



भारत 2023 INDIA

CULTURAL TRACKER REPORT

BENGALURU | MUMBAI



CONFERENCE AT A GLANCE



Symposium Report

Intersections: Arts, Culture & Technology (Bengaluru)

Presented by:

Federation of Indian Chambers of Commerce & Industry (FICCI)
United Nations Educational, Scientific and Cultural Organization (UNESCO)
Teamwork Arts
Art Links Learning
Museum of Art and Photography (MAP)
Bangalore International Centre
and Avid Learning
Friday, 7th July 2023

Cultural Confluence: Empowering Creative Industries of the Future (Mumbai)

Presented by:

Federation of Indian Chambers of Commerce & Industry (FICCI)
United Nations Educational, Scientific and Cultural Organization (UNESCO)
Teamwork Arts
and Avid Learning
Saturday, 2nd September 2023



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CULTURAL TRACKER

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INTRODUCTION AND OVERVIEW

Culture, in all its manifestations, has a profound transformative impact on human lives. As the vehicle for intergenerational transmission of knowledge, culture provides vital resources to address the myriad challenges of our times, directly nurturing diverse, resilient, and sustainable societies. Culture plays a pivotal role in fostering multilateral cooperation, social cohesion, and inclusive sustainable development. Cultural rights are human rights and are critical to the peaceful and harmonious coexistence of peoples and communities.

At the global level, culture has been recognised as an enabler of growth and sustainable development. In 2021, the Rome Declaration of G20 Ministers firmly positioned culture as an engine for propelling sustainable socio-economic recovery. The UNESCO World Conference on Cultural Policies and Sustainable Development - MONDIACULT 2022, adopted a Declaration affirming culture as a 'global public good'. These historic declarations have anchored culture at the heart of public policy and international cooperation by recognising its intrinsic value for sustainable development.

The **2023 G20 Summit** under the Indian Presidency acknowledged the vision of "One Earth, One Family, One Future" and aimed to nurture, celebrate, and incorporate the cultural diversity of the member states while striving towards achieving holistic living and building a pro-planet society. As part of the Culture Working Group under India's G20 Presidency, **Federation of Indian Chambers of Commerce & Industry (FICCI), United Nations Educational, Scientific and Cultural Organization (UNESCO), Teamwork Arts, Bangalore International Center (BIC), Museum of Arts and Photography (MAP), Art Links Learning, and Avid Learning** presented two day-long symposiums **The Bengaluru Cultural Tracker, Intersections: Arts, Culture & Technology** on 7th July 2023 and **The Mumbai Cultural Tracker, Cultural Confluences: Empowering Creative Industries of the Future** on 2nd September 2023.

The **G20 Bengaluru Cultural Tracker** prioritised discussions and exchanges around **Priority 4: Leveraging Digital Technologies For The Protection And Promotion Of Culture** formulated by the Culture Working Group under India's G20 Presidency. Digital technologies can support knowledge building, education, sustainable management, and dissemination of cultural heritage while enabling exchange networks involving communities and professionals. In this regard, the creation of open-access digital platforms to explore cultural heritage, digital technologies and data recording are among the critical areas of imminent and future engagement. Adapting to the digital landscape continues to be one of the main issues for developing national cultural policies globally in order to advance culture as a public good.

The symposium explored the convergence of arts, culture, and technology and brought focus to the digitisation of cultural heritage in collaboration with technology firms helping ensure transmission to future generations in case of irreversible damage. The Mumbai Cultural Tracker elaborated discussions on the current state and future trajectory of the tourism sector, creative industries, and arts education and management in India's rapidly evolving Arts and Cultural sector while emphasising the incorporation and use of technology.

The **G20 Mumbai Cultural Tracker** concentrated on conversations around **Priority 3: Promotion Of Cultural And Creative Industries (CCI) And Creative Economy** by the Culture Working Group under India's G20 Presidency. Promoting cultural and creative industries is critical for livelihood generation as these industries offer a vast array of job opportunities and economic growth. Government support, such as financial incentives, tax breaks, and subsidies, as well as investment in education and training programs, can encourage entrepreneurship and create new job opportunities. Additionally, promoting the cultural and creative industries through marketing and branding campaigns can increase demand for products and services, providing a boost to the industry and supporting livelihood generation. Furthermore, the collaboration between the government, private sector, and creative communities can lead to the creation of vibrant cultural clusters that drive economic development and job creation. By promoting the cultural and creative industries, India can tap into its rich cultural heritage and support livelihood generation for its people.

Experts from the fields of Cultural Heritage Management, Arts Education, Arts Management, Theatre, and other performance institutions, Museum, Corporate Art Philanthropy, and Art and Artist Support Foundations came together to discuss the existing situation and future of the cultural and creative sectors.

The two symposiums were well attended with over 400 audience members throughout the course of the two days. Stakeholders working across a diverse variety of creative industries and participants interested in bringing change in the sector came together to participate, ideate, and debate on the current circumstances and futuristic advancements in the creative economy at various levels including policy and governance and educational institutes.

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STATEMENT OF PURPOSE

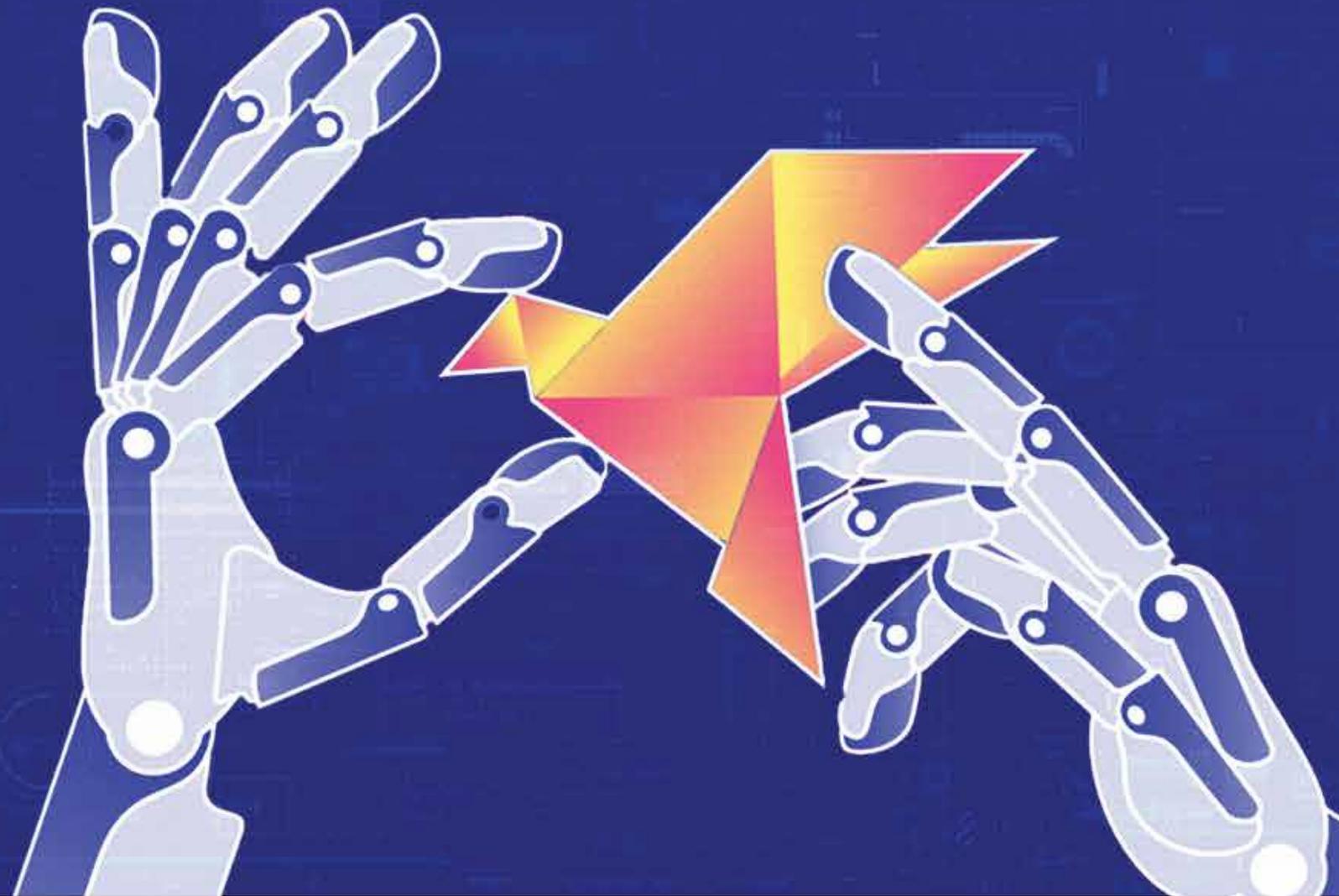
The purpose of this report is to summarise key insights from both symposiums, together with recommendations and actionable next steps on the way forward for Empowering the Tourism sector and Creative Industries and the development of the creative sector in India. Each chapter focuses on highlights and insights from each presentation and panel from the two days. Towards the end of the document we also offer an analysis and suggest some further actionable steps.



(L to R) Asad Lalljee, Sadhana Rao, Sanjoy Roy, Kamini Sawhney and V Ravichandar



INTERSECTIONS: ARTS, CULTURE & TECHNOLOGY



Schedule of the Day

G20 Bengaluru Cultural Tracker

TIME	SESSION
10:00 AM - 10:30 AM	Registrations + Refreshments
10:35 AM - 10:50 AM	Presentation Context Setting: Convenors
10:50 AM - 11:05 AM	Presentation Value Of Arts
11:05 AM - 11:20 AM	Presentation Creative Sector Overview
11:20 AM - 11:35 AM	Presentation UNESCO Overview
11:35 AM - 11:50 AM	Break
11:50 PM - 12:10 PM	Presentation From Brick & Mortar To Metaverse
12:15 PM - 01:30 PM	Panel Discussion Log The Analog
01:30 PM - 02:45 PM	Lunch
02:45 PM - 03:00 PM	Performance Linking Art & Technology
03:00 PM - 03:20 PM	Lecture-Demonstration Do Wires Dream Of Veins: An Artist's Experiments With Technology
03:25 PM - 04:40 PM	Panel Discussion Digital Transformation Of Culture: Exploring AI's Role
04:40 PM - 04:55 PM	Break
04:55 PM - 05:10 PM	Presentation Intersections: Arts And Technology - British Council Overview
05:10 PM - 06:10 PM	Presentation And Walkthrough MAP Experience - The Real And The Virtual

INAUGURAL REMARKS AND KEYNOTE



Sadhana Rao

Co-Founder, Art Links Learning and
Member of FICCI Arts and Culture Committee



Asad Lalljee

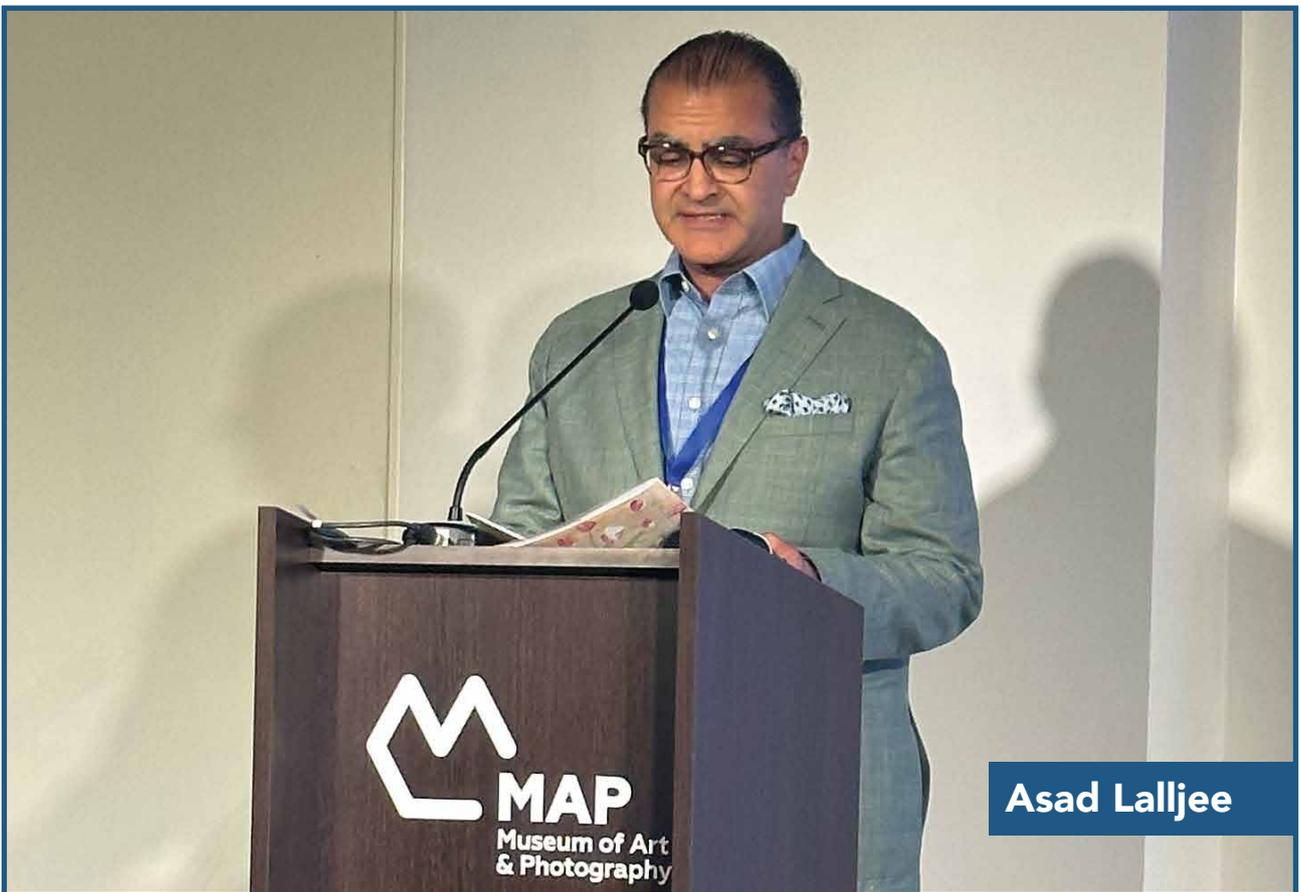
SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House,
Mumbai and Member of FICCI Arts and Culture Committee

The Convenors Mr. Lalljee and Mrs. Rao extended a warm welcome to everyone gathered.

Mrs. Rao spoke about how Culture and Arts are truly the lifeblood of a vibrant society, the software of the human mind, and the driving forces of human progress. They play a vital role in shaping our society and economy. They inspire us, challenge us, and connect us to each other and to the world around us, directly nurturing, diverse, resilient, and sustainable societies. In all their manifestations, Arts and Culture have a transformative impact on humans and our society. At the global level, culture has been recognized as an enabler of growth and sustainable development. In 2021, the Rome Declaration of G-20 Ministers firmly positioned culture as an engine for propelling sustainable socio-economic recovery.

Mr. Lalljee elaborated on the role of the Group of Twenty (G20) as the premier forum for international economic cooperation. It plays an important role in shaping and strengthening global architecture and governance on all major international economic issues. India holds the Presidency of the G20 from 1 December 2022 to 30 November 2023. In addition to the 2021 Rome Declaration of the G-20 on the position of culture vis a vis society and economy, The UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022, adopted a Declaration affirming culture as a 'global public good'.

These historic declarations have anchored culture at the heart of public policy and international cooperation by recognizing its intrinsic value for sustainable development. The G20 Culture Ministers met for the first time in 2020 and highlighted culture's cross-cutting contribution to advancing the G20 agenda. Recognizing the synergies between culture and other policy areas, and considering the impact of culture, cultural heritage, and the creative economy on the economic, social, and environmental dimensions of development, culture was integrated into the G20 agenda as a Culture Working Group in 2021.



KEYNOTE ADDRESS



Lily Pandeya

Joint Secretary, Ministry of Culture, Government of India

Ms. Pandeya spoke in detail about India's G20 presidency which has placed culture at the forefront of its agenda, recognising its role as a global public good and a driver of sustainable socio-economic development. She said that it comes at a time when there is a need to use culture to renew multinational corporations and support multicultural societies.

Under India's presidency, the culture working group recognized the transversal binding force of culture in navigating societies toward forging sustainable, resilient, and robust societies and economies. The group also promoted the concept of "culture for life" - a sustainable and holistic approach to lifestyle. In order to develop action-oriented outcomes, the working group incorporated expert-driven perspectives from cultural fields and organised webinars to identify gaps, share best practices, and develop action-oriented outcomes. The core priority areas of the working group were:

1. Protection and restitution of cultural property
2. Harnessing living heritage for a sustainable future
3. Promotion of cultural and creative industries and creative economy
4. Leveraging Digital Technologies for the Protection and Promotion of Culture



She emphasised the importance of digital technologies in ensuring that cultural treasures are relevant in the present and accessible to future generations.

“Through the process of digitising our cultural heritage, we are setting a launch pad for novel possibilities, innovations and advancements that are tailored to meet the pressing demands and challenges of our times.” - Ms. Lily Pandeya

The group promoted the digitization of cultural heritage, the dissemination of content and expansion of knowledge, and the digital upskilling and capacity building of cultural practitioners, while also addressing the digital divide that has left 2.7 billion people offline. They called for continued investment in digital infrastructure and implementation of accessibility, partnerships with private companies, fair remuneration for cultural practitioners, cyber security and data privacy, and a broader dialogue with the private sector to ensure transparency of algorithms.

The working group also recognised the importance of national digital education policies and fostering a culture of digital inclusion which will lead to equitable learning and empower communities. Overall, India's G20 presidency is taking a holistic approach to culture, recognizing its importance in both economic and social development. By leveraging digital technologies, India is seeking to make culture more accessible and inclusive for all.



Lily Pandeya

Presentation **VALUE OF ARTS**

Speaker



Sanjoy Roy

Managing Director, Teamwork Arts and
Co-Chair, FICCI Creative Industries

Mr. Sanjoy Roy spoke about the importance of the arts, the need to recognise its value, and to advocate for the cultural and creative sector.

Investing in the Arts

Mr. Roy opened his presentation by highlighting the significance of investing in the creative sector, justifying the importance of the arts and showcasing how the cultural and creative economy in India is growing towards becoming the next sunshine sector through representation in industry forums.

“Without any kind of creativity, there is going to be no innovation or development in any part of the economy.” - Mr Sanjoy Roy

ADVOCACY AND VOICES FOR THE ARTS

One of the ways through which society can begin understanding the value of the arts is through advocacy and the demand that we look at the arts not as a charity but recognize the worth of the work produced by those in the creative and cultural sector by encouraging to pay to see theatre, dance, art, and so on.

He also brought attention to the limited understanding of the arts and cultural sector in India, with about 450 million people across the country either realising a primary or secondary income from the creative sector. Further, he highlighted how agricultural communities fall back upon the cultural economy as a source of income, stating the example of the Manganiyars and Langa, the weavers of Phaloudi and other artistes from the Barmer district who move to other districts in times of natural calamities and other areas to earn an income through the arts.



Leveraging Technology in the Creative Sector

Mr. Roy spoke about the benefits of technology in aiding the connection with and promotion of the arts. Citing the example of the Jaipur Literature Festival which went online during the 2020 lockdown, 4.5 million people tuned in globally for the first season of JLF Brave New World and in 2021, 25 million people attended the main Jaipur Literature Festival online. He pointed out that technology is excellent because it democratises the way we are able to exchange and share art. He was also quick to warn us to be conscious that tech cannot fill in inequity gaps as over 400 million in India don't have access or cannot afford the technology on offer.

Ceaseless Continuum of the Arts

Mr. Roy articulated how deeply embedded the arts are within Indian culture;

“It is the only society in the world where our classical and traditional arts are alive and kicking not because of subsidy and support from the government but despite it. Our young people today continue to want to learn the Carnatic style of music...Bharatnatyam, or Kathak.”

All in all, he makes a strong case for the value of arts.

“Culture and the arts provide us identity, grounding, and traditions bind us and make us human beings”. - Mr. Sanjoy Roy



Presentation

CREATIVE SECTOR OVERVIEW

Speaker



Dr. Jyotsna Suri

Past President, FICCI and Mentor, FICCI Tourism Committee and CMD, The Lalit Suri Hospitality Group

Summary

Dr. Suri's presentation focused on the intertwined relationship between tourism and culture. How people look for local flavours and the characteristics of a place, before travelling. What could be better than handicrafts of the said geography to narrate a story of the place? This facet she linked to how the local artisans could then earn their livelihood. Tourism brings in its wake a tremendous impetus to the local economy and this in turn leads to the sustainability of the culture and creative sector.

Nurturing Local Crafts

Elaborating on her role as CMD of the Lalit Suri Hospitality Group, shared their enterprise's vision - of how they,

“ don't just develop the hotel but put in efforts to nurture the destination. We aid local crafts centres and artisans and employ local chefs. If the destination ecosystem is thriving, then our hotel thrives too.” - Dr. Suri

Pandemic and the Innate Resilience of the Sector

For India, tourism has often meant foreign attention but COVID-19 changed that. COVID-19 destroyed foreign travel and with it, tourism, hospitality, and ultimately the creative industries. However, it also forced these industries to interact with each other more and realise the importance of technology. COVID-19 also created a boom in domestic travel because Indians could not travel overseas.

Cultivating a Cultural Spotlight

She expressed how now is the perfect time to take advantage of the collaboration between culture and tourism, not only to expose Indians to their own culture but also to attract tourists from all over the world. Uplifting and highlighting our culture brings attention to creative industries and will help sustain the economy of the communities.

The Tech in Tourism

Bringing attention to the theme of the symposium, she also spoke of how technology can play a major role in promoting tourism and culture. Virtual reality and augmented reality can give visitors a more immersive experience of Indian culture. Social media and other online platforms can be used to promote Indian culture and attract tourists. She concluded by wishing the symposium the very best and said,

“Culture and Tourism are intertwined...Travel is about exploring local flavours. What could be better than local in terms of entertainment, be it local crafts or hand embroidery, fantastic cuisine which is also a fine craft. Through my endeavours at FICCI...we refer to these sectors as Travel, Tourism, Hospitality and Creative Industry...Our philosophy as a stakeholder in the hospitality sector is we never just develop the hotel but the ethos of the destination...for the economy to thrive...”
- Dr. Jyotsna Suri



Presentation

UNESCO OVERVIEW

Speaker



Ankush Seth

Program Officer for Culture, UNESCO New Delhi

Mr. Seth's presentation emphasised the importance of culture as a global public good and the role of digital technology in transforming the way that culture is created and shared.

“What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning.” - Mr. Ankush Seth

He also discussed the challenges and opportunities that India faces in the digital transformation of its culture sector. The challenges India faces include:

- Digital divide: A significant portion of the Indian population does not have access to the internet or digital devices.
- Lack of skills: Many cultural practitioners lack the digital skills needed to create and distribute content online.
- Fragmentation: The cultural sector in India is fragmented, with a lack of coordination between different institutions and organisations.
- Policy challenges: There is a need for more supportive policies and regulations to promote the digital development of the cultural sector.

“The pandemic brought to light many of these inequalities within the culture sector, the most glaring for the purpose of our discussion today, being the digital divide and the lack of a coherent database for the culture sector.” - Mr. Ankush Seth

Despite the challenges, digital technology also offers a number of opportunities for the cultural sector in India. These include

- Increased access: Digital technology can make cultural content more accessible to people in remote and underserved areas.
- New markets: Digital platforms can open up new markets for cultural products and services.
- New forms of expression: Digital technology is enabling new forms of cultural expressions, such as digital art and interactive media.

expressions, such as digital art and interactive media.

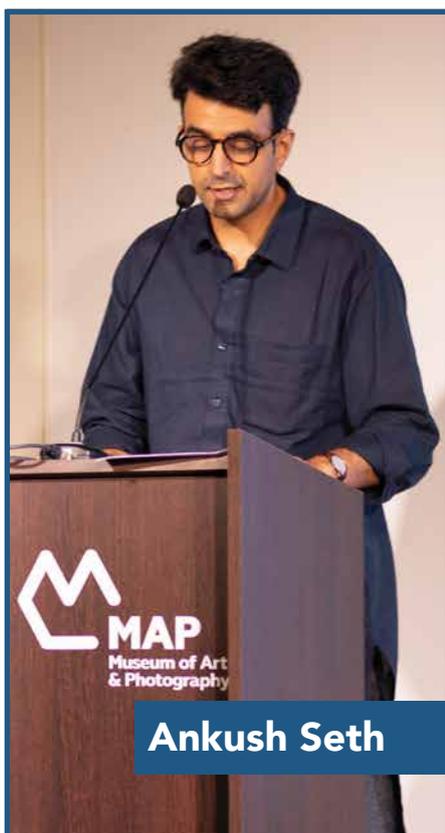
- Empowerment: Digital technology can empower cultural practitioners to take control of their careers and build direct relationships with their audiences.

The following recommendations are made for the G20 Culture Working Group:

- Invest in digital infrastructure and skills development.
- Promote collaboration and innovation.
- Create a supportive policy environment.
- Promote cultural diversity and inclusion.

In conclusion, he said that digital technology is having a significant impact on the culture sector in India and while the sector is still in its early stages of digital transformation, there is a growing awareness of the potential of digital technology to preserve, promote, and democratise access to culture. The implementation of the recommendations listed above would help to bridge the digital divide between the culture sector and other sectors and accelerate the growth of the creative economy in India. He believes that by taking these steps, the Indian culture sector can become a global leader in the digital transformation of culture.

“While digital technology can be an extremely vital tool to support knowledge transfer and dissemination of cultural heritage, as well as an enabler of exchange networks involving communities and professionals, adapting to the digital landscape remains a slow, scattered process for the culture sector.” - Mr. Ankush Seth



The session also had important questions arise from the audience regarding the framework to map the culture and creative sector and the training of cultural managers in India. It was agreed that the government should take the lead in implementing the recommendations. However, it is also important to decentralise the process and involve local stakeholders, such as NGOs and cultural organisations. This will help to ensure that the recommendations are tailored to the specific needs of different communities and regions. The shortage of qualified cultural managers in India as a major obstacle to the development of the cultural sector was discussed. Developing more training programs for cultural managers that are Indian in context was the main solution proposed. These programs should cover a wide range of topics, including business management, marketing, and cultural policy.

Presentation

FROM BRICK & MORTAR TO METAVERSE

Speaker



V Ravichandar

Hon. Director, Bangalore International Center

The talk was about the Bangalore International Center (BIC), a non-profit organisation that provides a space for people to come together and engage with the arts and culture. Mr. V Ravichandar discussed how the shrinking of public spaces from 25% in 1995 to 4% in 2031 projections led to the ideation and construction of BIC.

Cultural Spaces for Cityscapes

Mr. Ravichandar began his presentation on the need for public spaces with a quote from Jawaharlal Nehru, “Most of the cities of India remind one certainly of the present, certainly of the future but essentially of the past. But Bengaluru, more than any other great city of India, is a picture of the future.” It helps anchor his discussion about the need for public spaces in the city and how it falls upon the Private sector to fill in the gaps of Public Sector failings.

“Our Brick & Mortar spaces are really public spaces which logically the government should have done... this is a private sector response to what is required.”

- Mr. V Ravichandar

BIC hosts over 300 programs a year in the realm of conversations, screenings, and performing arts, all of which are free and open to the public. One-third of the programming is in collaboration with other organisations thus creating a network of arts and culture in the city.

Reigning in the Digital Cloud

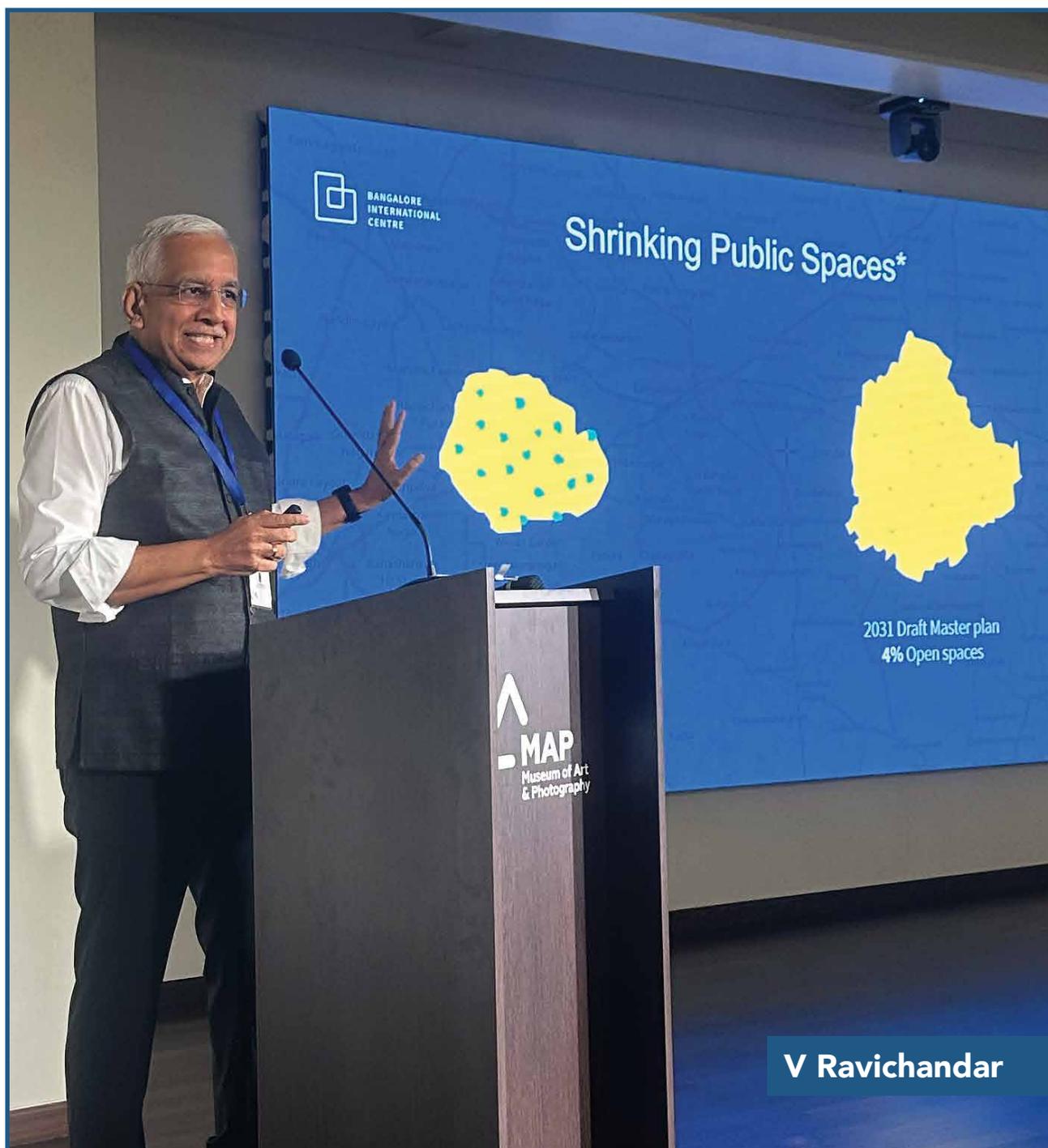
With organic development and reach, a major challenge came in the form of COVID-19. However, the institution used technology to adapt by moving all of its events online within a week. He also talked about how the BIC is using technology to reach a wider audience and how it is planning to use the metaverse to create a more immersive experience for its promotion of events, and in the engagement of audiences post the event as well. Technology is used as an additive tool to increase the efficiency of the venue.

“Public spaces are community spaces. We are social human beings so the physical space

will always be needed... Tech can be an enhancer.” - Mr. V Ravichandar

Straddling Creativity and Commerce: A Way for the Arts

The question in response to the presentation was about how BIC became a reality and the financials involved. Starting in 2010, there were several delays due to litigation and government bureaucracy, but it was through donors and civic-minded individuals that the building was constructed. Mr. Ravichandar spoke of the Elite being patrons of art and how a building is necessary for arts and culture programs to flourish. They believe that the BIC is an important part of the Bengaluru community, and they are committed to making it more engaging to future audiences.



Panel Discussion

LOG THE ANALOG

Speakers



Tanya Abraham

Art Curator, Researcher & Writer



Harshit Agrawal

AI and New Media Artist



Preema John

Director, Indian Music Experience Museum, Bengaluru



Dr. Priya Kanungo

Hindustani Classical Vocalist and Professor, Performing Arts,
O.P. Jindal Global University



Sanjoy K. Roy

Managing Director, Teamwork Arts and Co-Chair,
FICCI Creative Industries



MODERATOR

Sadhana Rao

Co-Founder, Art Links Learning and
Member of FICCI Arts and Culture Committee

Summary

We were living in the analog world till technology seared through our brains and work zones and tossed our hearts and beings. The real and virtual worlds have a fluid construct now. Technology today encompasses the entire gamut of grammar, it could be a noun, a verb, or an adverb. It's an altered, differently evolving world that we are living in, a world

of digital transformation. This panel deliberates on the journey from analogue to digital spaces and to the intersection points between Arts, Culture, and Technology through the lens of their work.

Analogue World and Green Shoots of Emerging Technology in Arts and Culture Spaces

All the panellists concurred that while they had begun their professional journeys in the world that was primarily analogue - all of them had experienced the green shoots of technology (when technology was not such a dominant force as it is in the current times) and had then gone on to witness first hand the advantages of the interweaving of the two worlds.

Dynamic Changes in the Field of Education through the Lens of Student and Teacher

Dr. Priya Kanungo spoke about her role as a student of Arts and as a Professor of Arts. As a student, she did not learn Hindustani Classical Music in the "traditional Guru-Shishya style". Hence post-class there was a tendency for memory to diminish about the nuances of the class. As early technology of cassette recorders and tapes emerged, students could record classes and playback for remembrance and assimilation. In present times, she said technology has made it possible for classes to be held online. Particularly a saviour during the pandemic when education could be conducted within the safe spaces of homes to illustrate an example as a teacher she could immediately dip into the vast resources of YouTube and give multiple examples. The education sphere continues to be a dynamic space. While the teacher cannot be replaced totally, technology as a tool has added great value to knowledge dissemination.

“As a student of a classical art form who learnt in the analogue world, I welcomed technological interventions as it made the process better. Both mediums contributed to spaces of education. Both have their great advantages owing to their unique characteristics.” - Dr. Priya Kanungo

Convergence of Age-Old Art Forms with New Streams of Technology

Harshit Agrawal expounded on the roots and routes that his art expressions have taken. He said that his artistic legacy was rooted in tradition and traditional art forms. However, he was drawn to new media and contemporary artistic expressions. His work evolved at the convergence of Art and technology. He was driven by a motivation to create artworks that were contemporary and could engage with the audiences. This led him to design and partake in the Google Arts & Culture Club with his contributions like "Tasveer Ghar". His artistic expression takes form and space at the intersection points of Arts, Culture, and

technology.

“While working in a medium that is relatively new like AI - while representing or creating connections from the traditional art forms, I ensure that their authenticity is retained while creating newer interpretations.” - Mr. Harshit Agrawal

Evolving Role of Curator in the Context of the Physical and Digital World

As a curator, Tanya Abraham spoke about how the Kochi Biennale Art Festival depicts art and art installations in a unique manner, in old warehouses that add to the aura. She elaborated on her curatorial choice of topic: “Women in Community Using the Kitchen as an Ideology to Narrate Stories”. While the exhibition was in the physical spaces, she took a curatorial call to document the work using film as a medium and set up screens depicting the art. The interweaving of physical and actual spaces with digital technologies enhanced the visibility and outreach of the endeavour.

“The medium of linking technology in a world that was primarily in the physical space has had a tremendous impact of greater outreach... I have been advocating Arts education for a cross-section of schools through the medium of technology as a necessary aid.” - Ms. Tanya Abraham

Museum Experience - Forging Pathways between Physical and Digital Elements

Ms. Prema John shared the philosophy of the Indian Music Experience (IME): the philosophy rests on the museum's vision of making the museum accessible to all, disseminating the vast knowledge of old art forms, the multivarious genres and showcases the expansive history. They identified that technology was a critical and crucial tool. Almost 60% to 70% of the museum is built around digital interactive spaces in terms of storyboard, listening station, etc. The team has gamified aspects of music that are complex and difficult to discern.

“As an institution, the Indian Museum Experience (IME), felt that technology was the best-chosen medium to articulate the core idea of the museum. The IME is India's only interactive music museum. To represent the hundred-year-old music traditions, its diversity and vastness, about sixty to seventy per cent of the Museum exhibits are digital and interactive with listening stations that have greatly expanded the outreach.” - Ms. Preema John

Festival Platform and Expansion of Community

As MD and helmsman of the Jaipur Literature Festival and 37 other intellectual properties around the world Mr. Roy commented, “Yes, the Jaipur Literature Festival started in

physical spaces and had its charm. However, in its digital avatars it has spread to countries way beyond imagination, the digital technologies have extended the orbit of audiences. This trajectory has had widespread ramifications - namely, the spread of the Literature Festival to other countries has had a direct corollary of encouraging translations in other languages".

Through technology, sharing information, particularly during the pandemic became easy and the need of the hour... We took our festival, Jaipur Literature Festival, Kabira and others online and we created a distinct community. Our audience community expanded to several countries and our viewership went up by four and a half million. Particularly what was inspiring was that through this community, in a difficult time, a resource pool of six and a half crores was raised. So, in a way the world has changed through technological interventions." - Mr. Sanjoy Roy

Democratisation and Accessibility of the Arts Broaden the Cultural Exchange

All the panellists opined that if deployed well, the Digital technologies could certainly bring about democratisation, inclusivity, and fairness. Mr. Agrawal felt that if adopted with necessary protective systems, technology could be the game changer in Arts dissemination. Mr. Roy spoke about the need for interventions by the State to bridge the digital divide. Ms. Abraham and Ms. John spoke about the outreach program that can be brought about with technological innovations. Ms. John said IME is sensitive to the fact that psychologically many students and families may not visit the museum space. Exercises of inclusivity are being carried out at the museum to make it a space for all. All the panellists felt that there were many miles to go before the debate on the issue of the democratisation of arts could be laid to rest.

*“ Access to data has to be made available to people of all sections and it must reach them in a way that they are able to actively engage and consume it without barriers.”
- Mr. Harshit Agrawal*

“ At IME, Inclusion and Diversity have been an integral part of the Museum’s core vision. We have extended the idea to include physiological, and physical access. Technology as an access tool needs to be mediated. It’s an ongoing process. Our outreach programs concentrate on how best we can reach divergent communities and make the museum experience for each enriching.” - Ms. Preema John

The Conundrum of Quality in Arts

While there were a lot of advantages of technology that the panellists spoke about, they did state there was a quality conundrum associated with technology and arts. Dr. Kanungo spoke about the accountability of artists and teachers. Any mediocrity can bypass the

gates of quality checks. Mr. Sanjoy Roy too spoke about the laying of quality standards by the artists themselves first and how each festival platform must ensure their standards. Mr. Agrawal extended the thought that access to technology is happening faster than our understanding of it and it is imperative that all practitioners are cognizant of ensuring quality in their chosen art form. Ms. Abraham elaborated on the authenticity of the presentations of Art forms through technology. Apart from being bogged down by issues of quality, there could also be issues of presenting with bias and prejudices. Ms. John detailed the extensive research that IME conducts to showcase artistic plurality and diversity. Quality of the artistic expression is the cornerstone on which the learning ethos of the museum is constructed.

“ We are in the process of documenting physical stories in their truest form to retain quality and its originality. This will be transferred into a digital art installation that will be based in a public space and not a gallery, as some of the storytellers, given their community background, may not visit the museum. The artefacts truly in form, quality and spirit, belong to the community.” - Ms. Tanya Abraham

Challenge of Cultural Appropriation

In the wake of Digital transformations, Dr. Kanungo mentioned there was a danger of cultural appropriation. Citing an example of how folk artist's work is borrowed by other artists but never given due credit. All the other panellists during the session directly or indirectly alluded to the complex and bewildering problems of cultural appropriation and championed the cause for the stakeholders whose voices and efforts are marginalised.

*“ While technology and digital platforms are important elements in the construct, we must ensure against the travails of cultural appropriation particularly for the folk musicians and other artists who are unable to represent themselves.”
- Dr. Priya Kanungo*

Protections and Safeguards

Mr. Agrawal very insightfully gave an account of how 9 big tech companies control the data. Of which 7 are in the US and 2 in China. The question was raised of how we safeguard our data and privacy. All the panellists opined that the Government cannot be the regulatory body. Ms. John elaborated that it would be wise and prudent for advocacy to be initiated by all stakeholders in society. Mr. Sanjoy Roy added to the idea that civil societies should navigate the political and technological pitfalls.

*“ Technology is both inspiring and frightening. From a policy framework of safeguards, we must have civil societies come together, to conclusively put out the voices of larger communities, but at the same time the voices of the minorities must be included too.”
- Mr. Sanjoy Roy*



(L to R) Preema John, Dr. Priya Kanungo, Sadhana Rao, Tanya Abraham and Harshit Agrawal



(L to R) Harshit Agrawal and Sanjoy Roy

Performance

LINKING ART AND TECHNOLOGY



Priya Kanungo

Hindustani Classical Vocalist & Professor, Performing Arts,
O.P. Jindal Global University

Background Score

Through her musical rendering, Dr. Priya Kanungo demonstrated the evolving nature of the sonic landscape of Hindustani Classical music, how it has retained its form yet adapted to changing cultural and artistic influences as the world travels from the analogue to the digital world.

Lyrical Timelessness

Dr. Kanungo's choice of musical compositions was from the repertoire of devotional and mystical poets of the Bhakti movement. The first composition rendered was a bhajan, composed by 15th-century weaver poet Kabir, whose works are cherished across faiths for his brilliant use of simple imagery explaining complex wisdom. He advocated meditation over materialism, inclusiveness over egotism, love without attachment and discipline without ritualism. In the poem "*Man Lagore Yaar Fakiri Mein*", Kabir calls for celebrating the joy of poverty and simplicity. As he walks the path of love, he ponders, "*I will turn to ash, so why get entangled in the ways of the world*"

The second composition was of poet Mira Bai, a 16th-century poet. Her compositions had textures of feminist overtones at a time when the word 'feminism' hadn't been coined. She lived on her own terms and shunned royal trappings to become a mendicant in praise of Lord Krishna. The poem "*Mein Hari Charan Ki Dasi*" was a song from the 1947 film Meera and expresses that the poet has been a devotee of Lord Krishna. It shows the continuum of several centuries of a core thought that is still very relevant.

The Swirl of Melody

Dr. Kanungo sang the compositions in Hindustani Classical style. The verse swirled with melodic motifs to create a compelling musical narrative. The artist effortlessly touched upon the relevant notes in the register, effortlessly straddling the lower and higher registers. The Kabir Bhajan was composed in Raag Mishra Bhairav and the Meera Bhajan was composed in Raag Maajh Khamaj.

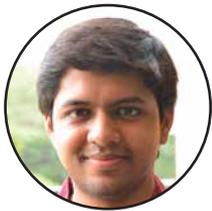
Tradition Meets Forces of Technology

The concert followed an innovative format. In a traditional concert, the artist would have co-artists performing the layers of accompaniment, the percussion, the tempura, etc. But Dr. Kanungo rendered the vocals in the traditional style while receiving percussive and drone support through technological devices and apps, showing how technology and art cross over to create new musical pathways.



Lecture Demonstration

DO WIRES DREAM OF VEINS



Harshit Agrawal

AI and New Media Artist

Mr. Harshit Agrawal gave a presentation about the interconnection of art and technology, and how machine learning and AI technology are developing as new art forms.

Poetic Partnerships in the Era of Posthuman Thinking

Mr. Agrawal spoke about Posthuman Thinking, the symbiotic relationship between humans and machines, and the importance of building poetic partnerships with technology.

What is AI and Machine Learning?

Mr. Agrawal defined AI and machine learning by stating that AI-powered visual creation works by feeding data to the machine and asking it to start forming patterns as well as recognising things within that pattern. Once it's learned that, it can start creating new things. This is how AI produces visual, artistic outcomes.

Around 2014-15, he started working on a piece called Tandem, which was a simple drawing system exploring AI through playful experiences. This is now part of the permanent collection of the world's biggest computer science museum.

The Material in the Artificial

When we speak of AI, technology and art, there is always this assumption that it is non-material in some ways. However, there is an inherent materiality to making art with machine learning, and the craft of an AI artist lies in working with that materiality.

Mr. Agrawal clarifies the materiality of AI art through an analogy.

“Artists use paint brushes to manipulate material, and AI artists use algorithms to manipulate data in certain ways to create a certain outcome.” - Mr. Harshit Agrawal

Intersection of Art, Technology and Culture

He cited a new project with Google Arts and Culture, exploring the use of face mapping technology in relation to the face painting traditions of Chhutti artists, stressing on the importance of having a dialogue with artists when integrating traditional arts with technology in understanding what can be lost in transition.

REINTERPRETING AND RETELLING STORIES THROUGH EXISTING AI TECHNOLOGY AND CREATIVE MEANS

Harshit Agrawal referred to a project called *Masked Reality*, which uses face recognition technology to reinterpret Theyyam and Kathakali dance forms by being trained on the face painting rituals of these very rich forms. An important question he raises in relation to this work is

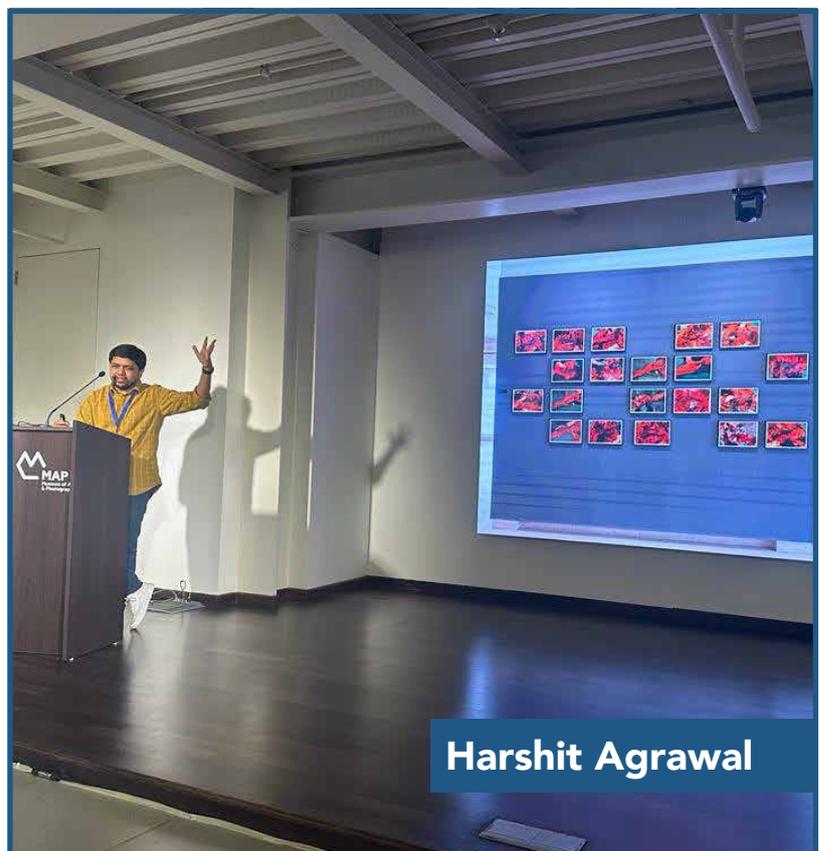
“Can we take that same technology which is used to carry out predictive policing and spread bias further in society and reinterpret it for artistic encounters, where there's a more personal experience that you have with an art form?” - Mr. Harshit Agrawal

Referring to his project *The Past is Tense*, Mr. Agrawal also discussed how AI can retell stories in different ways, creating a sense of multiple versions of reality.

AI, Automation and Creativity

He ended his presentation on a philosophical note, saying that AI has the same potential to automate creativity as cars have to automate walking. He leaves us to ponder on this question -

“I think AI could sort of spread the use of and democratise the creation of images. There's room for everyone to express themselves in ways they want to, right?”
- Mr. Harshit Agrawal



Panel Discussion

DIGITAL TRANSFORMATION OF CULTURE: EXPLORING AI'S ROLE

Speakers



Prateek Arora

Indian Sci-Fi Creator, Screenwriter, & VP of Development,
BANG BANG MediaCorp



Shrutkeerti Khurana

Director, Infosys Foundation



Kamy Ramachandran

Founder Director, BeFantastic.in



Sudhir Rao

Managing Partner – India, Celesta Capital



Pankhuri Upadhyay

Founder, Maker's Legal



MODERATOR

Asad Lalljee

SVP, Essar Group, CEO Avid Learning, Curator, Royal Opera House,
Mumbai and Member of FICCI ARTs & Culture Committee

Summary

Art and technology have been crossing paths since the time of Leonardo da Vinci. Today, AI development is bringing about revolutions and altering the way we produce, appreciate, and engage with art.

We've only begun to scratch the surface of how generative AI has enormous potential, but with great power comes great responsibilities. The panellists, with their innovative approaches and forward-thinking vision, provided a more comprehensive picture of AI's potential in shaping and reshaping culture. Panellists talk about their work and how AI and other emerging technologies are changing the way we create, experience and understand culture.

Thoughts Around the Use of AI

These thoughts range from taming it to making meaning out of huge amounts of data to the current paradigm of cultural production being obsolete and AI simply being a different kind of tool. Ms. Kanya Ramachandran stated that she would like to focus on pulling together communities that can talk to each other and help each other feel comfortable with this new world. She shared the example of a workshop they conducted as part of the Future Fantastic festival and one of the key ideas that emerged was that of a manifesto for the kind of AI we should and shouldn't make and/or use.

Building Material and Physical Infrastructure to Develop AI Technology

Mr. Sudhir Rao talked about the importance of investing in infrastructure at an early stage to be prepared for future technological needs, and how they began investing in semiconductor technology early on, anticipating the growth of AI and its applications.

“For AI, we realise that AI will get started to get adopted by Prateek or Harshit, and they're going to be users, and we're going to be consumers as well. Therefore, the infrastructure that's required for actually generating or creating these generative forms needed a shift. So about seven years ago, we started to invest more in semiconductor technology, the metal that actually you have to build.” - Mr. Sudhir Rao

Legal Guidelines and Implications for the Use of AI

The Indian government has outlined responsible AI as one of the main thrusts for deliberation under the Indian presidency. In relation to the creative industry, Ms. Pankhuri Upadhyay stated that the government has released guidelines for companies to disclose what kind of AI systems are being used within their functioning. For developers, For developers, the National Institution for Transforming India (NITI Aayog) has also released guidelines which should be followed on responsible development, safe development, transparency is a big one.

“Digital India Act is where I think we're going to get a lot of answers to a lot of the, you know, issues that were sort of uncertain about when it comes to AI. Similarly, the data protection bill is expected... I think the government is still kind of in dialogue with

stakeholders. But a lot of answers will come from there once these laws are formalised.”
- Ms. Pankhuri Upadhyay

She also added that we're going to see the adaptation of existing laws to the concepts of AI and the use cases. For example, all the intellectual property laws, copyright acts, and your contract act, these are going to have to be interpreted for all of these AI use cases.

Protecting Digital Rights and Ensuring Fair Compensation in AI Contracts

Ms. Upadhyay spoke about the legal challenges involved in protecting digital rights and ensuring fair compensation in AI contracts. She stated that artists have protested that their images were not licensed for training these data sets. Legislators have been forced to answer the tricky question of whether this amounts to infringement, and whether the output itself attracts copyright.

Mr. Prateek Arora addressed the transitions happening within the industry and how generations already using AI tools don't worry about these issues. From his perspective what's most important is where this transition leads us.

“...the new paradigm will make all of this kind of redundant, there will be a transition of existing industries into newer things, which is why I think most important is that transition not being disruptive but additive.” - Mr. Prateek Arora

Cultural Preservation through AI

Infosys Foundation is involved with the preservation of museum artefacts and historical collections through AI, including digitisation of 1 lakh antiquities and exploration of Metaverse with arts and culture. Referring to their projects such as the Someshwar Archaeological Archives and the Raja Dinkar Kilkar Museum, Ms. Shrutkeerti Khurana stated that they give their beneficiaries the freedom to deploy in-house or emerging technologies to work on these initiatives.

Empowering Empathy and Social Change through Art and Technology

India's first tech and art festival, Future Fantastic, explored AI as a form of expression, and conveyed the climate emergency message through art. In response to Mr. Lalljee's question on how to ensure that AI-driven cultural initiatives go beyond raising awareness and prompt action about environmental issues, Ms. Ramachandran talked about a project Radbots, conceptualised and delivered by Archana, co-founder and partner at BeFantastic.in. The project used 20 playwrights, historians, and artists to craft personalities which were chatbots based on OpenAI's ChatGPT. One of the artists created a chatbot on an autistic 10-year-old and another on a male sex worker from Mumbai. The idea is that through a

chatbot, a user can begin to empathise or understand the lives of others. Further stated:

“Now, for somebody like me, I don't have access to understanding the lives of these people. But through a chatbot, if I could begin to empathise or understand the lives of others, There's social change, the behavioural change happening right there.”
- Ms. Kamyam Ramachandran

Experiential, interactive engagement, made possible through AI in such immersive ways, is also then a way towards raising awareness and driving change in relation to environmental issues.

PERSONALISATION; THE ROLE OF AI IN HEALTHCARE AND EDUCATION

Mr. Sudhir Rao stressed how AI is going to play a significant role in healthcare, further adding that we're already building livers using computational capacity. Using base repositories, AI algorithms can and will personalise solutions in these fields moving forward. Similarly, this kind of personalisation will also benefit the education sector.

Implementing AI solutions at large

Ms. Shrutkeerti Khurana talked about the feasibility of implementing AI solutions. She stated that when looking at AI solutions, we try to look at components like whether it's going to be scalable, replicable, transferable across industries, and whether it's going to be implementable through government agencies or private or public

“...those are the angles and perspectives with which we try to look at an AI solution. AI... it's here to stay. So we can't afford not to think about these as we go forward. So for me, those components are extremely important and the practices that fall under them.”
- Ms. Shrutkeerti Khurana

Creating Meaningful Relationships with AI

Mr. Asad Lalljee concluded the discussion by stating that balancing technological advancements and cultural preservation is crucial to ensuring AI contributes positively to human culture.

“I had a chat with my new friend, ChatGPT, and I asked him about the digital transformation of culture, exploring the role of AI... he told me that... striking a balance between technological advancements and cultural preservation is crucial to ensure AI contributes positively to the richness and diversity of human culture.” - Mr. Asad Lalljee



(L to R) Asad Lalljee, Pankhuri Upadhyay, Sudhir Rao, Kamy Ramachandran and Shrutkeerti Khurana



(L to R) Kamy Ramachandran, Shrutkeerti Khurana and Prateek Arora

Presentation

INTERSECTION: ARTS AND TECHNOLOGY BRITISH COUNCIL OVERVIEW

Speaker



Jonathan Kennedy

Director of Arts in India, British Council

International Techno-Cultural Collaborations

Mr. Kennedy talked about the kinds of projects that they have done in the context of arts and technology. He laid importance on the international dimension of these projects to make sure that the collaborators are learning from each other. He highlighted the various collaborations between the British Council and Indian organisations to use technology to create immersive experiences, digital art, and interactive installations in the arts landscape. He gave examples of three projects:

- A collaboration between two EDM artists from India and Northern Ireland to create a new musical language for India.
- A collaboration between Antarkish Studios in Goa and Crossover Labs in London to create a gaming experience that combines museum objects from the UK and India.
- A collaboration between the British Council and the Natural History Museum to train young people in climate-conscious photography to project onto the Victoria Memorial Hall in Kolkata.



Conscious and Inclusive Collaborations

One of the key points of his presentation was the equality of access that we need to ensure when using technology for art, “Who tells and owns the story?” This is especially important to bring women’s experiences and queer experiences into AI learning.

“It is important for us to think more about how social inclusion is also part of the solution for the way we live and use technology.” - Mr. Jonathan Kennedy

He laid importance on the Artist as the innovator and inventor who can use technology to identify and rectify problems. Speaking of translation and the need to have conscious collaborations between writers and translators who might use technology to ease and fasten translation but who still need the human element in order to empathise and contextualise the stories being told.

Conflict and Collaborations

In the questions from the audience about the areas they think AI could not help with or the gaps they see in future projects, Mr Kennedy spoke of the need for issues and gaps to create conversation. “Art is about conflict.” The key is for cultural spaces not to be prescriptive and to allow a place for artists to find and express their ideas.

“It isn’t just about consuming on an OTT platform, it’s also about how art is made aesthetically and artistically with the use of AI and technology.” - Mr. Jonathan Kennedy

His presentation highlighted the potential of AI to transform the art landscape. By combining AI with traditional art forms, artists can create new and innovative experiences that engage audiences in new ways.



Speaker



Kamini Sawhney

Director, Museum of Art & Photography, Bengaluru

Technology is transforming how we experience art and culture. Museums are adapting to these changes by integrating technology into their exhibits and programs. Ms. Kamini Sawhney's presentation highlighted how The Museum of Art and Photography (MAP) is a leading example of this trend. MAP is a relatively new museum with a mission to transform the way people perceive and engage with museums. It has integrated technology into its museum experience in a number of ways, including in its launch, its digital experiences and its accessible art education.

Creating a Seamless Digital and Physical Museum Experience

Ms. Sawhney spoke about how technology has influenced culture and cultural spaces, causing shifts that are both exciting and somewhat concerning. The increased accessibility provided by technology has transformed traditional hierarchies in the art world and museums, allowing audiences to have more agency and control over their interactions with art. It also adds vigour to museum spaces and enables the creation of a museum-going culture in India where museums are not always seen as exciting spaces.

“We launched first as a digital space in December 2020, not because we wanted to, but because the pandemic forced us to do so.” - Ms. Kamini Sawhney

This push changed the whole equation between the museum and its audiences and helped MAP push forward their mission of inclusion.

Transforming Museums: Inclusion, Accessibility, and the Power of Digital Connection / Inclusive Museum: Celebrating Diversity and Breaking Artistic Hierarchies

Ms. Sawhney elaborated on MAP's vision of being an inclusive museum that provides a safe and accessible environment for all visitors, including those with physical disabilities and certain mental conditions. The provision of Indian Sign Language for all their programming, and the use of specific fonts, colours and alt text in their communication demonstrates their commitment to inclusion and accessibility for all. A key component of MAP's collection is its wide range and diversity which is able to break down artistic

hierarchies. By collapsing these hierarchies, we can foster a more harmonious understanding of art.

Harnessing the Enigma of Art through Technology

The mission of MAP is to influence art and culture spaces with technology. The presentation emphasised how technology has the potential to democratise art and culture, empowering individuals to be active participants rather than passive spectators. Some of the ways in which they have included technology to expand the scope of audience interaction were expanded on.

Ms. Sawhney also talked about how MAP engages young people through technology and interactive exhibitions, and the creation of Augmented Reality (AR) filters for some of their works. These filters are used to explore the gender issues presented in the exhibition Visible Invisible. Ms Sawhney explains how this acts as a hook to get young people to interact with the work and then through a series of games and quizzes, they begin to unpeel the layers that an object has to reveal and the stories that it can tell.

Further, by collaborating with technology companies like Accenture and Microsoft, MAP Labs demonstrates how artificial intelligence (AI) can be harnessed to create engaging and interactive encounters with art. The use of AI to develop a 3D persona of an iconic artist and the cross-cultural exploration through AI-assisted textile collections exemplify how technology can enrich the understanding of art and its context. The online encyclopaedias and courses offered by the academy provide accessible platforms for individuals to engage with and learn about Indian art. This illustrated how technology can democratise education and offer diverse learning opportunities to a wide range of audiences.

Ms. Sawhney stressed on the point that “MAP Labs...really lies at this intersection of art and technology”. In their initiatives towards integrating art, and technology and finding ways to engage with the youth, MAP Labs creates opportunities for people to discover art and artists in a much more fun, interactive way.

Interwoven: Exploring Cross-Cultural Encounters Through Textile Collections and AI

Ms. Sawhney talked about Interwoven, a project under MAP Labs, which was a collaboration with Microsoft under the AI for Good initiative. It looked at cross-cultural encounters through textile collections in partner museums across the globe. Through the platform, you could either undertake a curated journey or create your own journey.

Ms. Sawhney further elaborated on how the project draws on the textile collection of MAP, linking it to textile collections in partner museums in different countries across the globe, and across geographies, time periods, cultures, and all based on motives, designs,

patterns.

“So if you, for example, type in the Paisley, and so you could have started perhaps with the Buta in Persia, which then reappears as the Ambi or the Kairi in India. And then finally, you see it as the paisley in the UK, which also appeared on the jackets of the Beatles.” - Ms. Kamini Sawhney

MAP Academy: India's Online Encyclopaedia of Art

She also introduced us to the MAP Academy, which is a research wing of MAP and has two components. One is the encyclopaedia, which is the first online encyclopaedia of Indian art, with over 2,000 entries. It also has articles, blogs, and glossaries on a whole range of South Asian art. The second component is the courses that it offers, both short-term and long-term courses. It began with a taster course on textiles.

Exploring the Futuristic Potential of Holograms in AI Development

We also learn about how MAP is working on a digital project in the form of 3D hologram tours, which is capturing 100 heritage sites of India and creating an immersive walkthrough through the technology that they've grown out of. In regard to this ongoing project the MAP team goes on to say that "A hundred sites from Chettinad to Bikaner Havelis, to Tripura, the Unakoti ruins, to Ladakh, to Varanasi, the Ganga Aarti, Murshidabad, you know, the Badikoti, the Hazardwari, to Goa, to Kerala, we are capturing it all."



CULTURAL CONFLUENCES

EMPOWERING CREATIVE INDUSTRIES OF THE FUTURE



Schedule of the Day

G20 Mumbai Cultural Tracker

TIME	SESSION
10:00 AM - 10:30 AM	Registrations + Refreshments
10:30 AM - 10:40 AM	Opening Performance
10:40 AM - 10:55 AM	Presentation Introductions
10:55 AM - 11:10 AM	Presentation Context Setting
11:10 AM - 11:15 AM	Presentation Cultural Trajectories: Insights from G20 & UNESCO
11:15 AM - 11:30 AM	Presentation Tourism as a Catalyst in Empowering Creative Economies
11: 30 AM - 01:00 PM	Panel Discussion Creative Tourism: Enhancing Engagement and Enriching Experiences
01:00 PM to 2:00 PM	Lunch
02:00 PM - 03:30 PM	Panel Discussion Platforms For Collaborations And Linkages
03:30 PM - 04:00 PM	Break
04:00 PM - 05:30 PM	Panel Discussion Arts Management And Education: Nurturing Creative Practitioners Of The Future
05:30 PM - 05:40 PM	Vote Of Thanks

INAUGURAL REMARKS AND KEYNOTE

The symposium started with the inaugural remarks by representatives from Avid Learning, Teamwork Arts, FICCI, and UNESCO

Introductory Remarks



Asad Lalljee

SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House, Mumbai and Member of FICCI Arts and Culture Committee

Mr. Lalljee welcomed the audience and the speakers and introduced the symposium on behalf of FICCI, UNESCO, and TEAMWORK ARTS. He then shared about the Bengaluru Cultural Tracker: Intersections: Arts, Culture, and Technology that was co-presented in July. He talks about how in today's world, innovation, imagination, and collaboration have become the cornerstones of progress. Further highlighting the vision of the symposium to further explore The creative economy's role as a powerhouse and catalyst for change along with an experience surrounded by rich cultural expressions, artistic endeavours, and innovative ideas that have the potential to shape the trajectory of our economies and societies. Mr. Lalljee also shared some statistics from the UNESCO 2022 Report, which shares the contribution of the creative economy, accounting for a remarkable 3.1 per cent of the global GDP and 6.2% of all employment. According to the United Nations Conference on Trade and Development (UNCTAD), the valuation of the creative economy is expected to touch \$985 billion in 2023, accounting for 10 percent of global GDP before 2030. He encouraged the participants in the audience to join in the remarkable journey and the momentum in unlocking the transformative power and advancement of the creative and cultural economies.

“We are at the threshold of a new era, where technology and creativity intersect in unprecedented ways. The digital economy and AI are opening doors to limitless possibilities.” - Mr. Asad Lalljee





Mrs. Madhu Ruia

Founder and Chairperson
Avid Learning

Mrs. Ruia shared about Avid Learning's 15 years of journey as a responsible guardian and stakeholder of Mumbai's cultural ecosystem. It has served as a platform for engagement, encouragement, promotion, and facilitation to augment knowledge, and to find visionaries and learning professionals in the arts and culture by presenting 1400-plus programs and 290 collaborations. She further highlighted how India's presidency of G20 has put India on another level and created guardians and thinkers, igniting powerful streams of thought, which are now gushing to protect our planet and our future generations. She introduces the symposium as an embarking journey together, celebrating the arts, culture, and the power of collective creative thinking to better the best that we have done before.

“ *A creative pen is mightier than the sword.*

*Creativity is boundless,
Creativity is invisible,
Creativity is powerful,*

Creativity is the language we use to communicate the urgency of our dreams for a better tomorrow.” - Mrs. Ruia





Sanjoy Roy

Managing Director, Teamwork Arts and
Co-Chair, FICCI Creative Industries

Mr. Roy stated how this symposium is an important platform for initiating conservation in the cultural sector. He shared about FICCI's initiative of grouping the Tourism and Cultural sectors to make people realise the significance of the larger spectrum of possibilities for incorporating culture in tourism and vice versa.

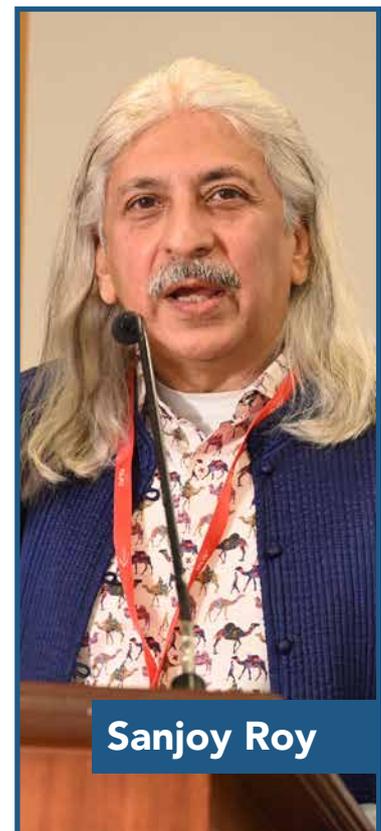
He talked about the growing interest of a wide number of tourists in exploring India. He presented the current statistics of tourists visiting India as roughly only 6 to 8 million tourists, which he says is lesser than the number of visitors at the Prada museum in Madrid.

“India is a vast country. We have mountains, seas, jungles, and forests with huge diversity. Every 100km, everything changes in India; the way we dress, our celebration, the way we get married, languages, dialects, our history. You scratch a wall and you will find stories to be told.” - Mr. Sanjoy Roy

He then narrated one of his travel experiences to a heritage site with just 20-25 bricks from an earlier civilization and his amazing encounter with the experience at the site which included an experience at the tourist centre, the museum, a 3D rendition of the heritage site, a souvenir shop, and also fantastic toilet facilities. India has such a vast wealth but we still don't know how to celebrate it in a grand way. It is time that we understand our own philosophies and culture in great depth with nuances of humanity and most importantly empathy. Our culture helps us celebrate our stories and empathy.

He explained the role of migration in the development of human history and its impact on the richness of different civilizations and the diversity in different forms of culture. He shared that even the UNESCO Declaration talks about the free sharing of art and cultural practices across nations. He said it is only through the sharing of culture we can push back ignorance, enabling us to bush back hatred and violence.

There is no place for violence in today's world and the one way we will be able to achieve this is only and only through culture. It is the responsibility of every individual. With the help of contributions from corporate companies, this journey will become even better.



CULTURAL TRAJECTORIES: INSIGHTS FROM G20 & UNESCO

Speaker



Junhi Han

Chief of Culture Sector,
UNESCO Multisectoral Regional Office,
New Delhi

Through her presentation, Ms. Junhi Han highlights the work done by UNESCO and its role in the G20 Cultural Working Group. It also highlighted significant elements of the Outcome Document of India's Culture Ministers Meeting christened as the '**Kashi Culture Pathway**'.

Summary

Ms. Junhi Han's presentation highlighted the journey of G20 Presidencies over the years and the priorities of G20 and further focused on the role of UNESCO in the cultural sector. She also presented important elements and further actions mentioned in the Outcome Document from the recent India's Culture Ministers Meeting in August 2023.

The Role of UNESCO New Delhi in the Creative Sector

Ms. Han began by highlighting the roles and responsibilities of UNESCO New Delhi in the development of India's creative sector. She elaborated on the G20 India Presidency and the Outcome document from the recent G20 Cultural Ministers Meeting in August 2023. She added that the UNESCO New Delhi branch facilitates brainstorming and discussion in India's culture and creative sector by referring to the Global documents by UNESCO including the 2005 Convention on the Protection and Promotion of Diversity of Cultural Expression and the 1980 UNESCO Recommendation Concerning Status of Artists.

Journey of G20 Cultural Working Group

Ms. Han discussed how the culture was positioned in the G20 agenda by Saudi Arabia in 2020 and the establishment of the G20 culture working group by Italy in 2021, and mentioned the G20 culture ministerial meetings organised under the successive presidencies of Saudi Arabia (2020), Italy (2021) and Indonesia (2022). She shared UNESCO was invited to get associated with the G20 in 2021 as part of which they did several webinars that year due to COVID-19. Followed by the G20 presidency in India in 2023 and this symposium being a part of the same.

Priorities of G20 Culture Working Group

Ms. Junhi Han presented the 4 priority areas of the Culture Working Group under India's G20 Presidency. They include

Priority 1: Protection and restitution of cultural property

Priority 2: Harnessing living heritage for a sustainable future

Priority 3: Promotion of cultural and creative industries (CCI) and creative economy

Priority 4: Leveraging digital technologies for the protection and promotion of culture.

She added these priority themes are in line with the commitments mentioned in the final declaration of the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022 (28-30 September 2022, Mexico City).

Priority 3: Promotion of Cultural and Creative Industries (CCI) and Creative Economy

The symposium focused on themes of Promotion of cultural and creative industries (CCI) and creative economy. Ms. Junhi Han discussed the concepts under this priority which included formulating an official working definition for the Culture and Creative Industries (CCIs), mapping of CCIs through data collection, and increased cooperation to mobilise financial investments and capital support for them. The development of robust frameworks to protect the intellectual property rights of creators and investments in arts education and skill-building for creative entrepreneurship are vital steps in the progress of CCIs. Nurturing small experimental art and craft communities closely integrated with the local contexts plays a key role in formalising the informal sector. Digital technologies must be incorporated for easy and better access to knowledge resources and to promote a higher rate of exchange and collaboration at national and international levels. Lastly, she talked about the establishment of mechanisms to ensure coordination and cooperation between all relevant stakeholders in the creative sector.

Significance of Intangible Cultural Heritage

Ms. Han talked about the first World Conference on Cultural Policies that took place in 1982 being an important milestone in the cultural sector, as the definition of cultural heritage from the declaration of the 1982 conference is still used widely. She also highlighted that it was the first time in 1982 that the term Intangible Cultural Heritage (ICH) was used which is now also known as Living Heritage. She emphasised the significance of the recognition of the ICH in a country like India where the crafts sector and other creative informal sectors form a crucial part of the economy.

Kashi Culture Pathway - Outcome Document of India's Culture Ministers Meeting

Ms. Han shared about the meeting on 26 August with the G20 Culture Minister in Varanasi and the Outcome Document christened the **"Kashi Culture Pathway"**. This document

summarises the commitments and consensus arrived at by the G20 Culture Ministers on the priorities articulated by the G20 Culture Working Group under India's G20 Presidency. She presented the call for action mentioned as a part of Priority 3: Promotion of cultural and creative industries (CCI) and creative economy which included:

- Enhanced cooperation and dialogue on strengthening and aligning conceptual and monitoring frameworks, including classifications of cultural and creative sectors and industries and the creative economy at the global level, taking into account its multifaceted and transversal dimension, building on existing frameworks, where possible, through relevant international organisations- notably UNESCO, OECD, UNCTAD – and statistical institutions at the global and regional level, including in the Global South with a view to sustaining the development of cultural industries and the creative economy in developing countries, while also shedding light on the economic weight of cultural industries and the creative economy worldwide, including through data collection as appropriate.
- Further recognizing the value of strengthening and aligning international conceptual frameworks of the creative economy and the cultural and creative sectors and industries, with a view to supporting the sustainability of the sector, notably in the Global South, while also better assessing its size and its contribution to sustainable development and, in particular, economic growth and decent work, thus supporting evidence-based policies.
- Reaffirming our commitment to support policies that promote the contribution of those working in the culture, arts, and heritage sectors, with a view to strengthening frameworks to sustain decent work and inclusive growth and development in the cultural and creative sectors and industries and in line with the Sustainable Development Goals.

“Culture and creativity account for 3.1% of global Gross Domestic Product (GDP) and 6.2% of all employment. However, one must note that this data is only the one that is probably from the formalised sector and has been documented, while most of our creative and cultural industries fall into the informal sector.”- Ms. Junhi Han

Towards the end of her presentation she shared a video that gave a brief interpretation of UNESCO's document Reshaping Policies for Creativity - Addressing Culture as Public Good.



Junhi Han

Presentation

TOURISM AS A CATALYST IN EMPOWERING CREATIVE ECONOMIES

Speaker



Dr. Jyotsna Suri

Past President, FICCI and Chairperson, FICCI Tourism Committee and CMD, The Lalit Suri Hospitality Group

Dr. Suri commenced her presentation by sharing FICCI's work around the amalgamation of tourism and culture. She brought to light how important it is that individuals from the tourism sector and the creative industries must have a sustainable income for them to be able to survive. Even though these sectors contribute largely to the GDP, most of it is unorganised. She talked about how these sectors have made a comeback after a slump in the COVID-19 period and how tourism and creative industries are crucial for economic growth, adding social value to society, supporting businesses, boosting investments, and providing employment. All the stakeholders in these industries are taking initiatives to make the space inclusive and she gave the example of the Lalit Suri Hospitality group that trains the youth to be part of the hospitality industry along with being inclusive to the specially-abled and transgender community.

In India Tourism provides 10-12% of employment and contributes almost 9% to the GDP with a scope to easily contribute 10-12%. India's landscape and cultural diversity are perfect for tourists of all kinds. The current government has put a lot of focus on the power and importance of tourism in our country. She shared about FICCI's initiative of the Great Indian Travel Bazaar in 2008 and the completion of its 12 editions, 1.5 lakh B2B meetings, more than 60 countries participating, and the upcoming edition will be in the month of May 2024.

The number of foreigners coming into the country is much less than tourists visiting other parts of the world. Hence during COVID-19 due to VISA restrictions, the domestic movement surged and that has kept the tourism sector going. These people were unaware of their own Indian culture and the diversity in the North, South, East, and West of the country. She said that travel is a learning experience for all of us and every time a tourist travels he/she is curious to explore the local culture and know more about dance, music, culinary experience, craft, and other elements of that place.

“ The Power of the creative industry and Tourism is here to stay.” - Dr. Jyotsna Suri



Dr. Jyotsna Suri



Panel Discussion

CREATIVE TOURISM: ENHANCING ENGAGEMENT AND ENRICHING EXPERIENCES

Speakers



Adv. Makarand Narwekar

Former Corporator, Ward 227, Colaba, Chairman of Law, Revenue and General Purpose Committee and Member of the Standing Committee, MCGM



Lakshmi Sharath

Content Specialist, Storyteller & Travel Blogger



Dr. Jyotsna Suri

Past President, FICCI and Chairperson, FICCI Tourism Committee and CMD, The Lalit Suri Hospitality Group



Harshvardhan Tanwar

Co-Founder, No Footprints



MODERATOR

Sanjoy K. Roy

Managing Director, Teamwork Arts & Co-Chair, FICCI Creative Industries

Summary

The panellists looked at the intersection among tourism, culture, and knowledge and talked about the increasing importance of creativity supplementing conventional models of heritage-based cultural tourism sharing domestic and international best practices. They discussed how both tourism and culture sectors can be boosted through collaboration, looking at the vital need to ensure green initiatives in this regard across sectors and leveraging Indian towns and cities to help grow jobs and contribute to the economy.

Promoting Inclusivity in Public Spaces

Adv. Makarand Narwekar discussed the importance of promoting inclusivity in public spaces, specifically by making them accessible to people with disabilities. He mentioned that the idea stemmed from a desire to create more inclusive public spaces in Mumbai, highlighting the role of local government in ensuring equal access to public amenities and the importance of policy changes to accommodate the needs of the specially-abled community.

“I just thought that there are so many public parks, there are only public spaces where we all visit whether it's foreign tourists, domestic tourists... there's not much attention given to the specially-abled people.”

- Adv. Makarand Narwekar

Challenges of Accessibility and Cleanliness at Heritage Sites

Dr. Jyotsna Suri addressed the challenges related to accessibility, cleanliness, and preservation of heritage sites, specifically focusing on the example of Khajuraho temples. She highlighted the lack of accessibility, cleanliness, and the need for improved toilet facilities at such sites, and the importance of maintaining and enhancing heritage sites to attract tourists.

On the issue of connectivity and state involvement, Dr. Suri mentioned the importance of having direct flights and suitable road infrastructure to ease tourist access. Additionally, she pointed out that state governments should take an active role in preserving and promoting heritage sites. This theme emphasises the role of government authorities in ensuring the welfare of heritage sites.

“When people come... if the temples are very quick with the accessibility aspect... it makes a world of difference...” - Dr. Jyotsna Suri

Learnings from International Festivals

While discussing the state of cultural and creative festivals in India, Ms. Lakshmi Sharath highlighted their potential for attracting tourists. She observed that many Indian festivals tend to become very local over time. While some festivals do attract an international crowd, many rely on attendees from neighbouring states or cities. She emphasised the importance of having proper infrastructure and facilities at festival locations, giving international festivals as examples of well-organised events with facilities like toilets and safety measures.

Evolving Notions of Luxury in Tourism

Mr. Harshvardhan Tanwar's perspective shed light on the changing dynamics of luxury in

the tourism industry. Traditionally, it was associated with high-end accommodations, lavish amenities, and exclusive services. However, in recent times, there has been a paradigm shift towards a more meaningful and immersive definition of luxury. The new luxury involves engaging with local communities and artists, immersing oneself in their culture, and actively participating in their stories. This type of engagement provides travellers with an authentic and enriching experience that goes beyond material comforts. It allows tourists to connect with the essence of a place, its people, and their unique narratives. He mentioned that with effective promotion and scaling, this model could potentially reach an even larger audience of 1.5 million individuals.

City Transformation and Accessibility

Adv. Narwekar emphasised the transformation of Mumbai into a more accessible and inclusive city. He highlighted the importance of catering to both the residential population and the significant floating population that comes to the city for various reasons, including government work. The city's efforts towards accessibility and inclusivity were reflected in the allocation of significant funds for the upgrade and beautification of the city. He discussed the responsibility of creating spaces for local communities, particularly those in slum areas, to nurture and showcase their talents.

Public and Cultural Spaces Enhancement

Adv. Narwekar described efforts to enhance public spaces and cultural hubs in the city. He mentioned the initiative to upgrade the Koliwad (fishing communities) to attract tourists and showcase the city's hidden treasures. Additionally, he talked about policies such as providing food trucks to communities and creating artist-friendly public spaces. In response to a question about beautifying billboards and flyovers, Adv. Narwekar acknowledged the corporation's ongoing efforts to collaborate with local artists and artisans. He emphasised the importance of digitising billboards and creating spaces for traditional art forms.

“The corporation is engaging with private entities, with private corporates, with urban planners, to ensure that the city becomes more inclusive. The city is transforming. The corporation is giving out food trucks to these communities. For instance, Colaba, known as the art capital of Mumbai, has over eight artist-friendly public spaces.”
- Adv. Makarand Narwekar

Marrying Connectivity and Sustainability in Development

Dr. Suri acknowledged the importance of connectivity for the convenience of travellers but also highlighted the need to prioritise the safety of the planet and ecological concerns.

“How do we manage these two concerns across the length and breadth of the country?”

Some of them are obviously not quite working... we need to be ecologically mindful in development." - Dr. Jyotsna Suri

She discussed the transition to sustainable energy sources as a means to address ecological concerns, mentioning the shift towards renewable fuels and the potential of hydrogen fuel as a more environmentally friendly option. She advocated for eco-friendly modes of transportation, such as cycling, to reduce fuel consumption and environmental impact as exemplified by some European countries where separate cycling lanes have been successfully implemented. Dr. Suri stressed the importance of using green and productive fuel sources to maintain productivity while minimising environmental harm. She mentioned the government's focus on hydrogen fuel as a promising alternative.

Importance of Neighborhood Celebrations

Ms. Sharath highlighted the significance of neighbourhood-based celebrations and cultural events. She argued that these smaller, more frequent events can bring communities together and foster a festive spirit at the grassroots level. Using the example of 'Chitra Santhe', the renowned art market festival organised annually on the final Sunday of January, in Bengaluru, suggested that every neighbourhood should have its own celebrations as these smaller units are sustainable, and bring together a lot of cultures.

Promoting Local Art and Culture

Ms. Sharath's response emphasised the importance of promoting local art and culture. She cited examples of cities like Melbourne, where street art and murals have become an integral part of the city's identity. She encouraged cities in India to prioritise and showcase their unique cultural offerings. She mentioned that while some cities like Bengaluru, Chennai, Bhubaneswar, Goa, and Delhi have started hosting such events, there is a lack of regular cultural celebrations in most places. She advocated for the establishment of more cultural districts and regular events.

“I don't think there are enough of our districts... Cities and towns around cities can imbibe festive spirits which happen a lot in international destinations.”

- Ms. Lakshmi Sharath

Ganesh Chaturthi as a Cultural Attraction

Mr. Tanwar discussed the extensive potential of Ganesh Chaturthi as a cultural attraction. He highlighted the extended duration of the festival (10 days) and how it could provide opportunities for curated tours and events that go beyond traditional Pandal hopping. He suggested creating specialised experiences for tourists, such as curated Pandal tours and workshops like Modak making. He proposed the idea of offering special access passes to tourists, allowing them to explore the festival in a curated and immersive way. This approach could generate additional revenue and encourage more foreign tourists to

participate. He emphasised the need to showcase and promote lesser-known festivals that are deeply rooted in local cultures and traditions, such as Narali Pournima celebrated by the Kolis.

“When we talk about Ganesh Chaturthi, it's not a one-day affair.. There you can have conversations about so many factors like migration, gig economy, talk about sustainability...” - Mr. Harshvardhan Tanwar

Operational Feasibility and Economic Opportunities

Mr. Tanwar discussed the operational challenges of organising tours and activities around festivals like Ganesh Chaturthi and the potential economic benefits. He proposed the idea of offering special access passes to tourists, allowing them to explore the festival in a curated and immersive way. This approach could generate additional revenue and encourage more foreign tourists to participate, as a way to make the festival more accessible and engaging for tourists while generating economic opportunities for local communities.

Community Engagement and Intellectual Contribution

Adv. Narwekar emphasised the importance of community involvement and intellectual contributions to city planning and development. He encouraged individuals with travel experience to collaborate with the government, specifically the BMC (Brihanmumbai Municipal Corporation), to bring ideas and expertise to the table. This holds the potential for Mumbai to enhance its revenue by promoting cultural attractions and creative initiatives. He also touched upon the concept of urban planning and the need to prioritise pedestrian-friendly spaces in cities citing the example of BMC's efforts to engage with NCPA (National Centre for the Performing Arts) to create pedestrian-friendly areas in Nariman Point.

Hindi Film Industry (Bollywood) as a Cultural Attraction

Mr. Tanwar dwelled on the significance of Bollywood in the inbound tourism sector and expressed admiration for the government's efforts in establishing the National Museum of Indian Cinema. He emphasised the need to promote Bollywood and its rich history as a cultural attraction for tourists. He talked about the underutilization of Mumbai's cultural assets, such as its iconic Art Deco theatres and historical sites related to Bollywood. He emphasised the need to leverage these assets to attract tourists and create immersive cultural experiences. There is untapped potential for collaboration and synergies between the tourism sector, government initiatives, and cultural institutions.



(L to R) Lakshmi Sharath and Harshwardhan Tanwar



(L to R) Sanjoy Roy and Adv. Makarand Narwekar

Government and Private Sector Collaboration

Dr. Suri mentioned the role of the Ministry of Tourism and its efforts to create new destinations. However, she stressed the importance of collaboration between the government and the private sector, particularly in large cities like Mumbai. She pointed out that private players alone cannot establish major entertainment districts like Broadway and highlighted the need for collective efforts. While emphasising the importance of enhancing existing tourist attractions and destinations to encourage visitors to stay longer, she highlighted the need to go beyond the iconic sites, such as the Taj Mahal, and create additional experiences that would compel tourists to extend their stays.

The panel discussion on 'Creative Tourism: Enhancing Engagement and Enriching Experiences' brought together diverse perspectives on the intersection of tourism, culture, and creativity. The conversation, moderated by Mr. Sanjoy K. Roy, explored various dimensions of promoting cultural tourism, making public spaces inclusive, and tapping into the potential of festivals and Bollywood to attract tourists. It emphasised the crucial role of collaboration between the government and the private sector in enhancing existing attractions, creating accessible and engaging public spaces, and leveraging cultural assets. The discussion ended with a collective recognition of the untapped potential in India's rich heritage and culture, poised to not only enhance tourist experiences but also contribute significantly to the economy while fostering sustainability and inclusivity.



(L to R) Lakshmi Sharath, Harshwardhan Tanwar, Sanjoy Roy, Adv. Makarand Narwekar and Jyotsna Suri

Speakers



Jonathan Kennedy

Director Arts India,
British Council



Roobina Karode

Director and Chief Curator,
Kiran Nadar Museum of Art



Kunal Kapoor

Producer, Director, Trustee, Shri Prithviraj Kapoor
Memorial Trust & Research Foundation, Prithvi Theatre



V. Ravichandar

Hon. Director,
Bangalore International Centre



Tasneem Zakaria Mehta

Managing Trustee and Honorary Director,
Dr. Bhau Daji Lad Museum



MODERATOR

Asad Lalljee

SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House,
Mumbai & Member of FICCI Arts & Culture Committee

Summary

The discussion delved into the pivotal role of collaboration in the arts and cultural sectors, emphasising its significance in promoting the arts, expanding audiences, and fostering innovation. The speakers explored the transformation of museums into cultural campuses, the potential of digital platforms, and the need to extend collaborative initiatives to

underserved areas. They highlighted inclusive and community-centric collaborations as pathways to cultural richness and inclusivity.

Speakers

In his introduction, Mr. Asad Lalljee touched upon the theme of collaborative efforts in the arts and the significance of diverse minds coming together to create innovative and inclusive outcomes. He highlighted the various settings in which arts and cultural organisations contributed to knowledge valorization, emphasising their role in fostering creativity, interaction, and the sharing of complex research findings. Additionally, he mentioned the impact of online platforms in enhancing collaborative efforts.

“ Collaboration is the heartbeat of innovation.” - Mr. Asad Lalljee

Collaboration as a Catalyst for Arts Promotion

Mr. Kunal Kapoor's insights emphasised the pivotal role collaboration plays in promoting the arts and expanding their reach. His acknowledgement of the hindrance caused by ego and competition underscored the importance of fostering a collaborative spirit. He emphasised on sharing resources, programming, and audiences among cultural venues and highlighted the tangible benefits of effective collaboration. He also talked about the need for financial backing, a critical aspect often overlooked in collaborative efforts.

“ Collaboration is for people to come together. Unfortunately, that doesn't happen enough because of either individual egos or their own system that they work... It's a change of attitude and management.” - Mr. Kunal Kapoor

The Evolutionary Path of Meaningful Collaborations

Ms. Roobina Karode delved into the intricate process of meaningful collaborations within arts and cultural institutions. Her insightful perspective emphasised that true collaborations are not instantaneous; they are slow and require sustained effort. Ms. Karode's notion of concentric circles of engagement, beginning at the local level and expanding globally, provided a practical framework for building connections. Her recognition of the challenges stemming from different schedules and program disparities added a realistic dimension to the discussion. Additionally, her point about adapting to varied audiences and venues highlighted the adaptability required for successful collaborations.

“ All collaboration and functioning of an institution is a slow, long-term sustained process... It doesn't grow overnight.” - Ms. Roobina Karode

Cross-Disciplinary Collaborations Enriching Cultural Exchange

Mr. Jonathan Kennedy's experiences in fostering collaborations between India and the UK illuminated the transformative power of cross-disciplinary collaborations. His emphasis on openness, deep listening, and tangible actions underscored the essence of successful collaborations. By highlighting the broader cultural understanding achieved through such exchanges, Mr. Kennedy emphasised how cross-disciplinary collaborations contribute to a deeper appreciation of cultural heritage. His examples of craft sector projects empowering women and preserving traditional art forms illustrated the potential of these partnerships to drive positive change.

“The spirit that is really important in terms of collaboration is being open, being willing to really listen deeply to what people are saying to you and then take action.”
- Mr. Jonathan Kennedy

Museums as Living Spaces for Collaboration

Ms. Tasneem Zakaria Mehta talked about the transformation of museums into vibrant cultural campuses through collaboration. Her endeavour to change the perception of museums from static repositories to dynamic educational and community-engagement hubs was a pivotal point. Her emphasis on collaborating with various stakeholders, including the public, artists, and schools, highlighted the multifaceted nature of successful museum collaborations. By creating an ecosystem that nurtures artistic appreciation and supports emerging artists, she showcased the potential of museums as living spaces for collaboration.

“We saw [the museum] as a cultural campus... a collaboration with the public to say anyone who has a great idea, somebody with talent... can come in.”
- Ms. Tasneem Zakaria Mehta

Private Sector's Role in Cultural Growth

Mr. V. Ravichandar provided a perspective on the growth of cultural institutions, emphasising the importance of private sector involvement. His insights into how the Bangalore International Centre (BIC) was established through collaboration among diverse stakeholders showcased the potential of collective efforts. Mr. Ravichandar's emphasis on being a platform for various programs and the positive outcomes during the pandemic highlighted the resilience and adaptability of cultural institutions and their role in nurturing emerging talent adding depth to the conversation.

“We distinctly look out for people who are emerging... we are free to the public.”
- Mr. V. Ravichandar

The Intersection of Theater and Film

Mr. Kunal Kapoor's exploration of the boundaries between theatre and film, while emphasising the distinct nature of each art form, provided insight into nurturing unique talent within both domains. His recognition that many actors' first love is theatre added a personal dimension to the discussion, showcasing the passion and dedication that drive creative professionals.

“We try and keep them separate... theatre is not Cinema however you can cross over... most actors' first love is theatre.” - Mr. Kunal Kapoor

Museums as Places of Dialogue and Learning

Ms. Roobina Karode's perspective on the role of museums as places of dialogue and learning added depth to the discussion on the significance of meaningful collaborations. Her emphasis on museums needing to be hubs for conversations, dialogue, and confluence underscored their potential to drive cultural engagement and understanding.

Empowering Artisans Through Collaboration and Extending Collaboration Beyond Major Cities

Mr. Jonathan Kennedy's examples of collaborations focusing on empowering women and preserving traditional art forms highlighted the potential of cross-disciplinary initiatives in driving positive social change. His discussion of collaborations that empower artists and artisans showcased how such partnerships contribute to the growth of the arts and support marginalised communities. emphasis on moving beyond major metropolitan areas and recognizing the cultural richness present in smaller cities and remote areas highlighted the importance of inclusive collaborations. By acknowledging that artistic expressions thrive across the entire country, he encouraged a more comprehensive approach to cultural engagement.

Long-term Strategic Initiatives in Indo-UK Collaborations

Mr. Kennedy shared the British Council's strategic initiatives and their impact on artistic practices and exchanges between India and the UK were outlined. provided examples of successful collaborations and initiatives in the arts. He mentioned their work in the craft sector in India, focusing on tangible heritage and women's empowerment. He discussed a project with SSMI, a school for women, in collaboration with Goldsmiths, University of London. This project aimed to enhance the skills of women in the craft sector, making them more marketable and supporting women's empowerment. He highlighted that such collaborations aim to empower artists and artisans and contribute to the growth of the sector.

Collaborative Research and Learning Opportunities

Ms. Tasneem Zakaria Mehta's insights into collaborative research and academic writing demonstrated how collaborations can extend beyond programming and exhibitions to contribute to scholarship and knowledge dissemination. Her emphasis on providing opportunities for young professionals' growth and learning underscored the role of collaborations in fostering talent and innovation. She highlighted the importance of collaboration with various stakeholders, including the public, artists, schools, NGOs, and other museums. She described how the museum collaborates with schools and educational institutions to nurture artistic appreciation and engage young minds. They conduct programs, walks, and events, particularly for young people who are involved in creative endeavours. These collaborations not only provide learning opportunities but also create a supportive ecosystem for emerging artists.

Balancing Digital and Physical Platforms

Mr. Kunal Kapoor's perspective on the limitations of digital platforms in replicating the live performance experience highlighted the unique value of in-person artistic interactions. His call to charge audiences for live performances reflected the importance of instilling a sense of value and respect for the arts. Mr. Ravichandar's discussion of the potential for collaborative artistic endeavours in virtual reality and the metaverse showcased the intersection of technology and the arts. He delved into the potential for collaborative artistic endeavours in virtual reality and the metaverse. He discussed the role of technology companies and startups in enabling collaborations between technology and the arts. Mr. Ravichandar emphasised the coexistence of physical and digital platforms, each serving a unique purpose in engaging diverse audiences. He mentioned that experimentation was underway at the intersection of technology, art, and design, with some startups pushing the boundaries of what's possible.

Integrating Indian Art into Global Discourse

Ms. Karode discussed how Mrs. Nadar, the founder, and chairperson of the Kiran Nadar Museum of Art, played a pivotal role in advocating for India's presence at the Venice Biennale, driving home the importance of collaborative initiatives and advocacy efforts in promoting Indian art globally. As she emphasised the significance of the national pavilion at the Venice Biennale, she highlighted that it can only be allocated to a country through its government, demonstrating the collaborative effort of the Government of India, Ministry of Culture, and Confederation of Indian Industries CII in facilitating international recognition of Indian art and cultural practitioners.

Fundraising Through Collaboration

Mr. Ravichandar shared the significance of public-private partnerships in funding cultural endeavours. He compared today's business elite to historical patrons of arts and culture,

emphasising their role in contributing to the cultural landscape and highlighting the importance of engaging with the business community as a means to secure funding for cultural initiatives. Another central theme was the articulation of the societal impact of arts and culture. He emphasised that although the impact might not always be quantifiable in terms of direct beneficiaries, these initiatives play a pivotal role in shaping a vibrant and engaged society. As he shared an anecdote from a Gates Foundation meeting where representatives from different cultural institutions collectively presented their cases for funding, he touched upon the need to adapt pitches based on donors' areas of focus, such as climate change, health, or education, the practical strategy of tailoring pitches to attract funding from a variety of sources.

Examples of Inclusive Collaborations

Mr. Kennedy provided examples of initiatives that focus on inclusivity and community-centric collaborations. He mentioned AVID's Cultural Capitals Series, which examined over 12 smaller cities in India. This series aimed to highlight the cultural richness present in these lesser-known areas and underscore the need for collaboration beyond the major cities.

Additionally, Mr. Kennedy discussed how Jana Sanskriti Theatre in Calcutta collaborated with Theatre from the UK. The collaboration involved differently-abled artists, with the entire company being differently-abled. They performed in Calcutta and in villages, showcasing the importance of inclusive and community-centred artistic endeavours.

The discussion reached its conclusion with a unanimous agreement on the pivotal role of collaboration as the driving force behind innovation within the realms of arts and culture. The speakers firmly emphasised that forging meaningful collaborations is not only profoundly transformative but also an indispensable means of advancing the arts, broadening their reach, and nurturing inclusivity. Additionally, they spotlighted the convergence of technology and the arts, the vital involvement of the private sector, and the advocacy for the global recognition of Indian art as crucial components of collaborative initiatives extending their reach far beyond major urban centres, thereby enriching our societal tapestry of culture and creativity.



Roobina Karode



(L to R) V. Ravichandar, Tasneem Zakaria Mehta, Asad Lalljee, Jonathan Kennedy, Roobina Karode and Kunal Kapoor



(L to R) Jonathan Kennedy, Roobina Karode and Kunal Kapoor

Panel Discussion

ARTS MANAGEMENT AND EDUCATION: NURTURING CREATIVE PRATITIONERS OF THE FUTURE

Speakers



Bruce Guthrie

Head of Theatre and Film,
National Centre for Performing Arts



Nitesh Mohanty

Educator, Visual Artist and
Co-Founder, PLORK School of Thought



Dr. Aneesh Pradhan

Performer, Composer,
Researcher and Author



Rahul Puri

Managing Director, Mukta Arts and
Head of Academics, Whistling Woods International



Eric Sakellaropoulos

Artist, Founder and Director
Intarsia India



MODERATOR

Sadhana Rao

Co-Founder, Art Links Learning and
Member of FICCI Arts and Culture Committee

Summary

The overarching theme of the discussion was the importance of arts management education in nurturing the creative practitioners of the future. The panellists shared their insights, experiences, and best practices for effectively managing creative projects,

organisations, and teams. They also discussed the significance of trans-disciplinary understanding in the cultural and creative industries, covering topics such as management principles, cultural policy, fundraising, marketing, and strategic planning.

Speakers

The moderator Ms. Sadhana Rao set the context for the discussion, emphasising the vast cultural heritage of India, which spans millennia and has been enriched by each generation's artistic contributions. This rich legacy is a testament to the continuum of human artistic endeavours. Education plays a pivotal role in preserving and disseminating this knowledge, and the panellists assembled for this discussion have deep and compelling connections to both arts and education.

Transmission Methods in Hindustani Music and Challenges in Arts Education

Dr. Aneesh Pradhan discussed the different transmission methods in Hindustani classical music, contrasting institutionalised training with the traditional guru-shishya (mentor-disciple) system. He reflected on the importance of the guru in imparting not just information but also wisdom. He highlighted the challenges faced in arts education including the shift to online learning and the misconception that access to information equated to knowledge and wisdom. He emphasised the role of the guru and the need to convert information into meaningful knowledge.

Diversity in Indian Music Streams Representation of Artists in Decision-Making

He stressed the diversity in Indian music streams and the need to recognize that Hindustani classical music represented only one facet of Indian music. He mentioned the existence of multiple music streams and emphasised the importance of considering this diversity in discussions about arts management and education. Dr. Pradhan raised the issue of artists not being adequately represented in decision-making bodies and cultural discussions during his time. He highlighted the resilience and adaptability of musicians and their ability to navigate changes in technology and the music industry. He concluded with a mention of the global impact of Indian music and its melodic framework, suggesting that Indian music had made significant contributions to the world of music.

The Significance of Education

Mr. Bruce Guthrie emphasised the profound importance of education in society and its transformative potential. He underscored how education serves as a "silver bullet" and a key to social mobility, highlighting its role in fostering creative thinking across various domains, stressing that education is the cornerstone of societal progress and individual empowerment. He viewed education as a tool that transcended social barriers, enabling

individuals to unlock their potential and contribute meaningfully to society.

Education is a silver bullet, no matter where you're from; it is the key to social mobility.
- Mr. Bruce Guthrie

Arts and Innovative Thinking

Mr. Guthrie posited that arts and culture played a fundamental role in cultivating the ability to creatively address challenges, opportunities, and problems. He contrasted the creative thinking encouraged by the arts with more traditional educational pathways. He argued that artistic experiences instilled a unique mindset, enabling individuals to approach problems and opportunities with creative solutions.

“*The innovative thinkers aren't necessarily the people who go to business school... the ability to be able to look at a problem or a situation and be able to say we can do something great here...*” - Mr. Bruce Guthrie

The Challenge of Passing Down Centuries-Old Traditions

Mr. Eric Sakellaropoulos discussed the challenges of preserving centuries-old traditions, particularly in the context of the dwindling interest of younger generations in joining such crafts. He emphasised the need to make traditional professions more appealing to young people and find ways to transmit these skills effectively.

Role of Cultural Exchange and Education

Mr. Sakellaropoulos highlighted the importance of cultural exchange and education in preserving traditional crafts. He mentioned the influence of the Companion members from France and their 800-year-old Guild, which specialises in training and preserving various art forms and crafts. Mr. Sakellaropoulos discussed the idea of sending Indian students abroad and fostering cultural exchange programs to broaden their perspectives.

“*Cultural exchange is very important, not only for the preservation of arts and crafts but for a more profound understanding of one another.*” - Mr. Eric Sakellaropoulos

Breaking Down Distinctions Between Fine Arts and Crafts

Mr. Sakellaropoulos advocated for a shift in attitudes and vocabulary to elevate traditional crafts to an academic and intellectual level, encouraging young people to pursue these professions with the same rigour as fine arts.

“*What's most important is to get away from the distinction between what we have between the Fine Arts and the crafts... It's a bad British hangover.*”
- Mr. Eric Sakellaropoulos

His insights shed light on the challenges faced by traditional craftsmen in preserving their heritage and the potential solutions involving education, cultural exchange, and redefining the perception of crafts in contemporary society. These themes emphasise the importance of adapting and innovating while staying rooted in tradition.

Evolving the Curriculum and Broadening Horizons

Mr. Rahul Puri explained how Whistling Woods International evolved its curriculum from a two-year diploma to a three-year degree program. This expansion aimed to provide students with a more comprehensive education, including exposure to various arts and contextual learning. The objective was to help students break free from the influence of Bollywood and encourage them to find their unique voices. He mentioned that a significant number of alumni have successfully continued in the industry, attributing this success to the quality of education and students' commitment. Additionally, he highlighted the shift in parental perspectives, with parents now actively encouraging their children to pursue creative arts education.

The Challenge of Accessibility

Mr. Puri mentioned the challenge of accessibility to creative arts education. He noted that not everyone can come to Mumbai, and the cost of film education can be a barrier for many aspiring students, underscoring the importance of making creative arts education more accessible to a broader range of students, ensuring that talent and passion are not limited by financial constraints or geographic location.

“The next challenge is to really try and increase that access... not everybody can come to Bombay, not everybody can afford the education because film education is not cheap.” - Mr. Rahul Puri

Redefining Education and the Interconnectedness of the Arts in Education

Mr. Nitesh Mohanty discussed the need to redefine education in the context of creative arts. He argued that traditional, prescriptive, and archaic educational models are insufficient in today's rapidly changing world encouraging educators to break free from monolithic curriculum structures and constantly adapt to evolving technologies and student needs. Mr. Mohanty emphasised the importance of breaking away from siloed educational approaches and promoting the interconnectedness of different art forms in education, highlighting how students should learn to integrate various art disciplines to tell comprehensive stories.

Disruption in Education and Empowering Creativity

Mr. Mohanty advocated for disrupting traditional educational models, especially in

creative fields. He suggested that curricula need to evolve rapidly to keep pace with changing technologies and student expectations. His emphasis on breaking away from conventional approaches aligns with the broader theme of educational innovation.

“Relevancy becomes the cornerstone of education... it is imperative, and if you don't do it, you've already missed the bus.” - Mr. Nitesh Mohanty

He mentioned the importance of empowering individuals, even those who may not consider themselves creative, to choose their creative paths. He believes that everyone has the potential for creativity, that it's essential to provide opportunities for self-expression and choice, and that creative education should empower all students to find their voices and artistic inclinations, highlighting inclusivity in arts education.

Evolution of Curriculum Through Pedagogy

During her insightful remarks, the moderator, Ms. Sadhana Rao highlighted a critical issue concerning the education landscape. She emphasised that the fault line in education lies with all stakeholders, who sometimes overlook the crucial distinction between pedagogy and curriculum. Pedagogy, she noted, is characterised by longevity and practice, while curriculum should evolve based on pedagogical principles.

To illustrate a positive example, Ms. Rao cited the case of Chennai, a city that becomes the stage for approximately 4,000 concerts every year, from December 1st to January 31st, and astonishingly, 70% of these performances are offered to the public for free. She lauded these music sabhas, which actively seek out and support emerging artists, fostering a culture of exploration and discovery in the field of music. This thriving ecosystem, she suggested, serves as a compelling model for policymakers to consider as they contemplate the future of education.

Challenges in Contemporary Craftsmanship

Mr. Sakellaropoulos addressed the challenges faced by contemporary craftsmen, including changing market perceptions, dilution of traditional crafts, and the decline of demand for authentic craftsmanship, underscoring the need to confront these issues for the survival of crafts. While highlighting the importance of collaboration between highly skilled craftsmen and designers, he stressed that those designing buildings, furniture, or other products should have an understanding of the craft.

Government's Involvement and the Perception of Indian Crafts

Mr. Sakellaropoulos emphasised the role of government in sustaining cultural exchange programs. He cited the example of guilds in France and the importance of similar programs in India. He discussed the impact of geography, particularly the climate, on craftsmanship, explaining how the favourable climate in Mysore is suitable for

woodworking. He also touched upon the perception of Indian crafts and the challenge of overcoming the notion that if a product is made in India, it must be cheap, highlighting the need to reevaluate the value and appreciation of Indian crafts.

Challenges in Hindustani Classical Music

Dr. Pradhan discussed the challenges faced by Hindustani classical music practitioners in the contemporary world. He pointed out the absence of a comprehensive demographic study of the Hindustani classical music ecosystem. He raises questions about whether stakeholders in the music-making process, including musicians, audiences, record labels, and government organisations, communicate effectively. He emphasised that traditional music education often lacks preparation for dealing with the business side of making music and talked about the disconnect between traditional music education and the real-world challenges like financial sustainability.

Role of Society in Supporting the Arts, Stakeholder Communication, and Transparency

Dr. Pradhan suggested that unless common people realise the vital role of the arts in society, progress may be limited, emphasising the need for societal appreciation and support for traditional music. While discussing the lack of contracts and transparency in the music industry, particularly among established organisers, he highlighted the need for clear terms and agreements, as well as transparency regarding performers' rights and intellectual property.

“Until and unless society itself decides that the Arts are vital to our very existence... only then will we be able to take a step forward.” - Dr. Aneesh Pradhan

Challenges Faced by Artists During the Pandemic and Role of Institutions in Supporting Artists

While discussing the challenges faced by artists, especially during the early stages of the COVID-19 pandemic, Mr. Guthrie highlighted the sudden loss of income and the emotional toll it took on artists. This theme emphasised the vulnerability of artists during crises. He talked about the NCPA's efforts to support artists and the broader creative community. mentions initiatives like the 'The Art of the Possible' AOTP, which provides resources and opportunities for artists, shedding light on the role institutions can play in fostering a sustainable creative economy.

Democratising Creative Arts Education and Collaborating with Government

Mr. Puri discussed Whistling Woods' mission to democratise creative arts education, making it accessible to a broader range of students. He mentioned the introduction of

scholarships to support students from less privileged backgrounds and the importance of breaking down barriers to creative education. He also talked about collaborating with governments and addressing challenges in introducing creative arts education into schools, the need to navigate regulatory hurdles and adapt the curriculum to suit creative arts education, and integrating creative arts into mainstream education.

“*There's a whole lot of regulations; education in India is by far and away the most highly regulated industry that there is.*” - Mr. Rahul Puri

Nurturing Creative Thinking, Redefining Roles, and Appreciation

Mr. Mohanty discussed how nurturing creative thinking in children can lead to a greater appreciation of the arts, initiatives like galleries opening up to children, allowing them to interact with art from an early age. He also mentioned that creative potential exists beyond elite schools and that homemakers, for instance, can possess creative skills, highlighting the need for art and design education accessible to a broader demographic. He challenged the traditional labels and roles, such as homemakers, suggesting that society should recognize and appreciate these creative contributions, encouraging a shift in societal perceptions of creative roles.

“*This is a simple fundamental truth that if you understand something you will appreciate it if you appreciate something you will value it.*” - Mr. Nitesh Mohanty

The discussion ended with a collective call to action to recognize, support, and nurture creative thinking. The diverse range of insights shared by the panellists highlighted the need for transformative changes in traditional educational models, the importance of redefining roles, cultivating creativity, democratising access to arts education, addressing challenges faced by artists and artisans, and potential for government collaborations in preserving and evolving our cultural heritage for future generations.





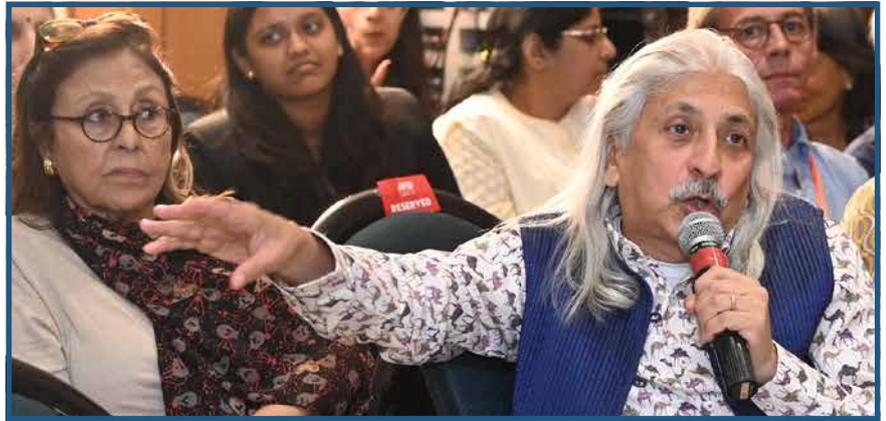
Panel Discussion 3

(L to R) Rahul Puri, Bruce Guthrie, Nitesh Mohanty, Sadhana Rao, Dr. Aneesh Pradhan and Eric Sakellaropoulos



Panel Discussion 3

(L to R) Sadhana Rao, Dr. Aneesh Pradhan and Eric Sakellaropoulos



AUDIENCES' REACTION

In the spirit of fostering meaningful dialogues, the symposium in the two cities featured interactive sessions with the audience after each panel discussion, seamlessly flowing into delightful conversations over lunch and tea breaks. These interactions not only showcased the diverse perspectives of our attendees but also underscored the collaborative nature of the event.

Notably, discussions encompassed the intersections of Art, Culture and Technology, and Creative confluences: empowering the creative industries of the future ...

The audience raised pertinent and pithy questions on the emerging technologies and how they are shaping the ecosystem, the role of classical arts in digital spaces, how museums are adapting to the evolving landscapes, concerns about the creative industry's challenges, including education costs and AI-related job insecurity. Participants emphasised the importance of integrating industry professionals into educational institutions to bridge the gap and educate students on ethical AI use. Talks also revolved around revenue models for cultural institutions, difficulties in inter-museum exhibitions in India, the potential of RFIDs in museums, and strategies to support regional performing arts in a diverse city like Mumbai. Suggestions included corporate CSR funding for the arts, the need for smaller theatres across Mumbai, and the importance of sector-wide collaboration. Furthermore, ideas surfaced about organising heritage walking tours for educational institutions to promote cultural engagement.

The audience was curious to learn more about an AI artist's approach to art; there were questions and conversations pertaining to the technical and conceptual aspects of AI art, fairness and representation in datasets, ethical implications and human biases in AI and machine learning, and the importance of seamless engineering was also discussed in relation to AI initiatives implementation.

The audience also questioned the issue of AI, imagination and creativity; whether AI operates based on what it already knows, depending on human input or can it do more and go beyond. The current understanding is that AI can create without human intervention but based on human Prompts.

There was an emphasis on the need for robust legal frameworks and policies towards protecting the rights of AI creators and fair pay in AI contracts and use of copyrighted artworks in AI datasets.

The line between the stage, speakers and audience got blurred as the discussion encircled all those gathered in an informed and vibrant discussion flow ... All those gathered were invested and sensitive to the cause of arts and culture in more ways than one.

CONCLUSIONS

The concluding chapter of this report builds upon the key insights, takeaways, and next steps derived from the symposium sessions held under the aegis of **Priority 3: Promotion Of Cultural And Creative Industries (CCIs) And Creative Economy**, and **Priority 4: Leveraging Digital Technologies For The Protection And Promotion Of Culture**, part of the Culture Working Group's initiatives during India's G20 Presidency. This chapter encapsulates the essence of the collective deliberations, focusing on seven pivotal themes that emerged as the cornerstones of the efforts to nurture resilient and sustainable cultural and creative sectors.

GOVERNANCE

Advocating for Policy Changes and Infrastructure Improvements:

- Advocate for the formulation and implementation of policies that prioritise inclusivity and accessibility in public spaces and tourist destinations.
- Collaborate with architectural and urban planning experts to design heritage sites and tourist spots that are friendly to people with disabilities.
- Lobby for budget allocations and incentives to encourage businesses to adopt inclusive designs and facilities.

Promoting Cultural Districts and Neighborhood-Based Celebrations:

- Work with local governments to designate and promote cultural districts within cities, where art, music, and cultural events can thrive.
- Support local communities in organising regular cultural celebrations, such as festivals, art exhibitions, and cultural performances.
- Establish a clear framework for funding and logistics to ensure the sustainability of these celebrations.

Facilitating Public-Private Partnerships:

- Create platforms for dialogue between the government and private sector stakeholders to identify opportunities for collaboration.
- Encourage joint ventures to develop and maintain tourism infrastructure, including transportation, accommodation, and entertainment facilities.
- Offer incentives and tax benefits to businesses investing in tourism-related projects that align with cultural preservation and promotion goals.
- Collaborations for cultural governance through participation with civil societies and leveraging their knowledge and expertise.
- Greater participatory and transversal processes to amplify not only the cultural and

creative initiatives but also act as a catalyst for nurturing a profound and enduring legacy of sustainability.

Governmental Leadership:

- Governmental recognition of culture and creativity has invaluable assets with untapped potential to deliver economic and social dividends.
- Mainstream Culture in Political dialogues as Soft power through governmental interventions and directives.
- Premise governmental public policy frameworks on the value of culture and the creative sector.
- National Mapping and monitoring empowered body that tracks growth and development of culture Based on research findings necessary interventions are done of specifically targeted nature.
- Promote multi-stakeholder and multi-level collaborations, including coordinated efforts by inter-sector governmental agencies, to create a comprehensive cultural strategy.
- Develop policies that prioritise culture as a driver of social and economic development, leveraging technology to achieve these goals.
- Establish clear communication channels between government bodies, cultural institutions, and tech firms to ensure seamless integration of technological interventions into cultural initiatives.

INFRASTRUCTURE

Creating Immersive Cultural Experiences:

- Collaborate with cultural institutions, artists, and historians to design immersive experiences around cultural assets, such as Bollywood-related sites and historical theatres.
- Develop guided tours, interactive exhibits, and multimedia installations that bring the history and cultural significance of these assets to life.
- Promote these experiences through tourism agencies and travel platforms.

Adopting a Dynamic Approach to Museums:

- Encourage museums to engage various stakeholders, including local communities, artists, schools, and the public, in curating exhibitions and educational initiatives.
- Host more workshops, lectures, and events that foster dialogue, learning, and artistic exploration within museum spaces.
- Invest in modernising museum infrastructure to accommodate interactive displays and multimedia installations.

Integrating Digital and Physical Platforms:

- Explore innovative ways to merge physical and digital platforms for cultural engagement.
- Develop virtual reality (VR) and augmented reality (AR) experiences that complement physical exhibits and allow remote visitors to access cultural content.
- Collaborate with technology companies and startups to create user-friendly apps and websites for accessing cultural information and events.

Creating a 360-Degree Approach To Cultural Infrastructure:

- Manage tangible and intangible cultural aspects of culture and create cultural hotspots and zones.
- Develop and protect spaces where culture is created and supporting culture that is at risk, communicate and value enhancement of cultural assets.
- Formulate a productive network with developers, land owners, architects and artistic community to ensure the longevity of cultural spaces.
- Nurture and retain cultural talent through integrated policies and regulatory frameworks.

EDUCATION

Increasing Investment in Arts Education:

- Allocate resources to establish and maintain arts education programs at schools and universities and provide scholarships and grants to students pursuing degrees in creative fields to reduce financial barriers.
- Partner with cultural organisations to offer workshops and mentorship programs for aspiring artists and creators.

Developing Interdisciplinary Arts Programs:

- Create interdisciplinary arts programs that encourage students to explore connections between different art forms, fostering creativity and innovation.
- Collaborate with educational institutions to develop curricula that promote cross-disciplinary learning and problem-solving.
- Encourage students to engage in real-world projects that integrate art, technology, and social impact.

Democratising Creative Education:

- Establish outreach programs that bring arts education to underserved communities and marginalised groups.
- Collaborate with governments to ensure that creative arts education is accessible to

a broader range of students by providing subsidies or grants.

- Promote the societal value of arts education in fostering creativity, critical thinking, and personal development.

Research and Development:

- Enhancing teacher training programs to suit the evolving landscape of education.
- Invest in pedagogical streams as the fundamental plinth on which education rests.
- Design assessments in a formative and summative manner to enable creative, critical and innovative thinking in students.

FINANCE AS AN ENABLER

Supporting Artists and Creative Professionals:

- Create funding mechanisms within institutions to provide financial support to artists during crises, including grants, emergency relief funds, and subsidised studio spaces.
- Develop mentorship programs that connect experienced artists with emerging talents to provide guidance and support.

Promoting Societal Recognition and Support:

- Acknowledge the growing global demand for cultural content and work collaboratively to establish a broad and inclusive framework that identifies and seizes opportunities for the sustainable distribution of cultural work.
- Comprehensive public awareness campaigns aimed at spotlighting substantial contributions made by artists and creative professionals to the broader societal landscape.
- Encourage businesses and individuals to invest in the arts through sponsorship, patronage, and partnerships.

Creation Of Fiscal Policies Suitable And Specific To Arts And Culture:

- Lobby for tax incentives and deductions that encourage private businesses to invest in arts and culture including tax breaks for donations to cultural organisations, sponsorship of cultural events, or investments in cultural infrastructure.
- Encourage the creation of cultural endowments or trusts that can provide long-term financial stability to cultural institutions and artists.
- Development of sustainable funding models promoting revenue-sharing agreements with cultural venues or the establishment of cultural investment trusts.

TOURISM

Leveraging Cultural Districts and Local Celebrations:

- Market cultural districts and neighbourhood-based cultural events as unique tourist attractions.
- Collaborate with travel bloggers and influencers to generate interest and drive tourism to these destinations.

Diversifying Tourism Offerings:

- Partner with cultural institutions and private sector stakeholders to develop diverse tourist experiences around cultural assets.
- Create interactive tours, workshops, and cultural performances that cater to a wide range of interests and demographics.
- Offer package deals that encourage visitors to explore beyond iconic landmarks and engage in local cultural activities.

CULTURAL EXCHANGE

Establishing Cultural Exchange Programs:

- Forge partnerships with international organisations and governments to facilitate cultural exchange programs.
- Support traditional craftsmen and artisans through cross-border collaborations and workshops.
- Develop initiatives that celebrate and promote traditional arts, emphasising their relevance in contemporary society

Promoting Arts Education and Accessibility:

- Collaborate with foreign educational institutions to exchange students and faculty in the arts and creative fields.
- Create online platforms and exhibitions that enable global access to cultural content and foster international dialogue.
- Preserve and protect the rich tapestry of artistic and oral traditions across cultures, and facilitate their documentation and digitization to ensure their continuity in the digital age.

TECHNOLOGICAL INTERVENTIONS

Exploring Innovative Digital Integration:

- Collaborate with tech firms and startups to develop cutting-edge solutions for cultural preservation, virtual exhibits, and interactive learning.
- Advocate for the integration of cultural discussions into political discourse leveraging technological platforms.
- Encourage the use of artificial intelligence, machine learning, and big data to

analyse cultural data and identify trends and insights.

- Safeguards for the creators of culture with particular reference to those who have marginal voices.
- Address the digital divide to enable equitable access to online culture and cultural experiences thereby expanding the demand for culture.
- Research on the most widely used and preferred digital technologies in cultural sector to be examined and shared in larger ecosystem.
- Draft digital strategies in consultation with relevant stakeholders of the creative sector.
- Technological interventions that pave the network pathways for global cultural collaboration.

AI and the Arts:

- Encourage the use of artificial intelligence, machine learning, and big data to analyse cultural data and identify trends and insights.
- Preserving artistic traditions to ensure their continuity in the digital age, and assist in passing down cultural legacies to future generations.
- Democratise creative expression to empower individuals from diverse backgrounds to participate in and contribute to creative endeavours.
- Support research and development initiatives that explore AI-generated art and its cultural significance, blurring the lines between technology and creativity.
- Establish clear legal guidelines and policies towards protecting the digital rights of those in the creative sector working with AI and machine learning.
- Advocate for and ensure fair compensation in artistic and cultural contracts and projects, and democratic practices in the application of AI and Machine Learning in the arts.
- Ensure licensed use of artistic material in training AI data sets, with clarity on copyright infringement in AI produced artistic outcomes and the layers/levels of use that attracts copyright.

These valuable insights and next steps are poised to play a pivotal role in shaping the future landscape of cultural and creative industries. Recognizing the importance of translating these ideas into tangible actions, these findings will serve as a pivotal foundation for discussions and will be presented at the upcoming **Creative Industries Conference - VIRASAT** organised by **FICCI** and scheduled to take place on November 7th, 2023, in New Delhi. Through open dialogue and shared expertise, the aim is to further empower these sectors, celebrate our cultural heritage, and harness the boundless potential of creative expression in the digital era.

ABOUT THE SPEAKERS

TANYA ABRAHAM

Artist, Art Curator and Writer

Tanya Abraham is a writer and an art curator, and the founder of The Art Outreach Society (TAOS), a non-profit organisation that works towards social and individual change using art as a tool. To her credit are collateral projects at the Kochi Muziris Biennale, including the popular public art project Red Crown-Green Project tracing the lost heritage of Malabari Jews in Jew Town in Kochi, Kerala (2018) and "A Place at the Table", querying gender positioning and situated knowledge (2022). Tanya is the author of two books on heritage and culture: "Eating with History; Ancient Trade Influenced Cuisines of Kerala" and "Fort Cochin, History and Untold Stories" - which was listed in the New York Times in 2023 as one of the must-reads on Kerala. In 2010, UNESCO nominated her for the Asia Pacific Heritage Awards for her contribution to the restoration of a historical Dutch building in Fort Kochi, as an economically viable project. Tanya has also won the NGO leadership award granted by the organisation World Leadership Day, in 2017 for her work with The Art Outreach Society, is the recipient of the 2018 Award "Iconic Women Creating Change" by Women Economic Forum, Birmingham, UK and was also presented the "Social Innovator Award", presented by "e unnathi", Women's Conclave 2019 in Kochi. Her other awards are the "South Indian Women Achievers' Award" in Art and Culture by Syrafill and the "Kerala Women Leader Award" by the World Women Leadership Congress in 2023. She has Masters in Journalism from the London School of Journalism, UK, and in Arts Administration from the University of Kentucky, USA. Tanya is a PhD scholar in Curating at the Zurich University of the Arts, Switzerland-University of Reading, UK. Tanya is a mother and lives in Kochi.

HARSHIT AGRAWAL

Artificial Intelligence and New Media Artist

Harshit Agrawal is an artist working with artificial intelligence and emerging technologies. A graduate of the MIT Media Lab and IIT Guwahati, his work has been nominated twice and shortlisted for the top tech art prize, the Lumen Prize. He did India's first solo show of AI Art in 2021 and was the only Indian artist at the first global group exhibition of AI Art at a contemporary gallery in 2018. His work is part of the permanent collection of the largest computer science museum in the world, and has been shown at group shows at the India Habitat Center (India), Asia Culture Center (Korea), Ars Electronica (Austria), Museum of Tomorrow (Brazil) among others.

PRATEEK ARORA

Indian Sci-Fi Creator, Screenwriter, and VP of Development, BANG BANG Mediacorp

Prateek Arora is a writer experimenting with AI image-making to generate new fictional worlds and alternative realities. He works in the entertainment industry and his work is heavily informed by that context. His initial engagement with image-making was as a street photographer while studying in Delhi. Prateek's work examines the impact of popular culture on memory and identity, technological progress as an index of cultural change, and the potency of genre cinema as a conduit for otherwise repressed or censored ideas. Prateek's work has been featured in publications such as Homegrown, Grazia, Designboom, and WePresent.

BRUCE GUTHRIE

Head of Theatre and Film, National Centre for Performing Arts

Bruce Guthrie is an award-winning Theatre Director and current HEAD OF THEATRE and films at the NATIONAL CENTRE FOR THE PERFORMING ARTS in Mumbai, India. He was part of the judging panel for the META Awards 2023. Directing credits include – EVERY GOOD BOY DESERVES FAVOUR, SEA WALL & CONSTELLATIONS (NCPA, Mumbai); MAN TO MAN (Wilton's Music Hall, UK tour & Brooklyn Academy of Music); RENT: 20th Anniversary Production (St James Theatre & UK tour); THE LAST MERMAID with Charlotte Church (Festival of voice Wales Millennium Centre); BAKERSFIELD MIST starring Kathleen Turner & Ian McDiarmid (Duchess Theatre); AN INCIDENT AT THE BORDER (Finborough & Trafalgar Studios); THE MERCHANT OF VENICE, OTHELLO & TWELFTH NIGHT for Singapore Repertory Theatre (Fort Canning Park, Singapore); STORIES BY HEART starring John Lithgow (Lyttelton NT). Festivals, Concerts & Events - Pratibimb: A stage for Marathi Stories (NCPA 2022 & 2023); Connections India (NCPA 2022/23); World Theatre Day Gala (NCPA 2021); HRH The Prince of Wales 70th Birthday Celebration; SW7: Sam Warburton's Testimonial Year for NSPCC Wales.

JUNHI HAN

Chief Culture Program Officer, UNESCO New Delhi

Junhi Han is the Chief of the Culture Sector, UNESCO New Delhi. She joined the UNESCO Multisectoral Regional Office for South Asia based in New Delhi in 2018, after having worked for more than 20 years at the UNESCO Headquarters in Paris. Being specialised in World Heritage conservation and management, from Paris she undertook a number of technical missions for the World Heritage Committee to assess and monitor the state of conservation of WH sites but also developed/implemented/coordinated a number of UNESCO's flagship projects for cultural heritage sites, such as Bamiyan, Herat, and Jam (Afghanistan), Mohenjo Daro (Pakistan) and Koguryo Tombs and Mural Paintings (Democratic People's Republic of Korea), Angkor (Cambodia), the Altai Mountains of

Siberia, to quote a few. Since 2018, she has been spearheading programs of the UNESCO New Delhi Culture Sector for South Asian countries. A curator by training, she has made several publications and authored a number of articles in various journals related to heritage. She is a member of ICOMOS.

PREEMA JOHN

Director, Indian Music Experience Museum Bangalore

Preema John is the Director of the Indian Music Experience Museum, in Bangalore. It is India's first and only interactive music museum, dedicated to showcasing the history and development of music in India. Preema is a critically engaged arts administrator and cultural producer, inspired by the power of art to transform individuals and communities. She works across disciplines with a focus on public access, public presentation, and reception of art. She has worked on several national and international cultural projects and held leadership positions in arts organisations including Dr Bhau Daji Lad Museum, Asia Society, and Kochi Biennale Foundation. A Fulbright Fellow, she was previously Head of Art for Maker Maxity/Jio World Drive and Deputy Director of Asia Society India Centre in Mumbai. She holds a Masters in Arts Administration and Cultural Policy from the School of the Art Institute of Chicago and a Masters in Arts and aesthetics from Jawaharlal Nehru University.

DR. PRIYA KANUNGO

Hindustani Classical Vocalist & Professor, Performing Arts O.P. Jindal Global University

A vocalist, Priya Kanungo has been a disciple of Pandit Amarnath of the Indore Gharana, Pandit Deepak Chatterjee of the Seheswan Gharana, and Pandit Rajan Misra of the Banaras Gharana. At present, she is under the guidance of Pt Vidyadhar Vyas of the Gwalior Gharana. Apart from having trained under these stalwarts, she has an M.A., M.Phil, and Ph.D. in Hindustani Vocal Music from Delhi University. She has been awarded the National Talent Scholarship by the Ministry of Culture, Government of India, and has been an Advisor to DD Bharati, a television channel dedicated to art and culture. She has also taught an introductory course in Hindustani Music at Yale University, USA, in 2010, and at Ashoka University, Haryana (India), in 2014. Since January 2017, she has taught music and writing at O P Jindal Global University, in Sonapat, Haryana. Priya sings khayal, thumris, bhajans, ghazals, and film songs. She is happy to experiment with different genres of music and to collaborate with artists from varied fields. Apart from her interest in music, Priya has a degree in Commerce from Lady Shri Ram College, Delhi University, and has worked as a journalist with The Financial Express, The Economic Times, Business Standard and Hindustan Times.

KUNAL KAPOOR

Producer, Director, Trustee Shri Prithviraj Kapoor Memorial Trust and Research Foundation, Prithvi Theatre

Kunal Kapoor belongs to a family steeped in the traditions of cinema and theatre. A family that has for four generations contributed towards the evolution of the Indian Film Industry and Indian Theatre – Four Generations, from the pre-independence silent era to the present day, is directly involved in the production & direction of countless feature films and can boast of several remarkable actors, directors & producers. Members of the family have successfully founded the renowned R.K. Films & Studios, Film-Valas and the Prithvi Theatre – where he became a Trustee in 1984 and successfully worked towards making Prithvi Theatre a landmark in Indian theatre. Prithvi Theatre, which besides being a successful theatre with over 630 shows a year, hosts and organizes annual international and national Theatre Festivals, Summertime Workshops for Children, and other activities promoting professional Theatre in India. Kunal, established his own company ADFILM-VALAS in 1986. He has to his credit Produced and Directed over 900 advertising films, shot in India and International locations, for most of the leading Indian and international Advertising Agencies and Clients. Since 2014, Kunal has partnered with Family Film in Romania promoting Romania, Hungary, Croatia, and Austria as film shooting destinations by setting up a one-stop Line Production service in these countries for Indian Feature and Advertising films to shoot there at attractive and effective costs. Kunal has completed the restoration of the films produced by his father in the 80's – FILM- VALA's Junoon, 36 Chowringhee Lane, Kalyug, Vijeta & Utsav. Some of the restored films have been screened at the BFI London Film Festival, and 3 Continents Film Festival Nantes, On 3 November 1978, Prithvi Theatre (part of the Shri Prithviraj Kapoor Memorial Trust & Research Foundation) opened to audiences, professional Theatre Groups, and Performers. Kunal became the Trustee of the Sri Prithviraj Kapoor Memorial Trust & Research Foundation in 1984, running the unique Theatre, Prithvi Theatre, with the aim of promoting professional theatre in Bombay. In 2018 he became the Managing Trustee. For 45 years, Prithvi Theatre has continued to be a success story in majorly contributing to the development of Theatre in India.

ROOBINA KARODE

Director & Chief Curator, Kiran Nadar Museum of Art

A curator, writer, and art educator, Roobina Karode is the Chief Curator and Director of the Kiran Nadar Museum of Art (KNMA), New Delhi, and the International Asian Art Council. Following a Master's in Education and Fine Art, Karode has been involved for over a decade in curatorial work and arts education, teaching both Indian and Western art history at institutions such as Jamia Millia Islamia University, New Delhi, and the School of Arts & Aesthetics, Jawaharlal Nehru University. In 1997, she co-curated the Indian section of the first Fukuoka Asian Art Triennale. Her curatorial work since then includes Tiger by the Tail! Women Artists of India Transforming Culture (2008), a travelling exhibition on seventeen

female Indian artists for the Brandeis University Women's Studies Research Center, Massachusetts; the 2011 Indira Gandhi National Centre for the Arts exhibition on Krishna Reddy; and several other exhibitions of Indian artists for the Musee Guimet, Paris, the Reina Sofia Museum, Madrid, and the Met Breuer, New York. In 2019, she curated the Indian Pavilion at the Venice Biennale, titled *Our Time for a Future Caring*.

Karode has written on contemporary Indian art for various publications, such as *Art India Magazine* and several other journals. She has also received a number of awards and scholarships, including a Fulbright Fellowship (2000), a Ford Foundation Teaching Fellowship (2006) and the 2016 Curator of the Year Award from the India Today Art Awards.

She has been associated with the KNMA as a curator and director since its opening in 2010, connecting to general audiences through educational programs as well as curating urban art. To date, she has curated over twenty-five exhibitions for KNMA, including thematic shows and retrospectives of Indian artists such as Arpita Singh, Nasreen Mohamedi, Jeram Patel, Nalini Malani and Vivan Sundaram.

JONATHAN KENNEDY

Director of Arts in India, British Council

Jonathan Kennedy joined the British Council in February 2019. As the Director of Arts India for the British Council, Jonathan is responsible for leading the international arts and culture strategy, managing stakeholder relationships across government and the creative industries; and conceptualising major programmes to promote and strengthen India-UK cultural relations through collaboration, connections and creative partnerships. British Council global arts and culture programmes in India aim to strengthen long-term systematic change for emerging and established arts Festivals, Crafts, Literature and Publishing and Heritage sectors and in the Creative Economy domain through research and skill building. We champion digital innovation, equality of opportunity and women's empowerment in partnerships with the UK. In 2022 British Council marks India's 75th anniversary of independence with the major India/UK Together, Season of Culture. Jonathan has substantial experience in leading arts companies in the UK including theatre producing, arts management and international cultural exchange. From 2007 to 2019 he was Executive Director of Tara Arts, contributing especially to the major 2.8 million GBP capital re-development of Tara Theatre and the launch of the Black Theatre Live national touring consortium. Before Tara Arts, he was the Arts Programme Manager of Croydon Clocktower and Head of Studio and Programme Development at Wimbledon Theatre. In the UK he was a regular guest lecturer in all aspects of theatre producing, leadership and arts management at Birkbeck College, South Bank University, Goldsmiths University of London, King's College London and St Mary's University of Minnesota.

SHRUTKEERTI KHURANA

Director, Infosys Foundation

Shrutkeerti Khurana is Director at Infosys Foundation leading its CSR activities and operations in the fields of education, healthcare, women empowerment, rural development, destitute care, and arts and culture. With an academic background in engineering and business management, her 20+ years of varied experience spans corporate, non-profit and government organisations through her work with Oracle Financial Services, All India Radio, Citibank, and Dell across India, Singapore, and the USA. In her parallel life, Shrutee is an independent and accomplished editor who enjoys working with various authors (including Sudha Murty and Late President APJ Abdul Kalam) in the genres of fiction, non-fiction, and children's books. She is also on the advisory board of the nonprofit Voice of Stray Dogs.

ASAD LALLJEE

SVP, Essar Group, CEO, Avid Learning, and Curator, Royal Opera House, Mumbai

Asad Lalljee is SVP, Essar Group, CEO of Avid Learning, a public programming initiative and creative platform under the Essar Group, and Curator, Royal Opera House, Mumbai. Prior to relocating to India, Asad worked for 14 years as one of the 'Mad Men' advertising executives on New York's Madison Avenue. Asad has transformed Avid Learning into India's leading cultural hub through international collaborations and partnering with the biggest art platforms in the country. Since the restoration of the Royal Opera House, Asad's curatorial programming has re-established its reputation as the city's cultural crown jewel. He is also serving on the Kala Ghoda Association's Executive Committee and the advisory board of the Mumbai Urban Art Festival for 2022-23. In the midst of the pandemic (April 2020), Asad pivoted from AVID to AVID ONLINE, presenting 240 programs in a year. An early technology trend adopter, he takes a special interest in new media curating programs around NFTs and the cyberfuture.

TASNEEM ZAKARIA MEHTA

Managing Trustee and Honorary Director, Dr. Bhau Daji Lad Museum

Tasneem Zakaria Mehta is Managing Trustee and Honorary Director, Dr. Bhau Daji Lad Museum, Mumbai, Former Vice Chairman and Mumbai Convenor, Indian National Trust for Art and Cultural Heritage. She is an art historian, writer, curator, designer and cultural activist who has successfully pioneered the revival and restoration of several cultural sites in Mumbai. She conceptualised, curated, designed and implemented the restoration and revitalization of the Museum and the ongoing exhibitions and outreach programmes. The Museum won UNESCO's 2005 Asia Pacific 'Award of Excellence'. The Museum was nominated for the prestigious Prudential Eye Awards for Asian Contemporary Art in 2014 and the International Quality Crown Award (IQC), Gold category, 2016. Ms Mehta

prepared the Vision Document for the proposed Railway Museum to be set up at the CSMT. Mrs. Mehta is a member of the International Council of the Museum of Modern Art, New York, and has served on several Museum boards and high-level government committees. She was among 2 senior experts sent by the PMO to advise the Bangladesh government on the refurbishment of their museums and cultural sites. She is a former chair of the Task Force on Culture for CII.

NITESH MOHANTY

Educator, Visual Artist, and Co-Founder, PLORK School of Thought

Nitesh Mohanty is a visual artist who works at the fluid intersection of arts, culture, media, communication, and self-reflection. His theoretical interests are also wide, often inquiring about the roots and fundamentals of art history, storytelling, and philosophy. Nitesh graduated from Sir J.J. School of Art, Bombay & acquired post-graduation education from NID, Ahmedabad, specialising in Textile Design; He has been a designconsultant to various brands within retail, fashion, media, and publishing along with the f&b industry. He was the co-founder of "The Root" a platform initiated to propagate social, cultural, political & ecological concerns through various literary and creative mediums. He curated "The Root Reel" in association with Alliance Francaise, Bombay through which he showcased independent features, documentaries, world cinema & animation films from closer home & across the world, under the tagline, 'Films That Matter'. Over the past decade, he's been an educator, sharing the interconnectedness between art, design, photography, poetry & cinema through a course called 'Ways of Seeing' (inspired by John Berger) He teaches as a visiting faculty at esteemed institutions across India such as MICA, NID, FTII, TISS, & Srishti School of Art, Design & Technology. Nitesh's articles, essays, and interviews have been featured in newspapers & magazines, such as Mid-Day, Time-Out, Homegrown, Better Photography, Open, Outlook, Art Intent, Art India Magazine, G5A Imprint, Kindle, etc. Nitesh has just self-published his first photo book titled, 'Nowhere', which is currently being featured within a hand-picked collection of publications curated by Studio Anugraha under the title, To Hold And Behold: Word and Image at Arthshila, Ahmedabad. He currently works out his studio in Goa with his wife, Sonal where he dabbles in writing and making images.

ADV. MAKRAND NARWEKAR

Lawyer and Municipal Corporator, Ward 227, Colaba

Adv. Makarand Narwekar, the dedicated councillor representing Mumbai's Ward A, 227, has been instrumental in transforming the area into an exemplary neighbourhood. With two terms as Colaba's Corporator, he tirelessly focuses on development initiatives. Notably, he inaugurated Mumbai's first disabled-friendly park, fostering inclusivity. He actively advocates for the city's nightlife policy and has led beautification projects like the Sassoon Docks Art Project in association with Start India, Relifting of Suraksha Garden, and

Machhmar Nagar, enhancing the community with sanitation facilities and more. Under his visionary leadership, iconic tourist spots like Colaba, Cuffe Parade, Gateway Of India, and Sassoon Dock have experienced positive transformations. His efforts have significantly improved the overall quality of life.

LILY PANDEYA

Joint Secretary, Ministry of Culture, Government of India

Lily Pandeya is the Joint Secretary, Ministry of Culture, Government of India, and Co-Chair of the Cultural Working Group. She was a part of the 1998 batch Indian Railway Personnel Service. She currently works with UNESCO Matters, Intangible Cultural Heritage (ICH) matters including IPR, International Cultural Relations (ICR), and G-20.

DR. ANEESH PRADHAN

Performer, Composer, Researcher, and Author

Aneesh Pradhan is one of India's leading tabla players, Aneesh Pradhan is a disciple of the illustrious tabla maestro Nikhil Ghosh. An acclaimed soloist and accompanist, Aneesh Pradhan is the recipient of several prestigious awards. He has been a performer and composer for several intercultural musical projects. He also regularly conducts lecture demonstrations and workshops and participates in seminars at educational institutions in India and abroad. He has had stints as a teacher at various universities overseas and in India and was awarded the ICCR Chair in Indian Studies at the Sir Zelman Cowen School of Music, Monash University, Melbourne. He has written books on the tabla, the history of Hindustani music in Colonial Bombay, and the challenges facing the Hindustani music ecosystem, in addition to contributing a weekly column to Scroll.in He has recorded extensively for broadcasting networks and record labels in India and abroad.

RAHUL PURI

Managing Director, Mukta Arts and Head of Academics, Whistling Woods International

Rahul Puri is the Managing Director of India's leading entertainment company Mukta Arts Ltd. & Head of Academics of India's finest creative education Institute, Whistling Woods International. A Business graduate of King's College London, Rahul started his career as an investment banker at UBS Warburg. Rahul moved to Mumbai in 2002 and worked in the Corporate Finance and strategy sector before joining Mukta Arts to produce and distribute Indian films. Rahul is now involved in all aspects of the company including financing, distribution, production, exhibition, and marketing. He was keenly involved in the setup of Whistling Woods International and now is setting up and building out a chain of Cinemas under the brand name of Mukta A2 Cinemas.

SADHANA RAO

Co-Founder, Art Links Learning

Sadhana Rao is a research-led writer and curator in the Arts and culture spaces. She has written on Arts, Film festivals, Music, Crafts, Travel, Literature, and socio-economics for leading publications. As a curator, Sadhana works with artists and conservatories across genres to weave narrative-backed lecture demonstrations and performances. Amalgamating pedagogy, artistic diversity and inclusivity, her endeavours find a home among myriad platforms, from academic conclaves to the community at large. Building on the plinth of her research and writing experience, Sadhana has been a Contributor, Curator, Speaker and Moderator for music, literature, art and film segments at festivals and platforms including Mahindra Kabira Festival, Cannes Film Festival, AVID Learning, Royal Opera House Mumbai, Think Fest, Bangalore Literature Festival, Bangalore International Centre, Jaipur Literature Festival, FICCI - Creative Industries as well as Corporate summits. With her sustained interest in Arts' pedagogies, she founded Art Links Learning to create an age-appropriate curriculum for imparting Music and Arts Intelligence. A Masters in Social Work from Delhi University, she honed her research, consulting and execution skills at the Administrative Staff College of India. Living in Bangalore she continues to be a student of the Arts.

KAMYA RAMACHANDRAN

Founder Director, BeFantastic.in

Kamya (she/her) is a trained architect, researcher, and design educator with career experience spanning multiple geographies from the UK, USA, India, and now Singapore. She has helmed Bangalore's premier Tech & Art organisation Jaaga, with a focus on its public arts & design programs since 2014. This led to her current position as the Founder-Director of BeFantastic as well as Festival Director & CoCurator of Bangalore's TechArt Festival series, the latest of which is FutureFantastic.in. Kamya is passionate about convening and engaging diverse collaborative communities for a better world. With a keen eye for conceptualising and manifesting programs with socio-environmental themes at its core, Kamya is adept at engaging a variety of stakeholders ranging from government, non-profits, and corporates to artists and audiences alike.

SUDHIR RAO

Managing Partner - India, Celesta Capital

Sudhir Rao has over 40 years of Enterprise-building experience as an Entrepreneur, Scale-Up Advisor and Venture capital Fund manager. He is the Managing Partner of Celesta Capital - India, a Global Technology Venture Fund platform and Professor of Practice at the IFMR Graduate School of Business, Krea University. He is a Chartered Accountant (ICAI) and a Chartered Management Accountant (CIMA) Celesta, through their Funds in the

Technology enterprises. They work on scaling up disruptive technology companies globally. Their DeepTech and Industry Transformer investments are currently in Semiconductors, Systems, Sensors, Robotics, Drones, 5G technologies and data engineering. The technology stacks are applied over a range of industries including Agriculture, Construction, Healthcare and bio-convergence, Education, Advanced Manufacturing and integrated Supply chains for flexible Demand fulfilment. Between 1989 and 1999 he was Founder Director of Karvy Investor Services Ltd. involved in scaling up their Investor Services, Merchant Banking and Retail Financial services portfolio. Karvy then managed over 20 Mn Shareholder Services Accounts for over 250 Corporate & Mutual Fund clients with over 4000+ colleagues across India.

He is an Independent Director on several Boards including Aditya Birla Money Ltd., RBL FinServe Ltd. and Radhakrishna Foodland Pvt Ltd apart from being a Nominee Director in companies invested into by the Fund and The Chennai Angels. He lives in Bengaluru with his wife Sadhana, an Arts and culture Curator, Writer and educationist and their son Arnab, a trained Lawyer, Stand-Up comedian & Screenwriter. He's a Charter Member of TiE and The Chennai Angels.

V. RAVICHANDAR

Hon. Director, Bangalore International Centre

Ravichandar is currently the Hon Director, Bangalore International Centre and is part of the core team that organisesorganizes the Bangalore Literature Festival annually. He is also the Hon Consul, Republic of Slovenia in Bangalore. He was Co-Chair of the Karnataka Tourism Vision Group during 2013-16. Since 2000, Ravichandar has been involved with pro bono initiatives with the State and Central Government on urban issues. Ravichandar assists with multiple social and cultural initiatives. Ravichandar has a Mechanical Engineering degree from the BITS, Pilani and an MBA from the IIM, Ahmedabad.

ERIC SAKELLAROPOULOS

Artist, Founder & Director, Intarsia Inlay Pvt Ltd

Eric Sakellaropoulos Greek-French Canadian, an inlay art expert, is carrying forward a centuries-old legacy from Mysore — the intricate craft of wood inlays. Whilst wood inlay, alias intarsia or marquetry, a unique art form cherished by almost all ancient cultures is already dying out on the globe, it is not only rather well-preserved in India, but has also been given a brand-new life in Mysore and an astonishing contemporary look by Eric. A long journey searching for a community of inlay artisans brought him to Mysore in 1997. He was immediately drawn to the local craftsmanship and the wide variety of rare natural-coloured woods in the region. Mysore has been home since then and Intarsia India, Eric's company, is Mysore's pride and an outstanding example of East & West modern creative integration.

KAMINI SAWHNEY

Museum of Art and Photography - MAP Bangalore

As the Museum of Art & Photography's (MAP) founding Director, Kamini Sawhney has brought together a young, inspired team that is focused on creating a new museum experience for audiences in India. She has helped shape a vision for MAP that seeks to democratise art through an accessible, inclusive space where everyone feels welcome. MAP opened to the public on the 18th of February to critical acclaim from the local and international press as well as leaders from the art world while proving to be a magnet for the city's diverse communities. The opening exhibitions of the museum that Sawhney visualised along with her curatorial team have been particularly well received. *Visible /Invisible* - the presentation of the permanent collection has been defined as a "tour de force" and explores a narrative that has often been neglected in India - the invisibilization of women in public spaces while they continue to be a central subject in the arts. Sawhney spearheaded the earlier launch of MAP as a digital-first museum in December 2020, at the height of the pandemic, enabling MAP to connect with audiences across the world and showcase its collection through a series of online exhibitions, learning and outreach. Her virtual programme - *The Director's Cut* - is a fireside chat with some of the leading names in the art world including Tristram Hunt of the V&A, Cecilia Alemani, Curator of the Venice Biennale, 2022, Tom Campbell, Director, Fine Arts Museums, San Francisco and Victoria Noorthorn, director of Museo Moderno, Buenos Aires. Elected to the Board of CIMAM (International Committee for Museums and Collections of Modern Art) last year, Sawhney is the first Indian to hold that position and hopes to reflect the views and challenges of the global South through this forum.

ANKUSH SETH

Programme Officer for Culture at UNESCO New Delhi

A sociocultural entrepreneur and development professional, Ankush Seth has expertise in working with South Asia's creative and culture sectors. He has held key positions, such as that of Executive Director of the Asian Heritage Foundation, and has worked closely with organisations like the World Bank, the Government of India and the Government of Nepal. Since 2019, as the Founding Trustee of MATEE, Ankush has been working independently to develop intellectual properties and models to serve Creative and Cultural Industries. He also supports and advises several cultural enterprises including the Raghu Rai Foundation, the Indian Crafts Village Trust, the Development Alternatives Group and the Nepal-based Chaudhary Foundation. Over the last decade, he has emerged as a unique creative professional and thought leader, recognised in the creative and cultural sector in South Asia for his impact-driven and innovative work. At the UNESCO New Delhi Multisectoral Regional Office (which is mandated to cover the six South Asian countries of Bangladesh, Bhutan, India, Maldives, Nepal and Sri Lanka), Ankush serves as Programme Officer for Culture. Here, he works across the large and diverse gambit of the Creative and Cultural

Industries within the region in an interdisciplinary and proactive manner. He also spearheads the design and conceptualization of new projects and the identification of potential partnership opportunities that could benefit the culture sector.

LAKSHMI SHARATH

Content Specialist, Storyteller, and Travel Blogger

Lakshmi Sharath is a storyteller, travel writer, and blogger and has travelled to over 50 countries exploring the nooks and corners of India. She believes that travelling is a way of life and that people make places. As a slow and mindful traveller, she believes in promoting rural and responsible tourism. A columnist and a travel writer, she is one of the pioneers of travel blogging, having started her blog almost two decades ago. She has worked with several brands in travel and other industries as a content creator and influencer. As a content creator, she has worked on several content projects as well. She consults travel clients and start-ups, primarily on content marketing strategies, and conducts workshops as well. A media professional with over 15 years of experience, she has worked with brands like TV 18 CNBC, and Radio Mirchi and her last media assignment was with BIG 92. 7 FM where she set up markets in the South as the VP of South India Operations. She took a sabbatical from the media to start her own journey as a traveller and storyteller and she believes that travelling is a way of life and that people make places.

SANJOY K. ROY

Managing Director, Teamwork Arts and Co-Chair, FICCI Creative Industries

Sanjoy K. Roy, an entrepreneur of the arts, is Managing Director of Teamwork Arts, which produces over 25 highly acclaimed performing arts, visual arts, and literary festivals across 40 cities including the world's largest free literary gathering — the annual ZEE Jaipur Literature Festival. Roy, a National Award awardee for the film Shahjahanabad: The Twilight Years, is a founder trustee of Salaam Baalak Trust (SBT) working to provide support services for street and working children in the inner city of Delhi. In 2011 the White House presented SBT the US President's Committee of Arts and Humanities Award for an International Organisation.

DR. JYOTSNA SURI

Past President, FICCI and Chairperson, FICCI Tourism Committee and CMD, The Lalit Suri Hospitality Group

Dr. Jyotsna Suri has been associated with Bharat Hotels since its inception. In 2006, she took on the mantle of Chairperson & Managing Director. Under her stewardship, The Lalit Suri Hospitality Group became one of the leading privately-owned domestic hotel brands in India, with a focus on the luxury segment. The Group operates 12 luxury hotels, palaces

and resorts under The LaLiT brand and two mid-segment hotels under The LaLiT Traveller brand across India's key business and leisure travel destinations. Dr Jyotsna Suri is known for her extensive promotion of Indian Tourism - both domestic and international. 'Developing Destinations and not just hotels' is her conviction. She believes in involving local people in initiatives that bring popularity to the destination, in turn boosting tourism and thereby, prosperity to the region. Dr Suri holds various portfolios with Industry Associations – Past President FICCI; Mentor, of FICCI Tourism & Culture Committee; Mentor of the Diversity and Inclusion task force at FICCI, Executive Member of HAI; Council Member of World Travel & Tourism Council, India Initiative; Member of Board of Governors for National Council for Hotel Management and Catering Technology and Member of Board of Governors of Indian Institute of Corporate Affairs. Dr. Suri has been the recipient of over 30 National and International awards and recognitions. In November 2019, she was conferred with the Order of The Rising Sun, Gold and Silver Star by Japan Government for her contribution towards strengthening strategic ties between India and Japan in economic and tourism sectors. She is the first Indian Woman to have received the Imperial honour since its commencement for foreign nationals in 1981.

HARSHVARDHAN TANVAR

Co-Founder, No Footprints

Harshvardhan is a Co-founder at No Footprints, a creative travel boutique, with a single focus: Let's bring to the fore the lost and lesser-known community-based stories. Having worked as a creative copywriter for 4 years in reputed agencies like Dentsu and Leo Burnett, he knew the power of storytelling was mellifluous in the medium. He pioneered a tour called Mumbai by Dawn, that showcased a lesser-known side of Mumbai. This experience focuses on people's stories, community tales, migration history, food, trade and commerce, legends and myths - all this starting at 5 a.m. Contrary to popular belief, this tour was a runaway success and we had mentions in all international publications for the same. Rest as they say is history, today No Footprints boasts of a portfolio of over 31 experiences in Mumbai and Delhi. Over the years, No Footprints have created some breakthrough experiences in inbound tourism: Queer Day Out, Delhi Refugee Food tour (A tour based on the international refugee communities in Delhi), Basti Sisterhood (A woman only tour in Nizammudin), Strange Stories of the Sea (The relations of Mumbai and the sea), among others. No Footprints has won the Gold in the Outlook Responsible Tourism award for the most responsible tour operator and won the best Global tour operator in the WTM Awards, London - the highest honour in tourism. Condé Nast Traveller voted Harshvardhan in a list of 14 travellers redefining the way people travel. No Footprints has been featured in all major publications including, New York Times, Guardian, and Sunday Times UK, to name a few. Other than having digital footprints, No Footprints is a trusted partner of a robust network of DMCs for whom we create custom experiences. Harshvardhan believes, there's always a great story lurking around the corner

and to be able to find and present it to the inquisitive traveller is what gives me the most joy! www.nfpexplore.com

PANKHURI UPADHYAY

Founder, Maker's Legal

Pankhuri Upadhyay has over a decade of experience in corporate law, having worked at leading law firms in India. She is now the founder of Maker's Legal, a full-service law firm with a strong focus on intellectual property, media, and entertainment laws. One of the primary objectives of the firm, since its inception, has been proactive engagement with the creative community and quantitative research to help better the legal infrastructure for creators in India. This includes anticipating and preparing for legal challenges that innovations in media and technology bring about. Given the rapidly evolving nature of these systems, there is an urgent need for active discourse, problem-solving and equally innovative strategies around concepts of intellectual property along with the legal infrastructure that supports the execution of new media. Maker's Legal strives to work at this intersection of 'future' law, research, education, multimedia, and technology and the facilitation of intermediary processes.

Acknowledgements

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Authored by **Sadhana Rao** (*Art Links Learning*), **Asad Lalljee** (*Avid Learning*)
Sandhya Kannan and **Sneha Joshi** (*Bangalore International Centre*),
Shantanu Sharma and **Riddhi Satra** (*Avid Learning*)

Co-Convenors of the symposium

Sanjoy Roy, *Co-chair FICCI Creative Industries and Managing Director Teamwork Arts*
Sadhana Rao, *Co-founder, Art Links Learning & Member of FICCI Arts & Culture Committee*
Asad Lalljee, *SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House, Mumbai & Member of FICCI Arts & Culture Committee*

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Sincere gratitude to the speakers who delivered presentations and were part of engaging panel discussions. The report stems from the work that the speakers presented and the insights they shared at the symposiums.

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