

Creative arts in India

Theater, dance and crafts industry

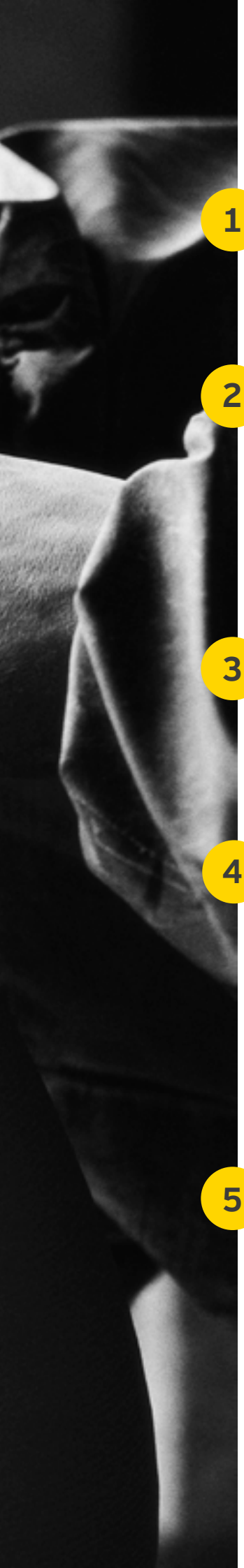
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Contents



1 **Current state of the industry**

1.1 Performing Arts (theater and dance) industry 9

1.2 Handicrafts industry 11

2 **Investments and grants provided to the industry**

2.1 Investments and grants provided to Performing Arts (theater and dance) industry 13

2.2 Investments and grants provided to Handicrafts industry 19

3 **Opportunities in the industry**

3.1 Opportunities in the Performing Arts (theater and dance) industry 21

3.2 Opportunities in the Handicrafts industry 22

4 **Key challenges in the industry**

4.1 Top challenges faced by the industry 27

4.2 Key challenges in the Performing Arts (theater and dance) industry 28

4.3 Key challenges in the Handicrafts industry 31

Key recommendations 32

5 **Annexure**

5.1 Theater and Dance forms of India 35

5.2 Theater and Dance festivals in India 38

5.3 Institutions in the field of Performing Arts 40

5.4 Types of Handicrafts manufactured in India 42



Foreword

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Performing arts and handicrafts have been the cornerstone of the art and culture of India. However, in recent years, due to the advent of other forms of entertainment, performing arts and handicrafts have taken a beating. Lack of funds and a dearth of infrastructure have been hampering the growth. Despite this, the creative arts have been showing a healthy growth rate and pose a multitude of opportunities for the artists and craftsmen as well as the Government.

This first ever report on the performing arts and handicrafts industry in India focuses on the current size of the industry, funding mechanisms, key opportunities and challenges faced by the industry, along with best practices followed in other countries and how they drive and fund creative arts. This report is a result of over 30 interviews conducted by FICCI and EY of eminent theater, dance and craft personalities to understand their perspective of the industry and its growth opportunities/ aspects, key challenges faced, support needed from the Government, and other best practices adopted. Drawing on both secondary research and primary data collected through interviews, the report aims to provide recommendations to the Government on how the current status of the industry can be enhanced through adequate investment and funding measures.

The report also aims to showcase how the private sector can be involved in promoting the creative arts along with business advantages to propel corporates to imbibe such cultural activities with their regular businesses. Moreover, the report aims to provide a direction on how the creative arts can play a prominent role in the recent Smart Cities Initiatives Program and, in turn, lead to substantial growth in other sectors, such as tourism and hospitality.





Executive summary

Current state of the industry

The performing arts industry in India reached INR236 billion in 2012 and is expected to witness a CAGR of 2.5% over 2012–2018 to reach INR275 billion in 2018. The industry will primarily be driven by new and innovative forms of fund raising by theater and dance groups and a growing demand for Indian culture at an international level.

During April-September 2016, handicraft exports from India increased by 13.5% y-o-y to US$ 1.9 billion (~INR130 billion). Total export of handicrafts from India is expected to grow by 10% to USS$ 3.5 billion (INR239.6 billion) in FY16-17.

Investments and grants provided

The performing arts industry is funded through several mechanisms in the form of grants, donations by the Central and state Governments, private corporations, foundations, trusts, and developmental organizations. However, when compared to global nations, the state of the Indian industry remains bleak.

Several new initiatives have also been undertaken by the Government of India for promotion of the textiles industry, including handicrafts.





Opportunities in the industry

Increasing national and international exposure across theater, dance and crafts industries; upgradation of new technology and settings; rising global demand; and emergence of varied performances being experimented as sources for performance are providing opportunities for the industry to capitalize on. Development of creative clusters within Smart Cities will provide additional opportunity that the industry can leverage.

Key challenges in the industry

Raising funds/sponsorship; dearth of infrastructure spaces to perform theater and dance; and inclination toward other creative arts platforms are the major challenges faced by the industry. The Government needs to adopt certain measures to improve the current status of the industry as it is a means of livelihood for a large section of society.





1

Current state of the industry

In this section, we cover the current and future market size of the Indian performing arts (theater and dance) industry along with the export trend of the handicrafts industry in the country.

1.1 Performing Arts (theater and dance) industry

The performing arts refers to art forms wherein artists use movements of their bodies, often in relation to other objects and their voices, to convey artistic expression. The performing arts industry includes theater, dance, opera, musical theater, magic, mime, spoken word, illusion, puppetry, circus arts, recitation and public speaking. There is also a specialized form of fine art, performance art, wherein the artists perform their work live to an audience. In this report, we will focus on theater and dance forms within the performing arts.

Performing arts in India and its practitioners are referred to as being part of the "entertainment industry." This indicates a paradigm shift in the manner in which the arts is being viewed by society. The message apparent by the shift is that the audience now expects that the Arts must entertain in the manner defined by the entertainment industry, and they must form part of an organised industry.

Theater[1]

Theater is a branch of performing arts concerned with enacting stories in front of a live audience, using a combination of speech, music, gesture, dance and sound. Various forms of theater include plays, opera, musicals, ballet, mime, illusion, classical Indian dance, mummers' plays, kabuki, improvisational theater, pantomime, stand-up comedy, and non-conventional or contemporary forms like postmodern theater or performance art.

> "Smart art/contemporary needs to be nurtured and developed by the Government."
>
> **Eminent theater personality**

Indian theater has undergone several reforms in the post-independence era. Today, theater is performed in 24 major languages, including English and several tribal languages. While Indian theater is still very niche, it has infinite varieties invigorated by individual talents, which is still attracting audiences in spite of the overwhelming popularity of its rivals.

With the emergence of all modern forms of entertainment, such as the Internet, specially social media and online gaming, theater may seem to have lost the place it once held in the minds of people, but the form has been steadily growing and evolving all these years, possibly, less visibly. It is one of the most powerful expressions of contemporary India and the world. The growing number of reputable theater awards and festivals over the past few years have enhanced the value of theater publicly. This is important, especially given the shrinking space in media for any serious coverage of the arts. Some production companies have also taken the responsibility to make theater commercially viable and successful.

> In a bid to restore theater's glory and Culture in India, Zee Entertainment Enterprises Ltd. has launched a new vertical called Zee Theater, to boost the art form in the country and also make it available across platforms.

Of late, the theater community is witnessing a new culture of collaboration that is brewing – of creating and sharing new and innovative pieces of work. Led by the younger generation, this movement is opening up exciting possibilities for new forms of theater. The very language of theater is being rediscovered and challenged. From The Tadpole Repertory in Delhi, Patchwork Theater in Mumbai, Jyoti Dogra and her one-woman pieces, Badungduppa Kalakendra in Assam to the Natak Company in Pune, among others, there is exciting work developing amongst younger theater groups/performers, marked by a readiness to undertake more risks with form and content.

Dance[2]

In India, dance has a long tradition of over 2,000 years. Different dance forms have originated in varied parts of India and have developed according to the local traditions. Themes of dance are derived from legends, mythology, and classical literature and it is used as a form of audience entertainment in a performance setting. There are three main dance forms: classical, folk and tribal, and contemporary.

Over the years, the visibility of Indian classical dance has been diminishing. One of the reasons for this is that people have stopped relating to them and are not willing to invest time and effort into it. On the contrary, a lot of new/western dance forms are emerging and are being seen in Bollywood as well. They are especially gaining traction among the younger demographic.

[1 and 2] For details, please refer to annexure.

> "It's very difficult to find out the organisations willing to fund dance/performance/ event. There is no database or platform that may help the dancer or event manager to find sponsors for dance/ performance/ event."
>
> **Eminent dance personality**

The highlight of most Bollywood movies are their elaborate dance sequences. Over the past years, Bollywood movies have created their own signature style of dance that combines the legacy of India's varied classical and folk dances, along with certain elements of Salsa, Hip-Hop, Rumba, Arabic, Jazz and Latin dance forms. The international appeal of Bollywood dancing is significantly rising in countries like the US, Canada and Europe. Much of this is due to the growing Indian diaspora abroad, along with a substantial population of non-Indians who are fascinated by the massive production sets, or lavish costumes. People coming from abroad and NRI's seem to demonstrate more interest in this Indian dance form.

1.1.1. Market size of the performing arts industry[3] (INR billion)

The performing arts industry in India reached INR236 billion in 2012. It is expected to witness a CAGR of 2.5% over 2012-2018 to reach INR275 billion in 2018. Key drivers of growth include new and innovative forms of fund raising by theater and dance groups, increasing demand for Indian Culture at an international level and growing support from Government in the form of grants and incentives to the industry.

Figure 1: Performing arts industry in India revenue forecast[4] (INR billion)

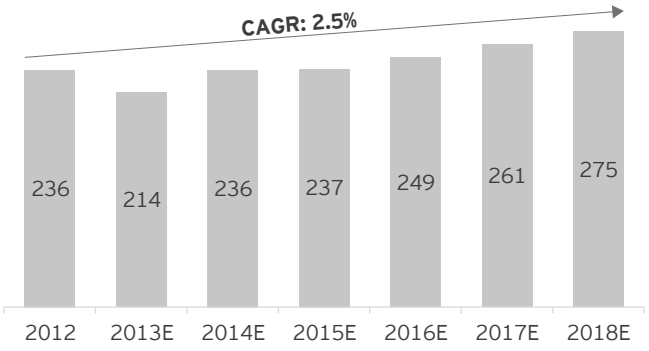
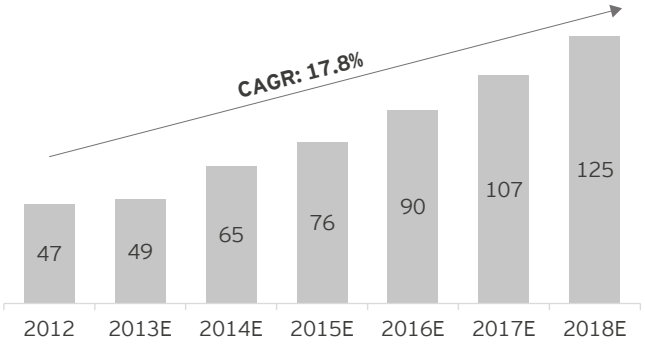


Figure 2: Performing arts support activities in India revenue forecast[5] (INR billion)



[3]The Performing Arts industry has been sized based on SIC code 90.01 which includes live theatrical presentations, concerts and opera or dance productions and other stage productions; activities of groups, circuses or companies, orchestras or bands; and activities of individual artists such as actors, dancers, musicians, lecturers or speakers; All figures were in US$ and have been converted into INR using exchange rates as on 16 November 2016.

The Performing Arts supporting activities industry has been sized based on SIC code 90.02 which includes support activities to Performing Arts for production of live theatrical presentations, concerts and opera or dance productions and other stage productions, activities of directors, producers, stage-set designers and builders, scene shifters, lighting engineers etc., and activities of producers or entrepreneurs of arts live events, with or without facilities; All figures were in US$ and have been converted into INR using exchange rates as on 16 November 2016.

[4]"Revenue of Performing Arts (SIC 90.01) in India from 2008 to 2018 (in million US dollars)," Statista, http://www.statista.com/forecasts/331221/india-performing-arts-revenue-forecast-sic-9001, accessed 10 November 2016.

[5]"Revenue of Performing Arts support activities (SIC 90.02) in India from 2008 to 2018 (in million US dollars)," Statista, http://www.statista.com/forecasts/331222/india-performing-arts-support-activities-revenue-forecast-sic-9002, accessed 10 November 2016.

1.2 Handicrafts industry

Handicrafts constitute an important segment of the Indian economy as it is one of the largest employment generators. The sector employs about 7 million people directly and indirectly, which include a large number of women and people belonging to the weaker sections of the society.

It is a decentralized, highly labour intensive, cottage-based industry, spread across the country. Originally, handicraft started as a part time activity in the rural areas; however, it has now transformed into a flourishing economic activity due to a significant growing market demand over the years. While most of the manufacturing units are located in rural and small towns, there is huge market potential across all Indian cities as well as outside the country.

In addition to the high potential for employment, the sector is economically important from the point of low capital investment, high ratio of value addition, and high potential for export and foreign exchange earnings for the country. In fact, the industry has seen a consistent growth of 15% over the last few years and handicrafts has contributed significantly to the foreign exchequer of the country through exports. Each state in the country has been contributing through one or more crafts and has made tremendous progress during the last decade.

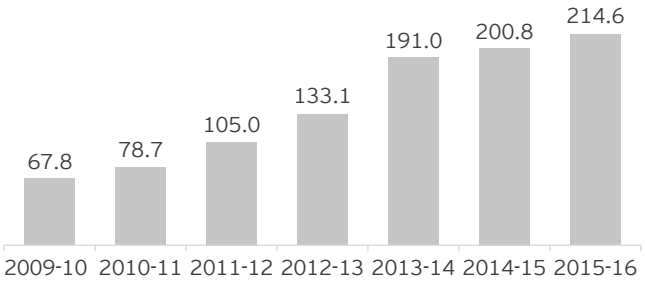
Handicrafts also have a big potential as they hold the key for sustaining not only the existing set of artisans but also for increasingly a large number of new entrants in the crafts activity. There are more than 67,000 Indian exporters/export houses promoting regional art and craftsmanship in the domestic and global markets.

However, despite the large production base, the market at an international level is still unexplored. There is a huge demand for the Indian handicraft products in both national and international markets and India is one of the important suppliers of handicrafts to the world market; however, India's share in the world handicraft exports is less than 2%. To match the demand and supply with quality, there is a requirement for greater technological support and innovation in the industry. Moreover, the handicraft sector suffers due to its unorganized nature along with additional constraints like lack of education, capital, and low exposure to new technologies, absence of market intelligence and weak institutional framework.

1.2.1 Export trend and key export markets[6]

- Indian handicrafts are exported across geographies with the top 10 markets being the US, the UK, UAE, Germany, France, Latin America, Italy, the Netherlands, Canada and Australia.

Figure 3: Export of Indian handicrafts trend (INR billion)



- During April-September 2016, handicraft exports from India increased by 13.5% y-o-y to US$ 1.9 billion (~INR130 billion). Total export of handicrafts from India is expected to grow by 10% to USS$ 3.5 billion (INR239.6 billion) in FY16-17.
- During this period, the exports of various segments registered a significant growth, such as Art metal wares (28.2%), Wood wares (9.5%), Hand printed textiles & Scarves (8.5%), etc.

Export figure of handicrafts during the period April - September 2016-2017 compared to the corresponding period of April - September 2015-2016

Export items	2015-16 April - September (in INR billion)	2016-17 April - September (in INR billion)	Y-o-y increase in %
Art metal wares	19.40	25.92	33.62
Wood wares	19.16	21.87	14.13
Hand printed textiles & scarves	14.24	16.11	13.1
Embroidered & crocheted goods	14.30	16.54	15.67
Shawls as art wares	0.03	0.03	8.52
Zari & zari goods	0.62	0.56	-9.49
Imitation jewelry	10.74	11.02	2.62
Misc. Handicrafts	31.43	37.97	20.78
Total	**109.89**	**129.99**	**18.28**

*Figures may slightly vary due to rounding off

[6] Export Promotion Council for Handicrafts



2

Investments and grants provided to the industry

This section covers the funding organizations and various programs/initiatives developed by the Government to promote the creative arts industry in India. The section also includes best practices examples across the globe.

2.1 Investments and grants provided to Performing Arts (theater and dance) industry

2.1.1 Funding organizations

Government

The performing arts industry comes under the aegis of the Ministry of Culture, which provides funding for infrastructure building, travel, awards, scholarships and fellowships. The Ministry of Culture is responsible for preservation and conservation of the nation's cultural heritage and promotion of all forms of art and culture, both tangible and intangible. It is also responsible for generating cultural awareness from the grassroots level to an international level. In addition, autonomous bodies have been set up to support the performing arts industry in the country:

- The Sangeet Natak Akademi provides fellowships, travel and research grants to artists, and salary and production grants to performing arts groups. It organizes regional and national festivals and performances to promote young talent and support playwrights in regional languages.
- The Indian Council for Cultural Relations (ICCR) supports Indian artists to perform at various international festivals as well as foreign artists to perform in India. ICCR also offers fellowships and grants for students from other countries to study the performing arts in India.
- Seven zonal cultural centers are also supported by the Central Government, to promote the performing arts within their respective zones.

However, the state's support for the performing arts is often inefficient. The largest chunk of public funding that has been created to support the arts, goes toward supporting the state infrastructure. In addition, the process of applying for funds and disbursement is very cumbersome and tedious.

> "Government support is utmost necessary in setting up the infrastructure required for training and development of the skills."
>
> **Eminent theater personality**

Some existing schemes run by the Ministry of Culture for the performing arts industry[7]

<table>
<tr><th>Scheme</th><th>Features and amount of grant</th></tr>
<tr><td>Performing Arts Grant Scheme</td><td>
Under this scheme, financial assistance is provided to dramatic groups, theater groups, music ensembles, children theater and for all genres of performing arts activities. The scheme will have the component of repertory grant.
▸ Repertory grant: It is granted to not-for profit organizations for promotion of performing arts forms by way of training artists and staging production of performing arts, such as dance, drama-theater and music.
Assistance for each guru/director will be at the rate of INR10,000 per month, whereas in respect of each shishya/artiste it is as under:
<table>
<tr><th>Categories of shisya/artiste</th><th>Age group</th><th>Amount of assistance/ honorarium per month</th></tr>
<tr><td>a. Adult shishya/artiste</td><td>(18 years age and above)</td><td>INR6,000</td></tr>
<tr><td>b. A category child shishya/artiste</td><td>(12–<18 years age)</td><td>INR4,500</td></tr>
<tr><td>c. B category child shishya/artiste</td><td>(6–<12 years age)</td><td>INR2,000</td></tr>
<tr><td>d. C category child shishya/artiste</td><td>(3–<6 years age)</td><td>INR1,000</td></tr>
</table>
</td></tr>
<tr><td>Scheme of Building Grants, Including Studio Theaters</td><td>
Financial assistance under this Scheme is granted to support voluntary and government-aided cultural organizations to create appropriately equipped training, rehearsal and performance spaces for artists.
<table>
<tr><th>Cities</th><th>Type of project</th><th>Limit of assistance</th></tr>
<tr><td>Bangalore, Chennai, Delhi</td><td>Projects involving new construction or purchase of built up space</td><td>INR50 lacs</td></tr>
<tr><td>Hyderabad, Kolkata, Mumbai</td><td>All other projects</td><td>INR25 lacs</td></tr>
<tr><td>All non-Metro cities/towns</td><td>All projects</td><td>INR25 lacs</td></tr>
</table>
</td></tr>
<tr><td>Scheme for Promoting International Cultural Relations</td><td>
▸ Financial assistance for travel is proposed for supporting artists to go abroad for cultural activities, seminars, research, workshops, festivals, exhibitions, etc. organized on different aspects of Indian culture for performance/participation in countries abroad.
▸ Reimbursement shall be made only on economy class air ticket subject to a ceiling of INR75,000 or actual air fare, whichever is less.
</td></tr>
</table>

[7] Ministry of Culture

Scheme	Features and amount of grant
Scheme for Tagore Cultural Complexes	▸ The Scheme provides financial assistance to the state governments/UT Admin, bodies set up by state/ Union Governments/UT Admin., universities, municipal corporations, not-for-profit organizations for creating cultural spaces, renovation of existing cultural building etc. ▸ These cultural complexes will work as centers of excellence in all forms of art and culture, with facilities and infrastructure for stage performances (dance, drama and music), exhibitions, seminars, literary activities, film shows, etc. ▸ The quantum of financial assistance by Government of India will be limited to 60% of the project cost. The recipient state government/UT will be required to contribute 40% of the project cost as matching share.
Cultural Function and Production Grant Scheme	▸ The Scheme covers all not-for-profit organizations, NGOs, societies, trusts, universities and individuals for supporting the seminars, conference, research, workshops, festivals, exhibitions, symposia, production of dance, drama-theater, music etc. and small research projects on different aspects of Indian culture. ▸ Grant for specific projects shall be restricted to 75% of the expenditure, subject to a maximum of INR5 lacs per project.
Artists Pension Scheme and Welfare Fund	▸ Under this Scheme, financial assistance is granted to indigent individuals – i.e., artists, writers and scholars – for contribution to art and letters. Traditional scholars who have made significant contribution in their fields are also assisted notwithstanding the absence of any published works. ▸ Assistance from the Government may be in the form of a monthly allowance. Such allowance given to the artists will be shared by the Center and state government/UT administration concerned, with the latter paying a monthly allowance of at least INR500 per month per beneficiary. The monthly allowance contributed by the Central Government in such cases shall not exceed INR3,500 per month per beneficiary.



Best practices example of federal/state partnership

National Endowment for the Arts (NEA) drives the creative industry in the US

Arts infrastructure in the US is supported by a combination of Government, business, foundation, and individual donors and is critical to the nation's well-being and economic vitality. Art and culture production is boosting the US creative economy and contributes 4.2% to the nation's GDP.

The National Endowment for the Arts (NEA) is the largest annual national funder of the arts in the US. NEA is an independent federal agency that funds, promotes and strengthens the creative capacity of US communities by collaborating with Federal, state and local governments and various state agencies. For over 50 years, the NEA has provided strategic leadership and investment in the arts through its core programs for dance, design, folk and traditional arts, literature, local arts agencies, media arts, multidisciplinary arts, music, theater, visual arts and others. With the efforts of NEA, arts activity has grown in areas of the nation that were previously underserved or not served at all, especially in rural and inner-city communities.

NEA awards more than 2,200 grants each year and co-operative agreements exceeding $130 million annually.

The NEA distributes 40% of its program dollars to the state arts agencies (SAAs) and regional arts organizations (RAOs), which fund arts educations programs, regional touring projects and arts activities in underserved communities with these grants. In recent years, more than 4,500 communities have been served each year through these grants.

Congress funded the NEA in FY16 at a level of US$148 million, a US$2 million increase from last year.

The production of performing art services has grown at a fast rate, contributing 6.3% to the total art and culture sector, with consumer spending on performance events such as dance and theater witnessing 10% growth in 15 years.

NEA's funding also supports training and professional development of dance artists, development of dance schools and companies. It offers grants to the non-profit theaters and supports learning opportunities for young people[8].

NEA supports artistic communities and has funded US$3 million in the time span of 2010–15. It promotes numerous local art agencies to provide services and programs enabling art and culture at local level. NEA has awarded more than US$6 million to folk-life festivals across the nation by providing learning programs such as workshops, craft demonstrations and facilitated conversations[9].

NEA invested US$268.7 million in dance programs and US$327.9 million in theater and musical theater programs during 1966–2015.

Economic contribution of the Australian Creative Arts industry[10]

Indicators	2013
Art and culture business contribution to GDP	US$704.2 billion
Performing arts contribution	US$44.5 billion
Theater contribution	US$7.1 billion
Number of jobs in arts and culture sector	4.7 million earning US$339 billion[11]

- The American consumers spent US$14.5 billion on attending performing art events in 2009.
- On an average day, 1.4 million Americans attend art performances.
- In 2011, US exports of craft products were US$5,190 million.
- Tax-exempt performing arts groups, museums and schools of the fine arts together contributed $12.1 billion to the US economy in 2012.
- 78% of all American leisure travelers participate in cultural and/or heritage activities while traveling, contributing more than US$192 billion annually to the US economy.
- Arts occupations such as actors and musicians comprise the largest number of workers employed by the performing arts industry (56,370 workers in 2012).

[8] "Dance Fact Sheet," NEA, https://www.arts.gov/sites/default/files/Dance_Fact_Sheet_Feb16.pdf accessed 18 November 2016.

[9] "Folk Fact Sheet," NEA, https://www.arts.gov/sites/default/files/Folk_Fact_Sheet_Sept15.pdf accessed 18 November 2016.

[10] NEA Guide to the U.S. Arts and Cultural Production Satellite Account," NEA Arts, https://www.arts.gov/sites/default/files/nea_guide_white_paper.pdf accessed 18 November 2016.
"Facts & Figures," National Assembly of State Arts Agencies, http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/Facts-&-Figures-on-the-Creative-Economy.php accessed 16 November 2016.

[11] "Arts and Cultural Production Contributed $704.2 Billion to the U.S. Economy in 2013," NEA, https://www.arts.gov/news/2016/arts-and-cultural-production-contributed-7042-billion-us-economy-2013 accessed 16 November 2016.

Corporations

The private sector is also not generous in supporting cultural causes. Corporations in India do not see it as their social responsibility to assist the arts, as it comes way down the list of priorities of CSR funding. The National Culture Fund (NCF), set up by the Government as a PPP funding mechanism, has had only a handful of donors from the private sector. The majority of the contributions are made by public sector companies.

The corporate sector draws on marketing budgets to sponsor performances with primary interest in reaching their target. They do not generally support the rural performing arts or contemporary theater in various regional languages.

- Although performing arts festivals find it easier to attract corporate sponsorship because these attract audiences and media attention, companies favor or demand the inclusion of performances by popular artists and celebrities. Besides, corporate sponsors have their own agenda and when it comes to experimental ventures, funds are generally scarce — unless the artists themselves have come forward to collect funds, including well-established institutions. Even large Indian corporates have started looking at culture through a developmental lens, leaving limited space for creative, experimental, and risk-taking arts practices.

Bilateral agencies

Bilateral agencies supported by foreign governments and private funds are also gaining momentum in India. Some examples of such agencies are the Indo-Korean Cultural and Information Centre, the British Council and the Max Mueller Bhavan (supported by Government of Germany) and Pro Helvetica of Switzerland and the Swedish Council (supported by foreign private funds). These agencies provid. facilities to conduct performances, meetings, workshops, and seminars. Occasionally, they also support artists from their respective countries to work with performing artists and groups in India. Some of these agencies also fund performance-related projects in India.

Additionally, bilateral agencies provide funding for cross-cultural initiatives. Indian artists are also provided funds to travel to the bilateral agency's home country for creating new works of art, either on their own or in collaboration with other artists. Support is also provided for workshops and dialogues with an intercultural emphasis.

Foundations and trusts

There are a few national and international foundations that provide grants in the field of the performing arts in India.

1. The Japan Foundation: It provides Indian performing artists grants to undertake study tours and research in Japan and to develop productions collaboratively with Japanese artists.

2. Hivos, a Dutch non-Governmental organization: It funds performing arts institutions to strengthen pedagogy and conduct outreach programs.

3. Tata Trusts: The Tata Trusts have made significant investment in the performing arts field among Indian foundations. The group has established the National Centre for the Performing Arts in Mumbai, supported performing artists to undertake arts education programs, helped strengthen the infrastructure for teaching and practice in certain performing arts institutions, and supported the creation of a forum for theater artists.

The Tata Trusts have also established a Theater Infrastructure Cell (TIC) in association with India Foundation for the Arts to support model projects for the creation of theater infrastructure and dissemination of best practices.

4. Bangalore-based India Foundation for the Arts (IFA) It is an independent grant-making agency in India focused exclusively on the arts. It provides support for practice, research and grants to strengthen education in performing arts.

5. Some educational foundations provide scholarships for study, research or training abroad, which are also available to performing artists and playwrights. The Inlaks Foundation, the Paul Foundation and the Charles Wallace India Trust are three such foundations from which performing artists can avail scholarships for such purposes.

Developmental organizations

Many NGOs support the performing arts industry in India. Organizations support theater and shadow puppetry groups to create performances that communicate social issues such as dowry, family planning and civic messages to target audiences.

Best practices example of corporate funding

Tax incentives propel corporates to fund creative industry in Brazil

Brazil has established a national framework The Federal Law for Culture Incentive, popularly known as Rouanet Law, to promote culture and support its performing arts sector through tax incentives on a federal, state, and municipal level. The Rouanet Law created the Programa Nacional de Apoio à Cultura (PRONAC), a set of public policies that aim to stimulate the production, distribution and access to cultural products, the protection and conservation of historical and artistic heritage and promote the dissemination of Brazilian Culture and regional diversity. PRONAC includes:

- **Fundo Nacional de Cultura (FNC) or Portuguese for National Fund of Culture:** Comprises funds for the execution of cultural related actions, programs or projects.
- **Fundos de Investimento Cultural e Artístico or Portuguese for Cultural and Artistic Investment Funds:** Consists of gathering resources for implementing cultural and artistic projects that are profitable, with investors participating in the profits made (It is yet to be implemented).
- **Patronage:** Is a form of attracting private initiative's donations or sponsorship in the cultural sector.

"Among the many incentives that Brazil gives to national cultural production, the Rouanet Law is the most important one, attracting private initiative's donations/ sponsorships due to the benefits it provides - Companies can deduct upto 4% of income tax on projects and individuals can deduct 6%."

Individuals such as artists, producers and corporations with cultural ends such as autarchies and foundations or private profit or non-profit corporations in the cultural area, such as cooperatives and NGOs, are eligible to invest in cultural activities, including theater, dance and crafts.

	Amount eligible to be deducted from income tax	Maximum tax relief
Individuals	▸ Up to 60% of the value invested as sponsorship ▸ Up to 80% of the value invested as donation	6% of income tax
Corporates	▸ Up to 30% of the value invested as sponsorship ▸ Up to 40% of the value invested as donation	4% of income tax

In some areas, such as the performing arts, the supporter can deduct up to 100% of the value they invested as sponsorship or donation; however, these amounts may not be declared as operational expenses and may not exceed 6% of deduction in income tax for individuals and 4% of deduction in corporate income tax for companies.

Economic contribution of the Brazil arts and culture industry [12]

	2004	2013	Growth rate (2004–13)
Number of production companies in the creative industry	148,000	251,000	69.1%
Creative industry production	2.1% of total	2.6% of total (R$ 126 billion)	
Creative professionals	469,800	892,500	
Employment (share of total Brazilian formal sector employment)	1.5%	1.8%	
Culture industry growth			43.6%
▸ Heritage and arts industry growth			60.9%
▸ Music and performing arts industry growth			60.4%

[12] "Mapping Brazil – The Cultural Field, " Dutch Culture, http://brazil.dutchCulture.nl/en/mapping/mapping-brazil-cultural-field, accessed 18 November 2016; "Mapping Brazil – The Cultural Field, "Dutch Culture, http://brazil.dutchCulture.nl/en/mapping/mapping-brazil-cultural-field-ministry-Culture, accessed 18 November 2016.

2.2 Investments and grants provided to the Handicrafts industry

The handicrafts sector comes under the purview of the Ministry of Textiles, Government of India. The Export Promotion Council for Handicrafts (EPCH) is an apex body of handicrafts exporters for promotion of exports of handicrafts from country and operates under the administrative control of the Ministry of Textiles, Government of India. The other major regulatory bodies and government departments involved in the development and promotion of this sector include the Ministry of Culture, Ministry of Small and Medium Enterprises, Khadi and Village Industries Corporation and Development Commissioner for Handlooms. Additionally, there is the All India Handicrafts Board, which advises the Government on problems related to handicraft sector and suggests measures for improvement and development.

Several new initiatives have been undertaken by the Government of India for promotion of the textiles industry, including handicrafts. The Government has revised handicrafts schemes and formulated a new strategy, which has four broad components:

1. Infrastructure development

- Cluster-level development, providing common facility centers at cluster level, and restructuring implementation modalities of a mega cluster scheme to make it more market oriented.
- An action plan has been prepared jointly by the Ministry of Tourism and Ministry of Textiles, for exploiting the potential of tourism in marketing handicrafts products. It covers the setting up of:
  - Artisan villages as tourist destinations: Under this initiative, Raghurajpur in Odisha has been taken up for over-all development as a tourist destination.
  - Way-side amenities.
  - Mega showrooms in metros.
  - Sales counters in major places of tourist attraction.

2. Development of design and training

- Linking craft products to market demand, design and product development depending upon market need.
- Organizations dealing with ethnic handmade items are being encouraged to develop new design as per market demand and adopt artisan groups for production with new designs along with marketing facility.
- In addition to organizing training by master artisans, services of firms dealing with bulk sale/exports of handicrafts are being mobilized for design requirement and training.

3. Direct assistance to artisans

- Action is being taken to provide Government assistance directly into the bank accounts of artisans through online funds transfer.
- The Ministry has initiated action for supporting start-up entrepreneurs in taking up handicraft production on a commercial scale and in availing credit from MUDRA Bank.

4. Linking up with market with participation of private sector

- An online location-wise directory of handicrafts products is being made, with contact details of artisans from each cluster to facilitate buyers to get in touch with them.
- E-commerce is being used to market handicrafts as it has the potential to substantially enhance the wages of primary producers by eliminating intermediaries on the one hand, and by passing on market information continually and easily on the other.



3

Opportunities in the industry

In this section, we include the key opportunities in the creative arts industry. The section also captures the importance of developing creative clusters within Smart Cities to promote the sector.

3.1 Opportunities in the Performing Arts (theater and dance) industry

National and international exposure: There is an increased circulation of performances within India because of the presence of varied cultures and corresponding festivals. The Indian performing arts have also become more prominent on the global stage, with artists gaining access to a number of opportunities for participation in foreign festivals and international collaborative projects. Some of these opportunities may be attributed to the economic growth in the country, which has produced widespread international interest in promoting partnerships with Indian arts groups and showing how India expresses itself in visuals and performance.

> "Currently lots of plays are travelling abroad but to serve only the Indian diaspora living abroad."
>
> **Eminent theater personality**

The growing Indian diaspora is also a source of foreign assignments for Indian performers. To foster belonging and strengthen a sense of cultural identity, many cultural bodies in foreign countries invite Indian performing artists, particularly local language theater companies, classical dancers and musicians, for performances and workshops.

> "We should take our rich natak such as Shakuntala and others to the global platform. Children and comedy plays are highly profitable..
>
> **Eminent theater personality**

Increasing recognition for performing arts[13]: A large number of awards and festivals have emerged to recognize the contribution by the theater, dance and other performing arts forms. These initiatives strive to nurture theater and art forms in several ways, ranging from awarding excellence in all aspects of play creation, recognizing promising young talent, to creating and bringing new works from across the country and globe to local audiences.

Privately set up awards such as the Vinod Doshi Fellowship and Mahindra Excellence in Theater Award impact theater practice across the country in myriad ways. Among the festivals, the Government-run Bharangam in Delhi has grown significantly in stature and influence over the last years, along with the younger International Theater Festival of Kerala in Thrissur. Other privately-run young festivals, including the Rang Vinayak Rangmandal in Bareilly, Jairangam in Jaipur, and the more recent Aadyam - Birla Group festival, have made a considerable impact as well. They serve as platforms to showcase talent and develop a keen audience. A lot of young theater practitioners and audiences head to these festivals annually.

Other arts forms that also draw in a large audience are the annual Ishara Puppet Festival, Assitej's TIFLI – festival of theater for young people – Gati Dance Festival, Jaipur Literature Festival, Tata Literature Festival, Times Literary Festival and the Kochi Biennale to celebrate theater and the performing arts from across India and the world.

Another remarkable development is the increasing opportunity for theater practitioners to train at fine-quality international schools and national workshops. Even aspects of theater such as theater management are growing in prominence. India's very first theater management training program SMART (Strategic Management in the Art of Theater) has attracted a magnificent array of young theater groups that are keen to learn and add value to their operations.

New technology and settings: Performance groups are experimenting with new settings and alternative non-traditional spaces, such as parks, basements, old studios, terraces, backyards, cafes, bookshops, gymnasiums, restaurants and offices. Also, there is a growing tendency to explore the many ways in which multimedia can be used in performances. Many young directors are also using audio-visual projections to explore new realities or create scenic effects.

Varied performances: Short stories, biographies, historical documents and poetry are all being experimented as sources for performances. Indian directors and actors are increasingly devising performances through dialogue and workshops, using personal experience, topical issues or recent public events as the starting point. Also, despite the spurt in playwriting in languages such as Marathi and English, not enough plays are being written for the expanding field of theater.

[13] "Indian theater's young Indian brigade," The Hindu Business Line, http://www.thehindubusinessline.com/blink/cover/indian-theaters-young-indian-brigade/article8194113.ece, accessed 29 November 2016.

3.2 Opportunities in the Handicrafts industry

Government intervention to step up growth: Despite the liberalization of policies, the crafts sector witnesses intervention from the Government to strengthen productivity. Under the Indian Constitution, the responsibility of development and promotion of crafts lies with the State Governments. The Central Government, via developmental schemes, plays the role of supplementing their efforts.

Along with the implementation of a few generic schemes, the Government is also encouraging the development of various e-marketing platforms on the lines set up by the Central Cottage Industries Corporation and the Handicrafts and Handlooms Export Corporation.

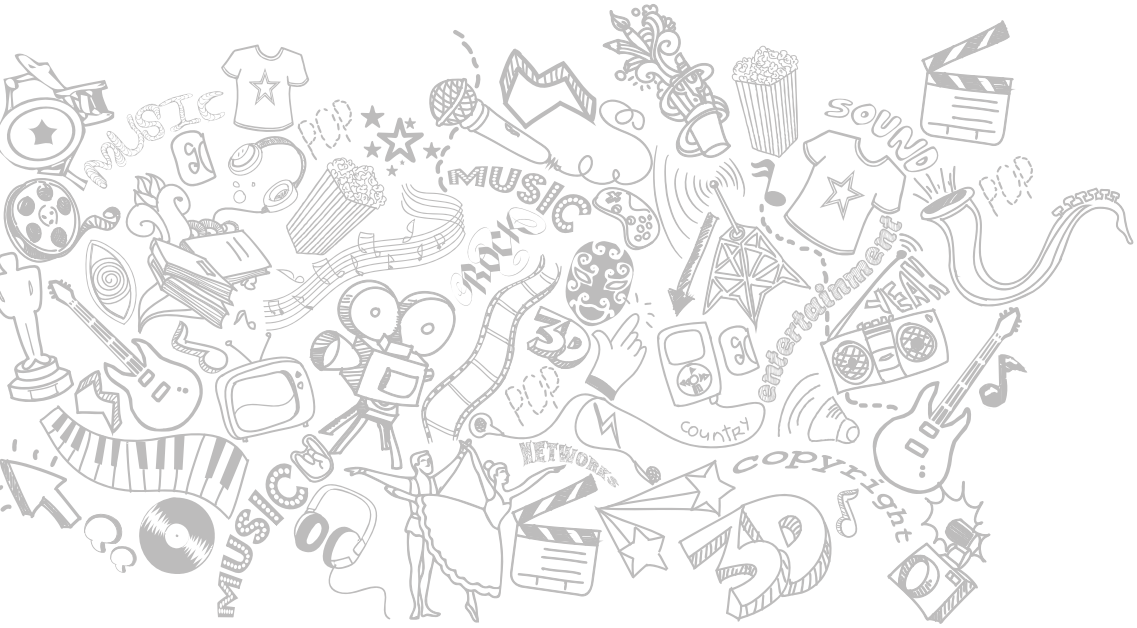
Marketing support and service: The Government aims to create awareness about the Indian craft products through marketing events, providing services in the form of entrepreneurship and providing financial assistance to state handicrafts corporations for setting up new shops.

> "Corporates should help in reducing the use of land and improve ways of sponsoring research in promoting natural products for the crafts sector."
>
> **Eminent crafts personality**

Availability of local raw materials: As one of the world's top most producers of cotton, jute, silk and wool, India has a strong and diverse raw material base. Availability of unique local raw materials will be the major growth driver of the industry. However, with rapid depletion of natural resources, it is important to deploy them judiciously. Additionally, availability of abundant and cheap labor, low capital investment and high value addition ratio gives the sector an edge over other countries.

Design and technology upgradation: The supply of modern tools, upgrading the skills of artisans, and revival of rare crafts by offering training along with outsourcing are the key growth drivers of the industry.

Rising global demand: There is strong international interest in the Indian crafts industry and it is witnessing increasing demand for crafts from developing countries unlike from developed nations previously. The US and Europe together account for about 60% of the country's total handicraft exports. However, hit by slowdown in the US and Europe, handicraft exporters are exploring African, Chinese and South American markets to boost shipments. The major product categories that can be sold in these countries include house-ware, home textiles, furniture, glassware, bamboo goods, fashion jewelry, and lamp and lighting.



Best practices example of Government support

Federal Government has created several programs to boost creative industry in Australia

The Australian Council for the Arts is the principal arts funding and advisory body of the Government of Australia focused on supporting and promoting the Arts. The Government initiated a national framework in 2011 to support the creative arts sector and has created several programs to provide grants to both individual artists and arts organizations[14]:

- **Creative Partnerships Australia (CPA):** It drives private sponsorships, social investment and philanthropy for the arts in Australia. It also encourages sponsorship and corporate support, and builds partnerships between artists, business, private donors and the community to support the arts. The program is structured across the following layers:
  - **Arts partnership advice:** Government state managers provide advice to corporates on how to select the right arts partnerships, based on their business goals and objectives.
  - **Australia Culture Fund (ACF):** The donations made at this fund are tax deductible and are used to support artists or art projects that is of interest to corporates.
- **Arts Access Australia:** It runs a professional development fund program titled "Cultivate" for artists suffering with disability. The program provides seed funding of up to AU$8,000 for the costs associated with developing a professional practice as an artist including professional development opportunities.
- **Coaching/mentoring program:** This program provides one-on-one advice to artists and arts organizations on how to drive funding through increased private sector revenue or developing business partnerships.
- Innovative crowd funding programs:
  - **Plus1:** The program supports 160 cultural organizations every year and drive fundraising campaigns to match their funding requirements and investors business interests.
  - **MATCH:** The program supports Australian artists to create new work by providing dollar-for-dollar matched funding for their fundraising campaigns.

Some of the funding that they have been able to achieve (as shown in table below) is indicative of their success and continued growth in investments.

Funding to drive performing arts (2013)	**AU$ billion**
Government funding (Total)	7.1
Australian Government funding	2.4
State and territories funding	3.3
Local governments	1.4
	AU$ million
Private sector (Total)	225.8
▸ Annual private sector support raised by art organizations	221
▸ Annual crowd funding revenue to Australian arts projects	4.8

Economic contribution of the Australian Creative Arts industry

Employment and consumption indicators	**2013**
Number of students undertaking formal Creative Arts qualifications at tertiary level	109,000
Employment provided by the industry	600,000
Number of practicing professional artists in Australia	44,000
Average cost of arts purchases as a share of weekly disposable household income	Ticket to performing arts events: 11% Gallery ticket: 2% Book: 2%

[14] "The Australian Cultural Fund," Creative Partnerships Australia, https://www.creativepartnershipsaustralia.org.au/how-we-can-help/australia-cultural-fund/, accessed 12 November 2016.

Smart Cities Mission

A significant opportunity to promote creative industries in India

The Government of India in 2015 launched the Smart Cities Mission, an urban renewal and retrofitting program with a mission to develop 100 smart cities (the target has been revised to 109 cities) across the country over five years (FY15–16 to FY19–20). The objective of the Smart Cities Mission is to promote cities that provide core infrastructure and improve the quality of living of citizens, develop a clean and sustainable environment, and facilitate application of "Smart" Solutions, thereby driving economic growth.

The Union Ministry of Urban Development is responsible for implementing the mission in collaboration with the state governments of the respective cities. The Smart Cities Mission will be operated as a Centrally Sponsored Scheme with the Central Government providing financial support to the extent of INR48,000 crores over five years – i.e., on an average INR100 crore per city per year. An equal amount, on a matching basis will have to be contributed by the state; therefore, nearly INR1 lakh crore of Government/state funds will be available for Smart Cities development.

A Smart City's architecture should reflect the culture and tradition of that place. Among all the key aspects–such as climate or location, leading industries, local cuisine and heritage – that distinguish a Smart City from all other cities, culture.

A key ingredient to this is the access to art and cultural institutions which define the liveability of a city. Hence arises the need to establish creative clusters/art and cultural districts within Smart Cities that are designed to attract, retain and nurture the creative workforce that our cities need to succeed in the new economy. Creative clusters/cultural districts are defined as well-recognized, labelled areas of a city in which a high concentration of art and cultural facilities and programs serve as the main attraction for tourists. They help in strengthening local economies, deepening local cultural capacity, and creating an enhanced sense of the place.

Creative clusters can create a critical mass of activities available 24/7, such as art and craft galleries, public squares for theater and dance performances, cinemas and music venues, among others to showcase and leverage the city's culture. Cultural districts may also combine specific visitor services (boutique hotels and locally sourced restaurants) or include venues (performing arts and convention centers, in particular) as a way to attract key groups to the area. The availability of cultural districts may also facilitate a convention, business meeting, a group tour, or special event to be hosted in a destination due to the creative environment.

Key characteristics of creative clusters



For effective implementation of creative clusters in the Smart City mission, participation of the private sector would be crucial. Private players can be involved in establishing creative clusters/ creative districts in the following ways:

- **Consultancy:** Private sector consultant firms can help local governments in coming up with effective plans for the smart city project.
- **Data analytics:** For the planning of projects the basic input is the analysis of huge quantity of data and helping out the governments in building institutional capacity for data analysis.
- **Project implementation:** Private sector can be involved in public-private partnerships (PPP) for implementation of major projects that are conceived under the smart city mission.
- **Innovation:** Firms can also be involved in research and development activities to develop new cost-effective ideas for better infrastructural facilities in a Smart City.
- **Management:** Private parties can be involved on contract basis to run and manage certain basic institutional facilities.

Benefits of investing in creative arts:

- **Boost to tourism:** Creative arts can create additional spending by tourists – some visit the country primarily for arts and cultural attractions, while others take part in arts and cultural activities during trips that are made for other purposes, potentially extending trips and generating additional spending as a result.
- **Developing skills, nurturing innovation and fostering growth in the commercial creative industries:** The creative arts industry supports commercial creative industries, consuming several outputs from creative businesses, thereby indirectly contributing to employment in these creative industries.
- **Improving national productivity:** The arts industry also supports productivity in the commercial creative workforce as a whole. Engagement with the arts and culture helps to cultivate creative solutions to problems and encourage effective personal communication and expression. For both adults and children, these skills improve intellectual ability and wellbeing, enabling greater success in day-to-day endeavors. When these individual-level benefits are taken in aggregate, they represent improvements to the effectiveness and flexibility of the nation's workforce, with positive impacts on productivity.
- **Catalyst for economic regeneration:** Investment in the arts can drive improvements in the quality of the local environment and the standard of life enjoyed by local communities.



4

Key challenges

This section discusses key challenges faced by the industry.



4.1 Top challenges faced by the industry[15]

Inadequate infrastructure has emerged as the top most challenge of the industry with all of the respondents ranking it as #1, followed by obtaining sponsorships.

Easing out of permissions has emerged as the top most regulatory support required from the Government for the growth of the creative arts industry.

Figure 4

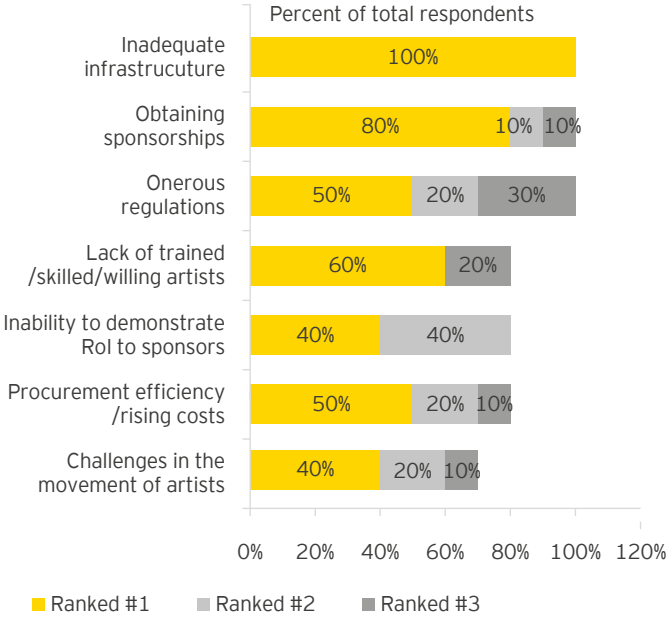
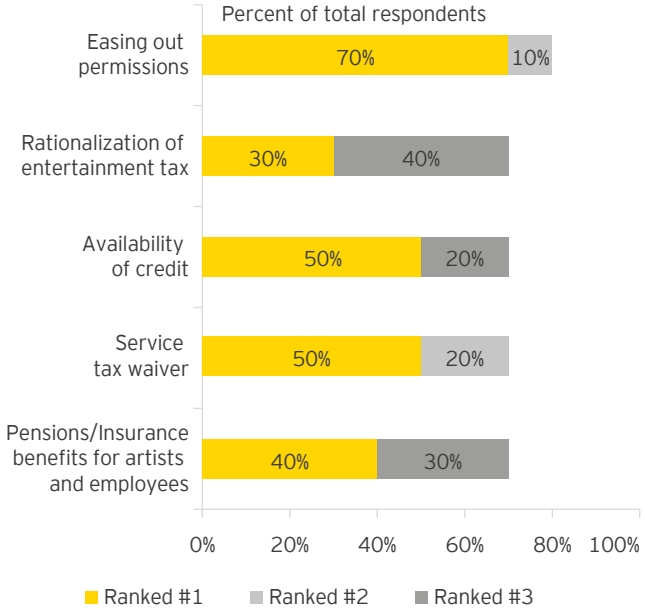


Figure 5



"If provided with relevant infrastructure and regulatory support, the industry will develop into a self-sustaining economy"

Eminent theater personality

"People/Theater Companies/ Corporates with disposable funds should take it up as their duty to support fine arts"

Eminent theater personality

[15]The section includes key findings from the interviews conducted by FICCI and EY conducted of eminent theatre, dance and craft personalities to understand their perspective of the industry. As part of the interview process, for many of the questions, we asked respondents to rank their top three responses in order of importance. Responses to each question have been quantified and reflected in the bar charts that appear in this report below. We have ranked each of the responses by color: #1 = yellow; #2 = light gray; and #3 = darker gray.

4.2 Key challenges in the Performing Arts (theater and dance) industry[16]

Identity: India is a vast country with multiple languages and varied cultures and, therefore, any form of performing arts can be identified immediately with these elements. In India, the concept of performing arts is purely in regional terms. All the regions have their own language, history and culture and their theater and dance is also deeply rooted in those regions. That is why over the last 30 to 40 years, there has been a search for its true and authentic form which may represent a combination of the aspirations of modern India as well as a continuity of its traditions.

Since the performing arts field is divided by language, class, caste and ideology, getting performers to put aside their differences and come together is among the greatest challenges in this sector. Secondly, because they are relatively impoverished, performing artists will find it hard to pay membership fees and sustain forums and networks in other ways. Hence, grant makers and Governments have a role to play in nurturing partnerships and alliances among performing artists.

Raising funds/sponsorship: While the performing arts industry in India receives support from corporations, the Government, developmental organizations, bilateral agencies, and trusts and foundations, the quantum of funding available is inadequate to meet the needs and challenges in this sector.

The landscape of performing arts funding in India is grim. The Ministry of Culture, which still is the largest funder, does not spend 100% of its allocated budget each year, not because there are less deserving projects, but due to its refusal to change its programming and modes of operation in moving with the changing needs and aspirations of the arts world. International foundations such as the Ford Foundation, which used to have a strong arts and culture program in India, have reduced their culture funds, keeping alive only those areas of their work that directly and measurably affect socio-economic plight.

Also, due to lack of funds, theater and dance performing companies are unable to advertise appropriately about their shows/performances, which leads to a lack of awareness, thereby resulting in low audiences.

> "Theater (serious/off-beat) cannot be self-sustainable, it would require a mixture of both patronage and self-generated revenue."
>
> **Eminent theater personality**

> "It is a challenge to work independently on new concepts, new ideas which are path breaking and different from conventional thinking."
>
> **Eminent theater personality**

> "There is no proper training school or academy available for any traditional dance form. There are very few tradition schools lik. the national school of Kathak which teaches traditional dance. Any contemporary/ traditional dance form follows informal training in the Guru and shishya pratha."
>
> **Eminent dance personality**

[16]Indian Theater: Past Perfect, Future Tense," Indianfaculty.com, http://www.indianfaculty.com/Faculty_Articles/FA1/fa1.html, accessed 24 September 2016; "Arts funding in India: Hard times require furious dancing," London School of Economics, http://blogs.lse.ac.uk/southasia/2013/01/14/arts-funding-in-india/, accessed 14 September 2016.

Dearth of infrastructure (performance and rehearsal spaces): There are only a few performance groups in the industry that have their own spaces for rehearsals and performances while a majority of the groups have to perform in rented auditoriums. Some theaters are not available for technical and dress rehearsals while others do not allow enough time for the setting up of a performance. State governments and the Central Government have built several auditoriums and although these public halls are cheaper to rent, they are not well equipped and are poorly maintained.

Additionally, small auditoriums are available for other uses in the cultural centers set up by foreign Governments, such as the Max Mueller Bhavan, Alliance Francaise and the British Council, which have a presence in all major cites of the country. These spaces, however, are of variable quality and offer limited facilities.

The Prithvi Theater in Mumbai and the Ranga Shankara in Bangalore are among the rare performing spaces that have been custom-built for the theater. Unlike other venues, they have become a regular meeting point for artists, critics and the interested public.

Shrinking audience size: Audiences for the performing arts, except in some areas such as classical music and commercial theater, are niche and shrinking further. Audience building is an area in which performance groups themselves can undertake through several initiatives without external help, such as use of informal spaces to bring performances to different neighborhoods.

Inclination toward other performing arts platforms: Over the last few years, several performing art platforms have emerged which have become financially more remunerative and socially more attractive. As a result, there is an increasing exodus from the theater to films. Also, TV, video, film and satellite channels have been attracting the maximum number of people from the theater and dance industry to these options because of numerous opportunities, including fame and money. As a result, the performing arts activities have suffered a severe setback in the last 15 years.

Livelihood: The performing arts industry has never been professional and artists associated with the production and presentations of theater and dance have not been entirely dependent on it for their livelihood. For them, it has always been a passion and hardly a profession. Even the professional theater groups perform for about six to eight months a year. For the rest of the year, these artisans, remain engaged either in agriculture or other vocations. However, the scenario is changing, albeit slowly, with the artists receiving some form of recognition from the audience.



Best practices example of raising funds

Lottery funding, disbursed by arts councils, fuels the creative industry in the UK

The arts and culture industry is central to the UK's creative industries and accounts for 0.5% of the country's GDP. Funding of the arts and culture sector is derived from three main channels: earned income, such as from ticket sales and merchandise; public funding, for example lottery funding, local authorities and other public bodies; and contributed income, which includes sponsorship, trusts and donations.

The National Lottery is the state-franchised national lottery in the UK. Of all money spent on National Lottery games, 28% is spent on "good causes," including arts good cause, as set out by Parliament.

The disbursement of the amount is the responsibility of the 12 distributors that make up The National Lottery Distribution Fund (NLDF), administered by the Government Department for Culture, Media and Sport (DCMS).

At present, 40% of the amount is awarded to health, education, environment and charitable causes, 20% to sports, 20% to arts and 20% to heritage.

- **Arts good cause:** This includes Lottery grants made by the Arts Council England, the national body for the arts in England as well as by other arts councils. including Arts Council of Wales, Arts Council of Northern Ireland, and Creative Scotland. The investment has helped to transform the building stock of arts organizations and to create additional high quality arts activity.

The Arts Council England is a Government-funded body dedicated to promoting the performing, visual and literary arts in England. Since 1994, the Arts Council England has been responsible for distributing lottery funding. It makes decisions about which organizations and projects to fund independently of Government and accounts for and explains their decisions to Government through the DCMS.

Between 2015 and 2018, the Arts Council will invest £1.1 billion of public money from Government and an estimated £700 million from the National Lottery to help create Arts and Culture experiences.

Economic contribution of the UK arts and culture industry

Indicators[18]	
Art and culture business turnover in 2012–13	£15.1 billion
Employment generated by the UK arts and culture industry	260,300 (FTE)
Gross value added (GVA) contribution by art and culture industry	£7.7 billion
Craft business turnover in 2012–13	£1.9 billion
Employment in craft industries	96,000
Rural contribution of UK craft	£500 million
Tourist spending towards arts and culture	£856 million

- The UK arts and culture industry generated £15.1 billion in turnover in 2012-13, an increase of 26% since 2010. Performing Arts and artistic creation were among the largest sets of productive activities based on turnover in 2013, accounting for 26% and 19% respectively.
- Performing arts was the largest contributor to total employment in the arts and culture industry, amounting to 32% of FTE jobs.
- The greatest contributor to the overall funding of the arts and culture industry continued to be earned income, this increased by 6% between 2012–13 and 2013–14, from £683 million to £722 million.
- Every £1 of public funding going to the Arts Council's national portfolio organizations pays back £5 in tax contributions from the sector as a whole. The most recent figures show an annual return of £2.4 billion to the Treasury.
- Broadly, the UK arts and culture industry supports 260,300 full-time equivalent jobs, or 1.1% of total UK employment.
- Arts and culture plays an important role in supporting the UK's wider commercial creative industries, such as film production, advertising, design and crafts, and showcasing the country's creative talent overseas.

[18] "UK Creative Industry overview," The Creative Industries website, http://www.thecreativeindustries.co.uk/industries/craft/craft-facts-and-figures/sector-overview, accessed 16 November 2016; "2010 to 2015 Government policy: Arts and Culture," UK gov website, https://www.gov.uk/Government/publications/2010-to-2015-Government-policy-arts-and-Culture/2010-to-2015-Government-policy-arts-and-Culture#appendix-1-funding-for-the-arts, accessed 25 November 2016.

4.3 Key challenges in the Handicrafts industry

Highly decentralized: Numerous artisans working in the sector prefer to work independently, and not in any formal structure. Hence, all their activities are decentralized, minimizing their efficiency and production capacity. This independent working structure has a huge impact on the individual cost of raw material, transportation and other ancillary activities. Due to inherent fragmentation of the sector, the benefits arising from economies of scale are absent, which hampers the ability of artisans to buy quality raw material at reasonable prices.

Handicrafts consensus: Lack of authentic and adequate data on crafts personnel, including their livelihood conditions, families' details, and socioeconomic status is a major bottleneck that affects planning and policy-making for the sub-sector.

Changing patron-client network: In the present market system, the craft industry has seen many vulnerabilities. With the development of the modern market economy, the old patron-client business network is fast declining. The existence of an unorganized and informal structure in the handicrafts sector has led to a high level of dependence of the artisans on external factors for support in various activities in the input and supply chain. Due to lack of direct linkages between handicraft producers and designers as well as inadequate data on equipment, market and retailers linkages, artisans are dependent on middlemen and trader entrepreneurs to sell their products.

Lack of access to credit: Most of the artisans engaged in the sector are from economically weaker sections and constantly face problems due to a lack of resources. There is a wide gap between their financial requirement and their earnings. To fill this gap, artisans are forced to seek credit from local traders and money lenders who charge a very high interest rate and have highly inflexible terms. To counter these issues, various schemes and services have been initiated by the Government and several financial institutions.

Lack of latest technology and infrastructure: The industry faces lack of design, innovation and technology upgrade. The artisans are still using the age old technology and methods of production, which are highly inefficient. This restricts their production capacity and the quality of output. This is due to the lack of awareness or knowledge about the availability of appropriate tools and technology and other developments in the sector. There is insufficient market information on export trends, opportunities and prices along with lack of adequate infrastructure.

Increasing competition: Since mass production and rising mechanization are becoming the norm of the day, handmade products are fast disappearing. The handicrafts sector is facing stiff competition from such machine-made products, as these products are cheaper (due to high economies of scale in production) and have a high production output amongst other factors. Also, the industry faces a lot of competition from quality products produced by competing countries like China, South, Africa, etc. Additionally, there are increased and better technological support and R&D facility in competing countries. Further, better trade terms are offered by competing countries compared to India.

> "Arrange for fairs and haats in different parts of the cities and towns so that people can understand what kind of daily wares can also come out of this."
>
> **Eminent crafts personality**



Key recommendations

1 Form an association/body of Indian theater/dance and craft practitioners that exclusively works for the upliftment and promotion of the sector

> "India needs to establish an association for the promotion of design/ crafts in India *(in line with the American Institute of Graphic Arts, prevalent in the US).*"
>
> **Prominent NGO**

The Government should create a not-for-profit association with members from both the public and private sector that is the voice of Indian theater/dance/design and craft practitioners. The association should focus on the following:

- Articulate the concerns of the sector and discuss/raise them at a common forum.
- Develop and provide adequate infrastructure, including rehearsal and performance spaces for creative groups
- Engage with policymakers for sector promotion and networking both on a local and global scale.
- Create a one-stop destination in the form of repository/ database/platform of creative arts, where people can access information on market size/potential, revenue generated, number of artists or craftsmen employed, funding schemes/sponsorships, places of learning and other related information on a single platform.
- Provide a platform for networking within and across sub-sectors for industry practitioners.
- Focus on empowering artists and craftsmen by imparting skills and knowledge on how to raise funds, leverage new technologies, create awareness of their product, and address their market/audience and how to effectively manage their businesses.



2 Involve the private sector to invest in the creative arts of the country by adequately incentivizing them through tax incentives

> "Encourage private organizations/Government to construct theaters/ auditoriums which can also be used across all arts."
>
> **Eminent theater personality**

The Government should involve the private sector in order to propel growth in the creative arts sector by offering them attractive tax incentives. A similar model is followed by the economy of Brazil under the Rouanet Law wherein if companies wish to invest in cultural projects in Brazil and they meet the requirements laid out by the Government, they are eligible to redirect some of the taxes toward the cultural projects. Depending on the type of incentive, the tax deduction can reach up to 100% of the total value of the project, specifically for projects in the sectors of film, theater, or toward art exhibitions.

The Government could adopt a model on similar lines and incentivize companies to invest in arts and culture in the country. Tax incentives for cultural investments offer huge potential for returns. Apart from fiscal incentives for companies investing in cultural projects in India, the company can benefit from other advantages as well, ranging from free brand endorsements and advertising (having their brand name displayed in all events and advertisements associated with the sponsored project) to having free access to the project for their employees (or customers).



3 Develop creative clusters showcasing the region's local culture within Smart Cities to attract tourists and residents

The Government should also focus on planning and developing creative clusters or cultural districts within Smart Cities that will help in showcasing local and region-specific art forms and attract a large number of tourists. Creation of creative clusters or art and culture districts of new experiences will:

- Present opportunities to showcase artists
- Establish an authentic "sense of community"
- Enrich a destination through cultural expression and attract tourists (and residents)
- Rejuvenate commercial districts for economic growth
- Create new hubs of cultural vigor to promote and market the creations

In addition, to sustain themselves and reduce reliance on the Government and corporates, creative arts organizations may adopt the following measures:

- **Resource mobilization:** Organizations must become more agile in their approach to resource mobilization. This can be done by reducing their dependence solely on grants and donations and build internal capacities to generate income. The intrinsic skill-sets that artists possess are relevant to other fields, including the corporate and the education sector. An extension of their services would result in a steady income stream to support the core artistic work of groups and possibly be more relevant too.
- **Audience development:** To survive and expand their work, performance groups must undertake audience development and build their fan base to improve income from performances. This requires performance groups to restructure internally by managing their work more professionally and focus on institution building. They must also become increasingly entrepreneurial, in an effort to become more self-reliant by developing marketing and communication skills to nurture their immediate communities (such as Government agencies, corporations and festival authorities) as well as potential clients. To do so, performance groups need help – to develop new systems of working, expand their field of operation, diversify activities and build lucrative partnerships.

For audience-building, they can use and develop informal spaces so as to expand their reach and bring regular performances to different neighborhoods. They can adopt long-term audience-development strategies, such as conducting workshops, lecture-demonstrations and showing performance-related films in schools to build an appreciation for the performing arts among the young.

> "The industry and artists need to be self-sustained and should reduce their reliance on sponsorships and Government grants."
>
> **Prominent NGO**

Annexure



5.1 Theater and Dance forms of India

Theater forms[18]

1. Traditional Indian theater

Theater form	Brief description
Koodiyaattam	One of the oldest traditional theater forms of Kerala, is based on Sanskrit theater traditions. The characters of this theater form are Chakyaar or actor, Naambiyaar, the instrumentalists and Naangyaar, those taking on women's roles.
Bhavai	A popular folk theater form of Gujarat, said to have arisen in the 14th century AD. The centers of this form are Kutch and Kathiawar.
Bhaona	A presentation of the Ankia Naat of Assam. In Bhaona, cultural glimpses of Assam, Bengal Orissa, Mathura and Brindavan can be seen.
Jatra	Popular in Bengal and involves fairs in honor of gods, or religious rituals and ceremonies.
Swang	A folk theater form popular in Haryana, Uttar Pradesh and the Malwa region of Madhya Pradesh. It is dialogue-oriented rather than movement-oriented.
Yakshagaana	A traditional theater form of Karnataka based on mythological stories and Puranas and has existed since the 16th century.
Kathakali	A form of dance-drama, characteristic of Kerala, developing from the temple-art plays Krishnanattam and Ramanattam.
Bhand Pather	The traditional theater form of Kashmir, is a unique combination of dance, music and acting.
Raasleela	Based exclusively on Lord Krishna legends.
Maach	The traditional theater form of Madhya Pradesh.
Dashavatar	The most developed theater form of the Konkan and Goa regions. The performers personify the 10 incarnations of Lord Vishnu.
Mudiyettu	The traditional folk theater form of Kerala and is celebrated in the month of Vrischikam (November–December).
Therukoothu	The most popular form of folk drama of Tamil Nadu, it is mostly performed at the time of annual temple festivals of Mariamman (rain goddess) to achieve rich harvest.

[18] "Traditional Theater," Centre for Cultural Resources and Training, http://ccrtindia.gov.in/theaterforms.php, accessed 22 September 2016.

2. Urdu/Hindustani theater

Urdu drama has evolved from the dramatic traditions of North India shaping Rahas or Raas as practiced by exponents such as Nawab Wajid Ali Shah of Awadh. Urdu theater tradition has greatly influenced modern Indian theater. Among all the languages Urdu, along with Gujarati, Marathi and Bengali, have flourished in theaters and demand for its writers and artists has not subsided.

3. Indian puppet theater[19]

The word "puppet" is derived from the Latin word Pupa meaning a doll. The earliest reference to the art of puppetry is found in Tamil classic Silappadikaaram written around the 1st or 2nd century B.C. Puppetry has held an important place in traditional entertainment. Like traditional theater, themes for puppet theater are mostly based on epics and legends. Additionally, puppetry has been used to motivate emotionally and physically handicapped students to develop their mental and physical faculties.

Stories adapted from puranic literature, local myths and legends usually form the content of traditional puppet theater in India which, in turn, imbibes elements of all creative expressions like painting, sculpture, music, dance, drama, etc.

4. Indian street theater (nukkad natak)

The concept of street drama came into practice to reach every nook and corner of society. This broke the boundaries of an enclosed theater, stage and gallery and was performed in open. The street theater remains prominent as it is mobile and has thus earned enormous recognition and response from the masses. It includes street plays such as in the Dharavi slums in Mumbai.

5. Shadow theater[20]

India has a very long and rich tradition of shadow theater. Reference to shadow theater is found in the Tamil classic Shilappadikaaram. Shadow theater is prevalent in the states of Orissa, Kerala, Maharashtra, Tamil Nadu, Andhra Pradesh and Karnataka.

Shadow theater is a unique kind of performing art. There is a light source and a screen and in between the manipulator inserts flat figures by lightly pressing them on the screen so that a sharp shadow is formed. Usually, the figures in the shadow theater are made of leather. They are carefully stenciled so that their shadows suggest their clothing, jewelry and other accoutrements. Some of the figures have jointed limbs, which give the appearance of beautiful moving shadows.

6. Mobile theater

Mobile theaters are a kind of popular theater form that exists only in Assam. For staging their plays, theater groups travel different places with their casts, singers, musicians, dancers and entire crew.

7. Modern theater

The development of modern theater in India may be attributed to a change in the political set up in India. The 200 years of the British rule brought the Indian theater into direct contact with the western theater. The seeds of modern theater were sown in the late 18th century, with the consolidation of British power in Bengal, Maharashtra and Tamil Nadu. It was in the metropolises of Bombay, Calcutta and Madras that they first introduced their brand of theater, based on London models.

The initial purpose of the British, while introducing modern theater in India was to provide entertainment for the British soldiers and citizens trying to acclimatize themselves to a foreign country. Initially most dramatic works were composed in three languages: Bengali, Tamil and Marathi. But later, plays began to be written in other languages such as Kannada, Gujarati, Hindi, Oriya, Urdu and English. Modern theater also reached other states in the south by the beginning of the 19th century.

[19] "Traditional Theater," Centre for Cultural Resources and Training, http://ccrtindia.gov.in/puppetforms.php, accessed 22 September 2016.
[20] "Indian Theater," An Online India, http://www.anonlineindia.com/information/theater.htm, accessed 21 September 2016.

State-wise list of dance forms in India[21]

State	Dance form
Andhra Pradesh	Kuchipudi; Kottam
Assam	Ojapali; Bihu, Ankia Nat
Arunachal Pradesh	Lion and Peacock dance; Chalo; Popir; Aji Lamu; Bardo Chham
Bihar	Jata Jatin; Faguna or Fag; Purbi; Bidesia
Chhattisgarh	Panthi; Raut Nacha
Gujarat	Dandiya Raas; Garba Lasya Nritya; Bhavai; Garba; Raalila; Trippan
Goa	Fugdi; Dekhnni; Tarangamel; Dhalo
Haryana	Swang; Khoria; Gugga dance; Loor; Sang; Dhama
Himachal Pradesh	Luddi Dance; Munzra; Kanayala; Giddha Parhaun; Hikat
Jammu and Kashmir	Rouf; Chakri
Jharkhand	Karma
Karnataka	Yakshagana; Bayalata; Simha Nutrya; Dollu Kunitha; Veeragase
Kerala	Chakiarkoothu; Kathakali; Mohiniattam; Ottam Thullal; Chavittu Natakam; Kaikotti Kalai; Koodiyattam; Krishnavattam; Mudiyettu; Tappatri Kai; Theyyam
Lakshadweep	Lava
Madhya Pradesh	Macha; Lota; Pandvan; Tertali; Charkula; Jawara; Matki dance; Phulpatti dance Grida dance; Maanch; Gaur maria dance
Mizoram	Chiraw (Bamboo Dance)
Manipur	Thangta; Dhol cholom; Manipuri
Maharashtra	Tamasha; Dahi Kala; Lavani; Lezim
Odisha	Odissi; Savari; Ghumara; Paika; Chhau; Gotipua; Sambalpur
Puducherry	Garadi
Punjab	Bhangra; Giddha; Daff; Dhaman; Malwai; Jhumar; Karthi; Kikli; Sammi; Dandass; Ludi; Jindua
Rajasthan	Ghumar; Chakri; Gangaur; Jhulan; Leela; huma; Suisini; Ghapal; Kalbelia
Sikkim	Singhi chham; Yak Chaam; Maruni; Rechungma
Tamil Nadu	Bharatnatyam; Kumi; Kolattam; Kavad; Karagattam; Theru koothu; Bommal attam; Puliyaattam; Oyilattam
Telangana	Perini Thandavam; Dappu; Lambadi
Tripura	Hojagiri; Goria; Lebang Boomani
Uttarakhand	Chholiya; Jagars; Thali-Jadda; Jhainta; Barada Nat
Uttar Pradesh	Nautanki; Raslila; Kajri; Jhora; Chhapeli; Jaita
West Bengal	Jatra; Chau; Kathi

[21] "List of Folk Dance Form in India – StateWise," Affairs Cloud, http://www.affairscloud.com/list-folk-dance-form-india-statewise/,accessed 22 September 2016.

5.2 Theater and Dance festivals in India[22]

Theater festival	Brief description
Prithvi Theater Festival	▸ A premier theater festival in India, organized by Prithvi Theater. ▸ Present plays include one-act plays and monologues.
Bharat Rang Mahotsav	▸ An annual theater festival held by the National School of Drama, New Delhi. ▸ Acknowledged as the largest theater festival of Asia that is dedicated solely to theater.
Kalidas Samaroh	▸ Celebrated annually at Ujjain and attracts prominent artists in the field of dramatics and dance performance. ▸ The festival consists of productions of Kalidas' original plays in Sanskrit, versions of Sanskrit plays in various Indian languages, and performances of traditional theatrical and dance forms, ballets and dance recitals.
Purple Umbrella Theater Festival	▸ Held by the Platform for Action in Creative Theater, New Delhi.
Prem Utsav	▸ A festival of plays based on Munshi Premchand.
Thespo	▸ An All India Annual Youth Theater Festival held by Quasar Theater Production (QTP) and Theater Group Bombay (TGB). It is organized in the month of December every year at the Prithvi Theater and NCPA, Mumbai.

▸ Some other festivals of note are AKKA Festival, Mysore; NINASAM Cultural Festival, Heggodu; Soorya Festival, Thiruvananthapuram; Nehru Centre's National Theater Festival, Mumbai; Sundari Festival, Mumbai; Velvi National Theater Festival, Madurai; and Adishakti Ramayana Festival, Puducherry.

[22] "Essay on Festivals of Theater held in India," Your Article Library, http://www.yourarticlelibrary.com/essay/essay-on-festivals-of-theater-held-in-india/24344/, accessed 1 October 2016.
"Classical Dance festivals of India," Indian heritage website, http://www.indian-heritage.org/dance/festivls.html, accessed 12 October 2016.

Dance festival	Brief description
Chaitra Parba Chhau Festival	▸ Commences from the 10th/11th April every year and continues for three days concluding on Mahabishuba Sankranti Day at Baripada and Kakatpur, Orissa. It is celebrated in honor of Lord Shiva and Surya.
Dharani Kalotsav	▸ Organized by Society Dharani and held at Kerala Fine Arts Hall.
Ekamra Utsav	▸ A 15-day festival at Bhubaneswar held in early January. ▸ The highlight of the festivities is Mukteswar Dance Festival held on the courtyards of this temple. ▸ Also includes an expo of traditional art and craft.
Elephanta Festival	▸ To commemorate the living heritage of Indian dance, sculpture and art, Maharashtra Tourism Development Corporation (MTDC) in association with Tata Consultancy Services (TCS) organize the Elephanta Festival. ▸ The festival features eminent artists, showcasing a traditional welcome with Koli fisher folks. ▸ The festival also hosts a number of ethnic food stalls that highlight the traditional foods of the locality.
Ellora-Ajanta Festival	▸ Organized by Aurangabad Festival Committee and is held at the Soneri Mahal, a grand historical Haveli in Aurangabad. ▸ Festival showcases a mix of classical and folk dancing, instrumental, vocals and milajula mushaira.
Ganga Mahotsav	▸ A five-day cultural tourism fiesta organized by the Government of Uttar Pradesh on the banks of the river Ganges in Varanasi. ▸ Festival is celebrated to promote Varanasi as the cultural capital of India.
Kalinga Mahotsav	▸ A festival of Martial Dances at Dhauli, it commemorates the victory of peace over war where renowned dancers perform harmonising the vigour of martial arts.
Kathak Mahotsav	▸ An annual festival held by Kathak Kendra, a unit of the Sangeet Natak Akademi.
Khajuraho Dance Festival	▸ Held every year from 25 February–2 March, Khajuraho Dance Festival is held at the open-air auditorium in front of the Chitragupta Temple dedicated to the Sun God and the Vishwanatha Temple dedicated to Lord Shiva.
Konark Dance Festival	▸ Organized by Odissi guru Gangadhar Pradhan's Orissa Dance Academy in association with the Eastern Zonal Cultural Centre, Kolkata at Konark Natya Mandap in Konark. ▸ A celebration of Odissi, Bharathnatyam, Manipuri, Kathak and Chau dances.
Lai Haroba	▸ The most important pre-Hindu ritual festival of Manipur. ▸ There are nearly 400 shrines of different animistic deities and this festival is held in their honor. It lasts from a week to a fortnight each spring with the advent of monsoons.
Natyanjali Dance Festival	▸ Jointly organized by The Department of Tourism, Government of Tamil Nadu, The Ministry of Tourism, Government of India and The Natyanjali Trust, Chidambaram to promote Unity in Diversity.
Rajgir Mahotsav	▸ Department of Tourism, Bihar, holds a colorful festival of dance and music, Rajgir Mahotsav at Rajgir, in Bihar.
Soorya classical music and dance festival	▸ Conducted for 10 days every year in Thiruvananthapuram, Kerala and is organized by Soorya Stage and Film Society.

5.3 Institutions in the field of Performing Arts[23]

Institution	Brief description	Recent highlights
National School of Drama (NSD)	▸ NSD is one of the foremost theater training institutions in the world, fully financed by the Ministry of Culture, Government of India. ▸ It was set up as a center of excellence to provide training in dramatic arts. ▸ The school has two performing wings, Repertory Company and Theater-in-Education Company (renamed Sanskar Rang Toli).	▸ Organizes "Bharat Rang Mahotsav (BRM)" annually with participation from Indian and foreign artists. ▸ Organized "Jashnebachpan" – national children theater festival – in November, 2014.
Indira Gandhi National Centre for the Arts (IGNCA)	▸ IGNCA was set up in 1987 as a fully autonomous trust. ▸ It aims to serve as a major resource center for the arts, especially written, oral and visual source materials. ▸ It is also focused on undertaking research and publication programs of reference works, glossaries, dictionaries and encyclopedia concerning the arts and the humanities.	▸ Organized exhibitions on "Brhadisvara: The Monument and the Living Traditions", "Phulkari and Gond paintings" in collaboration with Times International Folk Festival, "Vintage Photographs of Raja Deen Dayal" by Southern Regional Centre of IGNCA and "Africans in India: a Rediscovery". ▸ Implemented projects on audio-visual cultural archives for digitization of audio-visual repository across different institutions and on "Vedic Heritage Portal". ▸ Also, organized exhibition on Rock Art at Yinchuan World Rock Art Museum, China.
Sangeet Natak Akademi (SNA)	▸ Sangeet Natak Akademi, India's national academy of music, dance and drama, was created by a resolution of the (then) Ministry of Education, Government of India, in 1952. ▸ The Akademi functions as the apex body in the field of performing arts, preserving and promoting India's diverse cultural heritage expressed in forms of music, dance and drama. ▸ The Akademi collaborates with the Government and Arts Academies of different states and union territories, as well as with major cultural institutions in the country. ▸ It also provides grants to cultural institutions/ individuals for academic research, productions and documentations in the performing arts.	▸ Organised "Nrityarupa – A Mosaic of Indian Dance" featuring Kathakali, Bharatanatyam, Manipuri, Kathak, Chhau and Odissi dance forms; "Desaj – Festival of Tribal and Folk Performing Arts Of India"; "Jashn-e-Qawwali" in association with Bharat Bhavan; "Saptkam – a septet of Indian Dance", "Nrityautsav – Festival of Dance" in collaboration with Govt. of Himachal Pradesh and cultural festival of SAARC countries. ▸ Instituted Ustad Bismillah Khan Yuva Puraskar for the young artists in field of music, dance and drama.
The Centre for Cultural Resources and Training (CCRT)	▸ The Centre for Cultural Resources & Training was set up in 1979. ▸ CCRT has three regional centers, at Udaipur (Rajasthan), Hyderabad (Andhra Pradesh) and Guwahati (Assam).	▸ Trained 150,000 Government school teachers and organized different educational activities with participation from 6,30,000 school students. ▸ Distributed educational kits consisting of audio-visual material and scholarships to children under Cultural Talent Search Scholarship Scheme. ▸ Work in progress for a roadmap for arts management in collaboration with various institutions.

Kalakshetra Foundation	▸ Kalakshetra was established in 1936 by Rukmini Devi Arundale as an academy for the preservation of traditional values in dance, music, crafts and visual arts. ▸ The focus of the institute is on the arts of India, particularly Bharatanatyam, as well as related subjects – instrumental and vocal music, visual art, percussion, the theory of music and dance as well as scholarly research into textual heritage, crafts, aesthetics, history, and spirituality.	▸ Organized Festival of India at various countries including Japan, Singapore and China and Ramayana Festival. ▸ Undertook a project for revival of the Kodalli Karuppur saree from the weaving tradition of Tamil Nadu. ▸ Organized a three-day festival in October, 2013 to commemorate the bicentennial anniversary of poet-composer Maharaja Swati Tirunal; the Miradasi Festival as a tribute to musician M.S.Subbulakshmi and composer R.Vaidyanathan, and the Trinity Concert in memory of composer Muthuswamy Dikshitar.
Zonal Cultural Centres (ZCC)	▸ The Zonal Cultural Centres (ZCCs) were set up as autonomous bodies in the mid '80s to develop the Cultures of various regions and to preserve and promote cultural heritage of folk arts, dance and music. ▸ National Cultural Exchange Programme: To present art forms of one region to another and expose the diverse cultural heritage of each region to the rest of the country, the folk artists are sent to participate in the programmes organized by the ZCCs. ▸ Guru Shishya Parampara Scheme: The Scheme was introduced in 2003-04 with a view to promote development of new talent in the field of music and dance, folk and tribal art forms. ▸ Young Talented Artists Scheme: The Scheme was introduced in 2004-05 to recognize and encourage young talent in the folk arts forms of different regions. ▸ Documentation of Vanishing Art Forms: Under the Scheme, documentation of various folk and tribal art forms is undertaken, especially those which are seen to be dying. ▸ OCTAVE - Festival of the North East and J&K Festival: All the ZCCs participate in these national level festivals organized annually. A large number of folk artists from all corners of the country perform during these festivals to showcase the diverse folk arts of the country.	▸ Silver Jubilee Celebrations: Opening ceremony of silver jubilee celebrations of ZCCs `Maati Ke Rang' was inaugurated on 13th April, 2012 at Panchkula, Haryana by Prime Minister. The `Maati Ke Rang Festival' was held at Dimapur in January 2015 by NEZCC, Dimapur. ▸ Implementation of recommendations of Aiyyar Committee: A committee was set up under the Chairmanship of Shri Mani Shankar Aiyyar, MP to review the performance of ZCCs. The committee made a total of 95 recommendations relating to structure, finances, functioning and focus of activities of the ZCCs. Almost all the recommendations have been accepted and requisite action has been initiated for their implementation. All the ZCCs have been asked to make a cultural calendar of various festivals to ensure a larger participation of rural and tribal art forms. ▸ Enhancement of corpus of ZCCs: In 2015, the Government provided additional support for corpus enhancement of INR100 million to six ZCCs and INR200 million to NEZCC, Dimapur. Besides, contribution have also been given by the member States/UTs. ▸ Enhancement of remuneration paid to gurus and folk artists: Remuneration paid to artists and gurus has been enhanced.

[23]"e-book," Ministry of Culture, accessed 21 September 2016.

5.4 Types of Handicrafts manufactured in India[24]

Handicraft, also known as craftwork or simply craft, is a type of work where useful and decorative devices are made completely by hand or using only simple tools. India is a manufacturing hub of varied kinds of handicrafts, out of which the most known forms are discussed below:

Types of Handicrafts	Products	States known
Bamboo handicrafts	Baskets, dolls, toys, furniture, mats, wall-hangings, umbrella handles, crossbows, jewelry boxes.	West Bengal, Assam, Tripura
Cane handicrafts	Trays, baskets, stylish furniture.	Vellore district, Tamil Nadu
Bell metal handicrafts	Vermilion boxes, bowls, candle stands, donari (pendants).	Madhya Pradesh, Bihar, Assam, Manipur
Brass handicrafts	Religious statues, vases, table tops, perforated lamps, ornament boxes, hukkas, toys, wine glasses, plates, fruit bowls.	Rajasthan
Bone and Horn handicrafts	Birds and animal figures, pen stands, ornaments, cigarette cases, table lamps, pepper and salt sets, chess sets, napkin rings, laughing Buddha.	Odisha, Karnataka, Kerala, Uttar Pradesh
Clay handicrafts	Pottery - Terracotta form, red ware, grey ware and black ware.	West Bengal, Lucknow, Pune, Himachal Pradesh
Dhokra handicrafts	Dhokra jewellery, candle stands, pen stands, ash trays.	Madhya Pradesh
Jute handicrafts	Bags, office stationeries, bangles and other jewelry, footwear, wall-hangings.	West Bengal, Assam, Bihar
Paper handicrafts	Kites, masks, decorative flowers, lamp shades, puppets, hand fans.	Delhi, Rajgir, Patna, Gaya, Awadh, Ahmedabad, Allahabad
Rock handicrafts	Utensils, decorative pieces, stone jewellery and statues.	Rajasthan, Jaipur, Odisha, Nagpur
Shell handicraft	Bangles, forks, decorative bowls, lockets, spoons, buttons, curtains, chandeliers, mirror frames, mats.	Gulf of Munnar, Goa, Odisha
Weaving or embroidery handicrafts	Embroidery, bandhani.	Gujarat, Madhya Pradesh, Rajasthan
Wood handicrafts	Axes, toys, utensils, decorative pieces, jewelry, lamp shades, candle stands, vermillion boxes, jewelry boxes, bangle holders.	Gujarat, Jammu & Kashmir, Karnataka, Kerala, Uttar Pradesh

[24]"Handicrafts in India," Maps of India, http://www.mapsofindia.com/maps/crafts/, accessed 5 November 2016.

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FICCI

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A non-government, not-for-profit organisation, FICCI is the voice of India's business and industry. From influencing policy to encouraging debate, engaging with policy makers and civil society, FICCI articulates the views and concerns of industry. It serves its members from the Indian private and public corporate sectors and multinational companies, drawing its strength from diverse regional chambers of commerce and industry across states, reaching out to over 2,50,000 companies.

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