus was on changing perceptions of looking at art in non-traditional forms.

Thus, through this presentation, the idea put forth by Ms. Somji was that the more one experiences, the more one is able to engage, therefore, experiences can be changed through the manner in which we engage with the arts.

*“We experience more when we engage more. We change our experiences depending on how we engage with them. So there is a big role for us to play as curators, but there is just as important a role for us to play as the consumers as well.” – Tasleem Somji*



## ART ORCHESTRATORS

Creating Future Leaders in the Arts

### PANEL DISCUSSION

Empowering Arts Practitioners  
through Patronage



**Sangita Jindal**  
Chairperson, JSW Foundation  
& Publisher, Art India



**Sunita Choraria**  
Art Collector & Patron



**Sunaina Kejriwal**  
Director, Kamalnayan Bajaj Hall  
& Art Gallery



**Sanjoy Roy**  
Managing Director,  
Teamwork Arts &  
Symposium Co-Convenor

**MODERATOR**

**Date:** Saturday, 6<sup>th</sup> April 2019

**Time:** 3:45 PM - 4:45 PM - Session

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

**RSVP:** [www.avidlearning.in](http://www.avidlearning.in) (prior registration required)

## Panel 3 | Empowering Arts Practitioners through Patronage

### Summary

The final panel of the day featured powerful patrons, facilitators and philanthropists who discussed the role of strategic philanthropic investment and the power of patronage toward educating people about the arts and the business of art. This panel also examined the value patronage for the arts holds in furthering legacies, nurturing newer audiences and educating further generations on culture and heritage.

### Speakers

**Sangita Jindal**, *Chairperson, JSW Foundation & Publisher, Art India*

**Sunita Choraria**, *Art Collector & Patron*

**Sunaina Kejriwal**, *Director, Kamalnayan Bajaj Hall & Art Gallery*

**Sanjoy Roy**, *Managing Director, Teamwork Arts & Symposium Co-Convenor (Moderator)*

Continuing on from the previous presentation by Ms. Tasleem Somji which displayed an example of the incredible work the Aga Khan Foundation is doing for the arts and culture worldwide, Moderator **Sanjoy Roy** commenced the final panel of the day by highlighting the power of patronage in developing creative potential and the cultural sector overall.

Using the example of the first-ever Aga Khan Foundation Music Awards Event held recently in Portugal, which brought together musicians from around the world, he elaborated on how the organization has been positively supporting music for the past 19 years, by providing platforms for the development of musical talent across the globe, and how it has been successful in connecting musicians from diverse cultural backgrounds with one another, in order to facilitate interaction, engagement and cultural exchange between them. This is largely possible because the foundation has deployed millions of dollars towards arts patronage.

With the music awards event, the foundation awarded up to half a million dollars as prize money and also hosted over 200 major leaders and stakeholders of the arts from across the world, to facilitate a connection between them and the potential maestros and masters of tomorrow.

*“From the very beginning of time, the Arts has had to look to patronage for support. We have always turned towards the Maharajas and Royalty to be able to support the art of the time. Patronage really was the cornerstone for everything the arts looked for.” – Sanjoy Roy*

Speaking of the Quais Du Polar Crime Fiction Festival in Lyon, France, Mr. Roy talked about the incredible amount of support provided by the state for the development of the arts. In France, for example, the arts are considered a key component of national, social and cultural identity. This is backed by extensive support from the state machinery both at the local and national level including, city authorities and bodies, mayoral departments, central government etc. Mr. Roy stated that in fact, France generates over 11 million jobs in this particular sector.

Comparatively, in India, we have never had a directed policy for supporting the arts. We have also never had the necessary tax requirements or stipulations, that would be able to

foster philanthropy to promote and support the arts. We do see some amount of support from the government for classical and traditional art forms, but increasingly, it is observed that patronage for the arts comes from existing royalty and influential industrial families who have put their money and passion into driving the growth India's creative sector.

In this context, Mr. Roy acknowledged the contribution of the Essar Group and specifically, Chairperson of Avid Learning, Mrs. Madhu Ruia, who were responsible for convening and hosting this symposium and identified this as a successful example of arts patronage.

### Patronage for the Visual Arts

**Sangita Jindal** cited an example of how she supports the arts by talking about her collaboration with Fashion Designer, Manish Arora and St+Art India, a street art collective based out of Delhi, in which they created a large art installation – *All We Need is Love*, across the external façade of the iconic Jindal Mansion – one of the Jindal group's properties in South Mumbai. The Jindal Mansion is a heritage building and a well-known landmark in the city, and thus, by lending the space for art and working closely with the artists, Ms. Jindal's case is a classic example of successful patronage for the arts.

She then briefly described her journey in the arts and culture space and talked about her experience working with Dr. Vijaya Mehta at the National Centre for Performing Arts (NCPA) which broadened her purview beyond the visual arts to also include the performing arts. This encouraged her to start the Jindal Arts Creative Interactive Centre (JACIC) at the NCPA in 1994, under the mentorship of Dr. Jamshed Bhabha. This further exposed and sensitized her to Mumbai's arts and culture ecosystem. Through the JACIC, she began building a strong network among the city's arts and culture fraternity.

*"I did not have any kind of agenda or structure in mind with regards to supporting the arts. My patronage is only driven by passion and experiences." – Sangita Jindal*

### Patronage through Philanthropy

**Sunaina Kejriwal** spoke about the Bajaj family's rich legacy and philanthropic activities, which have been heavily influenced by 'Gandhian' principles and are focussed on making significant contributions to society. She said that her great grandfather, Jamnalal Bajaj always felt that he was just a trustee of his wealth and believed that it was to be used for a greater purpose of giving back to society and the country. This philosophy is at the centre of all of the group's activities today.

Mrs. Kejriwal then spoke about her role as the Director of the Kamalnayan Bajaj Art Gallery, and the steps she has taken to leverage the space as a platform which supports and promotes young and emerging arts practitioners. The gallery is rented out at a nominal rate, which makes it more accessible to students and upcoming artists, in comparison to larger galleries which can often be difficult to approach. Other than serving as a platform for such artists to display their work, the gallery also crucially provides them with representation and mentorship, thereby playing a vital role in the development of future stakeholders of the arts.

In this respect, Ms. Kejriwal cited the example of a recent exhibition – *The Future is Here*, presented by the gallery which featured interactive and technology driven installations created by nine young and upcoming millennial artists and focussed on the theme of the intersection of art and emerging technology. For many of these artists, it was their first time developing and exhibiting a work of art, and so the gallery and curator of the show provided

them with mentorship support, thus truly acting as a platform promoting younger practitioners and stakeholders of the arts.

With this example, she talked about the responsibility of patrons in supporting not only artistic development, but also, audience development by touching on themes and topics that are relevant to both.

*"We need to get the younger generation involved in the arts. In our country, we do not have a culture of appreciating the arts or visiting museums on a regular basis. Hence, it is important for us to hold shows and exhibitions which are interactive, engaging and relevant to attract younger minds." – Sunaina Kejriwal*

Ms. Kejriwal continued by discussing how art is a way of life and touched upon the importance of exposing children to the arts from a young age. When children engage with the arts from an early age, it increases the likelihood of them developing an interest in it as they grow older. This is imperative to ensure that our future generations are active participants in the development of the arts in India. As we are now in the digital age, it is crucial that we sensitize our children to our rich cultural heritage, legacy and traditional forms of our, in order to give them a more holistic view.

*"With the arts, learning never stops." – Sunaina Kejriwal*

### **Leveraging Public Art to Increase Accessibility and Outreach**

**Sunita Choraria** began by briefly describing her journey with respect to becoming a prolific art collector. Her entry into the art collection space was brought about by the common interest in art and culture that she shared with her husband, Vijay Choraria and developed very quickly from being just a hobby to a more strategic and targeted activity. Eventually, she started travelling for art, visiting biennales and international art fairs and seeking out contemporary art spaces in all the cities she would visit.

*"We would go to galleries week-on-week, month-on-month; getting to know the artists and the gallerists. We became completely entrenched in the city's art scene." – Sunita Choraria*

Through her travels, she came across the concept of public art and endeavoured to replicate its models in India. This led her on a new journey and expanded her network in the arts space. This further exposed her to other art organizations that were focused on promoting cutting edge and experimental art across various disciplines and therefore changed her understanding about the concept of art and what it encompasses.

Along with her husband, Mrs. Choraria founded the non-profit initiative *ArtC* with the aim of promoting contemporary art in India. Citing the example of the Phoenix Market City Mall in Chennai, she talked about her organization's new media arts programme, which was on display at the mall and consisted of a curated exhibition of animated video art. Along with this, audio or sound art works were created for the elevators of the mall. This is a classic example of how they utilized a public space to showcase and display different forms of art, thereby deepening visitor engagement.

Highlighting the lack of contemporary art spaces in the country that are accessible to the general public, Mrs. Choraria discussed how the vision behind *ArtC*'s Phoenix Market City project in Chennai is to take art to the public and new audiences by displaying it in an accessible setting, such as a mall, which people regularly frequent. Hence, through encountering art in such spaces, visitors are provided with an opportunity to engage and

interact with art. This initiative received an exceptional response that prompted them to further their efforts.

The success of this first project propelled them to experiment further the second time around. At the opening ceremony of the mall, they organized a performance art act and displayed Shilpa Gupta's artwork, along with large-scale projections on the ceilings of the premises. The space has grown into an attractive arts hub where various forms and disciplines of art is showcased and was even one of the main venues that hosted the 2019 Chennai Photo Biennale.

Building on their connections with artists and gallerists over the years, ArtC has also been a major patron of the Kochi-Muziris Biennale since its inception in 2012 and have also supported other notable initiatives like Khoj when it acquired its new space in Khirki, Delhi. Khoj began as an initiative for the artists, by the artists so as to encourage experimental works that would otherwise not be exhibited in a gallery, before eventually developing into an arts space for the community.

*"Now [Khoj is] about being an incubation space for any kind of experimental art and providing a platform for artists to be able to network, to learn from each other." – Sunita Choraria*

Furthermore, Ms. Choraria has also recently joined the board of The Foundation for Indian Contemporary Art (FICA) assisting in its efforts towards disseminating the arts to a wider audience and providing grants for learning across the various fields of art.

### **Patronage Driven by A Passion for the Arts**

Following this, Sanjoy Roy steered the discussion towards the noticeable absence of other wealthy families in India in the field of arts patronage, seeking answers for what stops such wealthy and influential families from contributing, given the immense need that is currently being felt in the arts world.

Mrs. Jindal however disagreed, affirming that many wealthy and industrialist families are making a contribution in their own capacity and finding their own niche as patrons of the arts. Providing examples of Co-Founder of Infosys, Mr. Nandan Nilekani funding the arts sector and the Birla family's work aiding the preservation of cultural and built heritage all over India, she stated that it would be unfair to make a judgement on whether the privileged families of India are contributing enough or playing a significant enough role in patronage for the arts.

Agreeing with Mrs. Jindal's viewpoint, Mrs. Kejriwal added that for the development of the arts patronage scene in India, there is a need for more individuals who have a passion for the arts to go along with their monetary power. Patronage for the arts cannot always be viewed from the commercial angle, focusing on profits and returns. Instead, patrons must have an inclination towards the arts and must adopt a philosophy of evaluating the effects of their contribution not only in monetary terms, but also in terms of social impact and community development.

Mrs. Choraria, referring to the contemporary arts space, acknowledged that it is important to stay current and stay updated with the latest emerging trends and developments, so as to be able to discover and identify new and upcoming initiatives and spaces like the Mumbai Art Room or Eve Lemesle's Art residency, What About Art; that require support. Once a patron identifies such initiatives, then their passion for the arts can drive their endowment and support forward.

## Importance of Professional Management

The panellists underlined the need for professional management to coincide with their own individual passion for the arts in order to take it forward. Mr. Roy, through the example of Hampi, a town in India which has been successfully restored and preserved through patronage, and is now a UNESCO accredited heritage site, asked the panellists to elaborate on what each of them have done individually to add a degree of professionalism to their patronage.

Having learnt from the edicts of the World Monuments Fund in New York, Mrs. Jindal stressed on the importance of having a professional team and support system in order to effectively manage the initiatives that the Jindal Group is involved in. She cited the example of the professional workforce that they employed to manage the four temples and the Kaladham Museum in Hampi that they successfully restored.

*"I think most of us have a passion for the arts, but in order for our patronage to be meaningful, we need a professional team that can bring in structure and management into our initiatives... The passion [for the arts] comes first, but professionalism is the key. Without that nothing works." – Sangita Jindal*

Mrs. Kejriwal also emphasized the importance of setting well-defined roles, stating that the role of the Bajaj Foundation primarily entails providing financial support and contributing ideas rather than having a direct involvement in running programmes. This is best seen in the case of the restoration of the Bhau Daji Lad Museum where the Foundation entered into a tripartite agreement along with the Indian National Trust for Art and Cultural Heritage (INTACH) and the Municipal Corporation of Greater Mumbai (MCGM). In this project, there was a clear demarcation of roles between the entities involved with respect to financial support, project management, operations and administration. An internal management team within the Foundation oversees the the project by handling the various financial transactions involved and providing ancillary operational support. This is done to ensure that the project plan that has been set is sustainable and that financial resources are being efficiently utilized.

This form of patronage and collaborative heritage management can also be seen in the restoration of the Byculla Railway Station – a heritage site and one of the oldest railway stations in Mumbai – where the Foundation partnered with the 'I LOVE MUMBAI' initiative and employed a similar collaborative structure.

Mrs. Choraria agreed with the viewpoints expressed regarding the involvement of professional management systems and further stressed on the importance of laying down the required infrastructure and also responding to the requirements of the sector.

## Requirements for India's Creative Sector

The panellists then discussed the essential requirements for the Indian arts sector in terms of creating sustainable platforms and deliberated whether as philanthropists they have a responsibility to invest in the creation, administration and growth of the Indian arts ecosystem.

Mrs. Choraria explained that in supporting initiatives such as Khoj or FICA, they are primarily supporting the creation of arts practitioners and allied resources essential to the sector.

With regards to 'the need of the hour', she stated that the arts sector in India must be given more importance and pointed out that the inclusion of the Indian Pavilion at the Venice Biennale in 2019 was a step forward in the right direction.

Another important necessity she highlighted was that of providing financial incentives for philanthropy in art, so as to encourage arts patronage. She highlighted how the United States of America has the highest level of funding and patronage for collections in existing museums.

She also stressed on the need for the creation of more permanent and established museums and cultural institutions in India which possess the required infrastructure and personnel. With the establishment of quality museums, there will be a growth in the museum-going audience and the development of a museum-going culture.

Mr. Roy acknowledged the need for developing a better museum culture in terms of both management and museum-going audiences and once again underlined the importance of professional management without which museums cannot successfully operate and sustain themselves. Despite having a considerable amount of museums, most of which are public, India only a few museums which stand-out in terms of their unique models and successful functioning such as the Bhau Daji Lad, Mumbai, Kiran Nadar Museum of Art, New Delhi, or the Devi Art Foundation, New Delhi.

In this context, Mr. Roy cited the example of the Government Museum in Chennai, famous for its collection of Chola Bronzes and how this prized collection of Indian art and heritage is so poorly maintained in our own public cultural institutions. The same collection of 26 exhibits when displayed at the Royal Academy of Arts, London drew hordes of audiences.

*"The length and breadth of India's cultural wealth still sits in public museums." – Sanjoy Roy*

Mrs. Choraria agreed with Mr. Roy's statement on the lack of efficient management of cultural institutions. She also pointed out that on the flipside, as there are not enough quality museums, people do not realize that employment is available in the space and this in turn develops into a vicious cycle which results in lack of trained personnel in India's cultural institutions.

### **Breaking Out of Silos and Working in Partnership**

Mr. Roy probed the panel as to what is stopping people from visiting museums in India and why is it that we do not have the same museum-going culture domestically that we have when we travel abroad.

Mrs. Jindal asserted that in order to provide a sustainable solution for the growth of the arts and culture sector in India, patrons need to break out of their own silos and work together towards a larger, collective goal. It is also crucial that private patrons work in partnership with the government and specifically the Culture Ministry.

Along with this, the artists, industrialists and the philanthropists collectively need to come together and form advocacy groups and collectively present the problems being faced in the arts sector to the government. An Eisenhower Fellow, Mrs. Jindal in the past had approached the Central Government and presented a dossier demanding the establishment of more cultural institutions, recruitment of qualified personnel and the creation of public arts and culture programmes. However, without the support of other members and stakeholders from within the creative community, she failed in compelling the government to take the

required action. She mentioned that Tasneem Zakaria Mehta from the Bhau Daji Lad and Saryu Doshi from the National Gallery of Modern Art, Mumbai are two examples of arts leaders who have made a conscious and sustained effort to appeal to the government for additional support. But now, there is a need for the entire arts and culture community to come together and demand a change. She also added that instead of building new museums and cultural institutions, which requires the use of a lot of precious resources, we must utilize and improve what we already have.

According to Mrs. Choraria, in order to bring patrons together and work collectively, what is required is a common, neutral organization with a platform for patronage – as seen in museums abroad like the Tate, United Kingdom and the Museum of Modern Art, New York – where likeminded collectors can congregate and discuss ideas and thoughts and pool in their funds. This structure can be applied to not just private institutes but to state-owned public institutes as well.

### **Importance of Legacy Building for Arts Patronage Moving Forward**

Mr. Roy, on the topic of legacy building, addressed the importance of passing on private collections to museums and arts institutes, thus making them accessible to the public and allowing for them to be archived. He cited the examples of Author, V. S. Naipaul who passed on his entire collection of literary works to Brown University, USA and of the Birla family who have built and maintained temples across India as instances where principles and elements of legacy creation can be seen. In this respect, he questioned why more influential and economically powerful families are not approaching the concept of legacy building with respect to patronage for the arts.

Mrs. Jindal spoke about how the Jindal Group is still relatively young and still growing, especially in comparison to the Bajaj Group, who are a much older conglomerate and have a far deeper legacy. The Jindal Group has only recently begun empowering the arts through patronage and hence, do not consider legacy building within their current scope. She commented that legacy creation stems from an individual passion for the arts, which builds over each generation organically and eventually develops into a legacy of patronage.

Mrs. Kejriwal however acknowledged that her family has been tutored and steeped in philanthropy that has come down through generations. Recounting her family's history, she explained that through stories about her great-grandfather, Jammalal Bajaj, his relationship with Mahatma Gandhi and his contribution India's freedom struggle, she was introduced to the concept of philanthropy. Having been brought up on the principles of simple living and higher thinking has contributed toward her support for the arts. Moving forward, she aims to inculcate similar values to the next generation, thus continuing the Bajaj family's legacy of patronage and philanthropy.

### **Challenges Faced and Future Trajectories**

Mr. Roy concluded the discussion by asking the panellists to talk about the challenges faced with respect to the development of arts patronage in India.

In response to this, Mrs. Choraria stressed on the importance of enabling more engagement with the arts by increasing accessibility for the public. The way people seek out other recreational activities, similarly, we need to foster and encourage a culture of engaging and interacting with galleries, art spaces and cultural institutions.



*"There has to be more engagement with the arts. The moment there are more people who are actually engaging with art, i.e. viewing, regularly visiting galleries or museums, and engaging with our cultural assets – Is when we will observe a cultural shift. Engagement breeds a passion for the arts and therefore a desire to be more deeply involved in the ecosystem." – Sunita Choraria*

Mr. Roy closed the discussion on an optimistic note by stating that involvement in the arts is spreading beyond the metro cities. He provided the example of the 2019 Mahindra Excellence in Theatre Awards (META) which saw over 400 submissions from smaller towns and villages across the country. The 2019 Awards saw 'Agarbatti', a play from Jabalpur, Madhya Pradesh, win the award and also indicated the growth of audiences for regional language theatre – outside English and Hindi language productions.

He pointed out that the problem in India is not a lack of resources...but bureaucracy and an overall lack of government support in terms of policies, permissions and tax incentive.

Mrs. Choraria concluded by stating that even though India is a very old country, it is still a fairly young nation that is just beginning to find a way to sustainably and effectively harness its cultural potential. Therefore, the growth of individuals invested in arts patronage and initiatives in the arts, will lead to the overall development of the cultural ecosystem. India's rich cultural heritage can be attributed to the patrons that have dominated her past, and that can leave us with hope for the future.

## Key Insights & Actionable Next Steps

This chapter touches on some of the key insights, takeaways and next steps from the Symposium across sessions. These include:

- Effective and efficient management of our existing cultural institutions and assets through competent and professional art managers is a growing necessity for the sector to develop and thrive.

**Next Step:** Establishing professional Management structures and systems is the way forward for effective cultural resource management. Educational support through institutes and courses needs to be established with the aim to create competent arts managers.

- A one-size-fits-all approach can no longer be adopted. Stakeholders must learn how to manage India's rich cultural diversity with sensitivity and resourcefulness as well as targeted knowledge in specific fields.

**Next Step:** Arts Management in India must be tailor-made and specific to regional cultures. A possible option would be to make local communities primary stakeholders for sustainability of culture in their specific regions.

- The government needs to actively contribute to the growth of the arts education system in India.

**Next Step:** As a start, the government needs to allocate specific funds in terms of infrastructure, trained faculty, development of targeted curricula etc.

- Innovative and alternative learning practices need to be devised and implemented to invigorate the education system especially in the arts sector.

**Next Step:** Arts education can be integrated with formal education structures more closely to sensitize future stakeholders and also build creative minds, equipping them to think more creatively and excel in an evolving future work space and culture. Technology must be integrated into the arts education system in order to create new models and can be effectively leveraged for learning and leadership in the arts.

- Technology can enhance and amplify experiences in conventional and existing art institutions and spaces. Technology is shaping up to be a powerful tool to create new platforms and revolutionary (online and offline) spaces to disseminate, support and empower the arts.

**Next Step:** Virtual and Augmented Reality, especially when deployed in cultural institutions, will make consuming art more immersive and experiential. We need to invest in and develop this further. Digital platforms also need to be developed to disseminate the arts on a wider and more democratic scale. Technology will also play a key role in developing soft power and cultural tourism.

- Alternate spaces and organic models like Harkat Studios, What About Art Residency and TIFA are burgeoning and are being founded and driven by younger stakeholders and leaders. Their hybrid and open approach to supporting the arts from a 360-degree perspective and their multidisciplinary and multifunctional models seems to be the way forward and need to proliferate and be replicated.

**Next Step:** These spaces are at a pivotal juncture in terms of establishing longevity, sustainability and legitimacy, and need to be patronized and nurtured not only through funding but also through effective administrative and operational support.

- Audience building through early education and frequent exposure is required. The arts need to become truly democratic and reach out to diverse groups across class, economic divide and region.

**Next Step:** This can be achieved by targeting the youth and making art more accessible to diverse audiences through public art, technology etc.

- Art generated needs to be effective in, in turn, generating audiences and resonating with younger stakeholders.

**Next Step:** Younger artists are using creative practices to respond to develop communities and topical issues like women's empowerment, gender rights, climate change, economic parity etc. that results in the art work generated resonating with younger audiences.

- Successful and professional art management is necessary to advance the potential of India's Soft Power and expand on the country's powerful potential for cultural tourism.

**Next Step:** Incorporating professional management systems and employing knowledgeable and trained personnel in public and private cultural institutions will effectively attract and engage tourists and visitors, local and international, as well as effectively spread awareness about India's cultural assets.

- The government needs to support and actively collaborate with private patrons.

**Next Step:** Easing permissions, developing targeted policies and providing tax incentives would be a start to facilitate continued support from the private sector for the arts.

- Patronage in terms of funding alone is inadequate; a professionally trained workforce is required to implement patrons' visions for the arts and culture. Private initiatives, although spearheaded by funding, need to be professionally managed in order to create a robust and sustainable ecosystem.

**Next Step:** Patrons need to work more closely with art education institutions by recruiting from their student pool (via internship programs) and investing in targeted hires in order to oversee effective deployment of their own vision.

- Private patrons, corporate trusts and governments be responsible for creating viable employment opportunities in order to make an impact on jobs in the arts and contribute to truly creating future leaders in the sector.

**Next Step:** All must work in tandem to develop the sector as a whole; which will in turn create better employment opportunities that provide better remuneration and economic rewards and incentives.

- Patrons need to break out of their silos and work collectively.

**Next Step:** We need to establish facilitative bodies to provide a platform for patrons to collaborate, network, form alliances, pool resources and spearhead projects.

## CONFERENCE AT A GLANCE





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