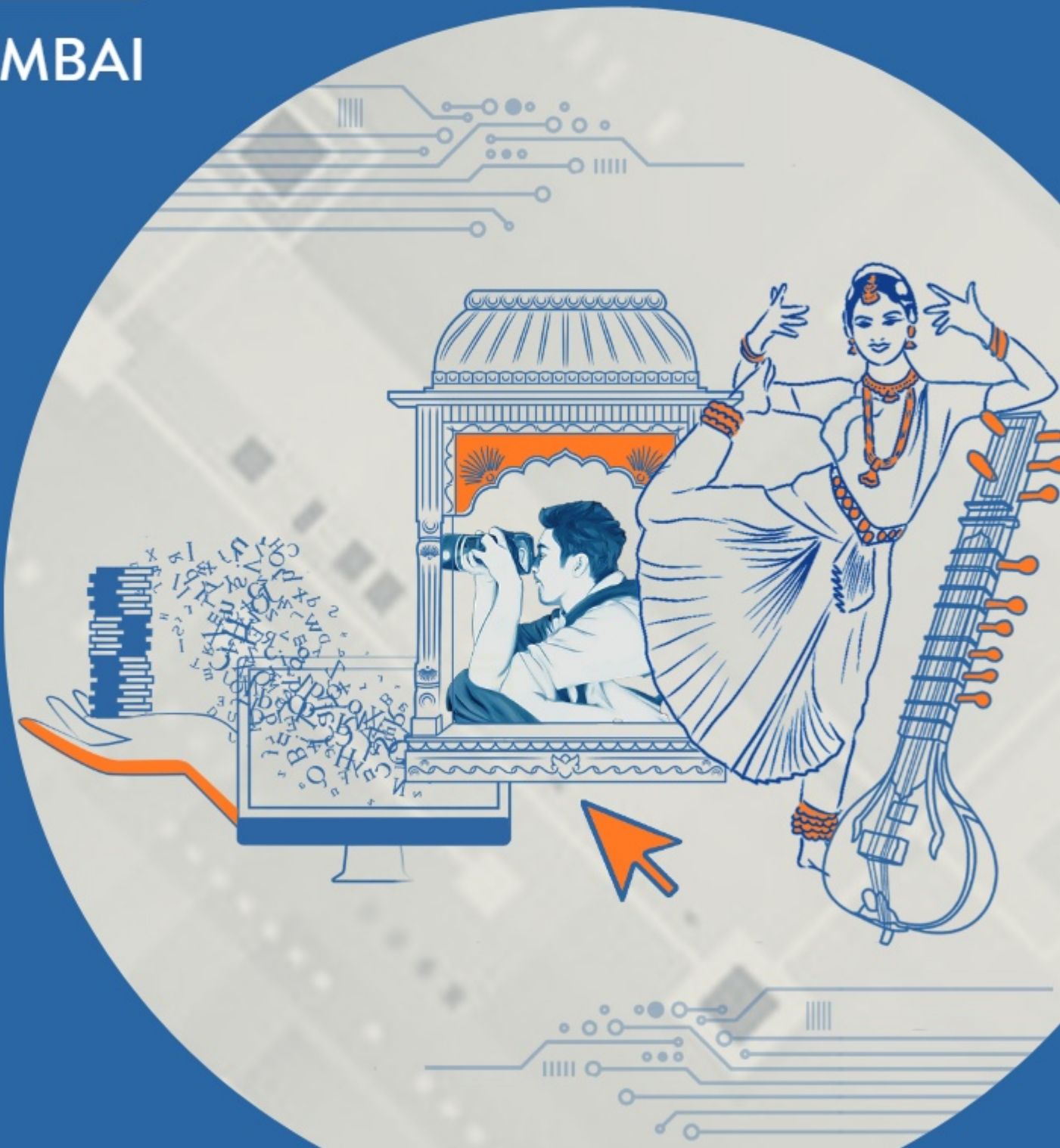
CULTURAL CONTINUUM

MAPPING INDIA'S CULTURE & CREATIVE SECTORS

SYMPOSIUM REPORT

MUMBAI



24TH AUGUST 2024

In partnership with

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FICCI

TEAMWORK CELEBRATING THE ARTS

Art links Learning

AVID LEARNING An ESSAR Initiative

Symposium Report

Cultural Continuum:
Mapping India's Culture & Creative Sectors (Mumbai)

Hosted by:
Federation of Indian Chambers of Commerce & Industry (FICCI)
and Avid Learning

in association with
Ministry of Culture, Government of India
United Nations Educational, Scientific and Cultural Organization (UNESCO)
Teamwork Arts
Art Links Learning
The British Council
Saturday, 24th August 2024

Contents

Executive Summary 01

Inaugural Remarks 03

Welcome Address 05

Keynote Session 06

Panel Discussion
Creative Spectrum: Festivals as Catalysts for Cultural Economies 11

Panel Discussion
Artificial Intelligence and Arts: Harnessing the Intersection of Creativity and Innovation 17

Panel Discussion
Mumbai, Media, and Movies: Catalysing Growth in India's Creative Ecosystem 21

Lecture Demonstration and Conversation
Mapping Arts Education: Past, Present, and Future 26

Audiences' Reflections 32

Conclusions 33

Schedule of the Day 37

EXECUTIVE SUMMARY

Culture is a broad and multifaceted concept. On one hand, it represents the everyday way of life for a group of people. On the other, it encompasses festivals, history, monuments, culinary arts, museums, handicrafts, visual arts, and heritage—elements that elevate the ordinary into something extraordinary.

Understanding cultural nuances can dissolve prejudices and foster connections between nations, building meaningful people-to-people ties. On the international stage, cultural cooperation plays a vital role in strengthening relationships between countries, advancing the cause of sustainable development, and promoting peace through shared cultural practices.

The year 2023 marked the 20th anniversary of UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage, first adopted at the 32nd General Conference of UNESCO. During the Convention in Botswana in December 2023, State Parties reaffirmed their commitment to safeguarding living heritage worldwide. The Convention declared that "Living heritage is about people, resilience, and knowledge passed on from generation to generation." A series of events under the theme "We Are #LivingHeritage" celebrated this anniversary.

The symposium 'Cultural Continuum: Mapping India's Culture & Creative Sectors', held on August 24, 2024, was proudly hosted by FICCI and Avid Learning in association with the Ministry of Culture, Government of India, UNESCO, Teamwork Arts, Art Links Learning, and, the British Council. It explored the diverse dimensions of India's cultural and creative sectors, aligned with the Ministry of Culture, Government of India's targeted sectors.

Through three-panel discussions, a lecture-demonstration cum conversation, and a keynote session, the symposium addressed key challenges facing India's creative economy. A consistent theme was the importance of government involvement in cultural affairs. The discussions underscored the need for a strong policy framework to sustain and enhance India's rich cultural legacy. It also emphasised the proactive role of citizens in revitalising local culture, holding wrongdoers accountable, ensuring better economic outcomes for creative practitioners, maintaining hygiene around cultural heritage sites, and promoting formal arts education.

The inevitable rise of Artificial Intelligence (AI) in the creative field was explored, with debates focusing on the utilisation, legitimacy, and legal aspects of virtual tools that enhance the creative process. The symposium also highlighted the role of international and domestic collaborations through cultural festivals, bilateral and multilateral cultural

agreements, and film festivals. There was a strong call for India and South Asia-specific strategies to move beyond traditional Western-centric approaches in the creative industry.

Experts from fields such as Cultural Heritage Management, Arts Education, Arts Management, Theatre, Museums, Corporate Art Philanthropy, and Art Support Foundations gathered to discuss the current state and future trajectory of the cultural and creative sectors.

The symposium attracted over 200 registered participants, including 80+ industry experts, policymakers, cultural practitioners, and stakeholders in the arts and culture sectors. An additional 177+ participants joined via livestream.
Stakeholders from diverse creative industries, as well as participants committed to fostering change, came together to share ideas and debate the current circumstances and future advancements in the creative economy. These discussions spanned key areas, including policy, governance, and arts education.

STATEMENT OF PURPOSE

This report aims to summarise the key insights and recommendations from the day-long symposium, focusing on India's culture and creative sectors. Each chapter highlights the main takeaways from individual sessions. The final chapter provides a concise overview of the broader issues discussed during the symposium, offering readers a clear understanding of the key themes and conclusions.

INAUGURAL REMARKS

Introductory Remarks



Asad Lalljee
SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House, Mumbai, and Member, FICCI Tourism & Culture Committee

Mr. Lalljee welcomed the gathering and expressed confidence in Avid Learning's continuous support of young budding artists. He then shared Avid Learning's role in nurturing young talents, which can be seen from a broader perspective of dedicating space to the future stakeholders of the arts and arts orchestrators.

He welcomed the gathering on behalf of the partners- FICCI and Avid Learning in association with the Ministry of Culture, Government of India, UNESCO, Teamwork Arts, Art Links Learning, and the British Council, for the symposium, **'Cultural Continuum: Mapping India's Culture and Creative Sectors'** and made a special mention for distinguished guests *Joint Secretary, Ministry of Culture, Government of India*, **Smt. Lily Pandeya** and *Chief of Sector for Culture, UNESCO New Delhi* **Junhi Han.**

He shared that the symposium was curated around the Ministry of Culture, Government of India's targeted sectors. It brought together government representatives, industry professionals, scholars, corporate leaders, and creative practitioners to advance discussions, document insights, share best practices, and guide policymaking.

He shared that the Mumbai symposium was the second in a series of four symposiums across India, which began in Kochi in July. The third symposium will be in Bengaluru in October and a final National Conference in New Delhi in November. These symposiums play a role in driving the growth, and in advancing the future of India's creative, and cultural sectors.

His welcome address gave insights into the origins of the creative economy and its increasing role in the global economy. He observed that the 'economics of arts' as a distinct discipline started in 1968 with the idea of creative economy. But it was only in 2001 that the term 'creative economy' became popular with John Howkins' book 'Creative Economy: How people make money from ideas.'

"In the era of rapidly changing technological advancements and the omnipresence of AI, we stand at the crossroads where innovation and artistic expression converge like never before. The digital revolution has ushered in a new age in the creative economy expanding its reach and impact on a global trade network"

Mr. Lalljee resumed his speech after *Founder and Chairperson, Avid Learning* **Mrs. Madhu Ruia's** welcome address, by building a background for the ever-increasing role of the creative economy by presenting the statistical data from the United Nations Conference on Trade and Development Report - Creative Economy Outlook, 2024. According to the report, creative services exports surged to 1.4 trillion in 2022, marking a 29% increase over 5 years. Creative goods exports increased by 19% to 713 billion. In the case of developing countries, their share increased from 10% in 2010 to 20% in 2022.

He reminded the audience that through creative collaboration and shaping effective policies, they have the potential to drive global change

Welcome Address



Mrs. Madhu Ruia
Founder and Chairperson, Avid Learning

Mrs. Madhu Ruia began her speech by reflecting on the rise of the Indian diaspora globally, which has made Indian arts and culture omnipresent. This, she added, marks *"India's movement to centre stage and our responsibility as Indians to realise this potential."*

She then emphasised that art and culture are the cornerstones of any civilization, elaborating on the terms *'Kala'* and *'Sanskriti'*, which are deeply embedded in India's civilizational ethos. *'Kala'*, or the arts, she explained, encompasses language, literature, philosophy, religion, art, architecture, and the performing arts. *'Sanskriti'*, meaning culture or civilization, represents the aesthetic and creative aspects of human experiences—customs, traditions, festivals, values, and beliefs—that shape a society's unique identity.

She then encouraged the audience to consider the role of the Sanskrit language, describing it as a fusion of linguistic brilliance and mathematical precision. She posed a thought-provoking question: Could the structural rigidity of Sanskrit, founded on logical rules and algebraic principles, help in formulating or understanding AI algorithms? While the answer remains speculative, she noted that it has certainly provided scientists with food for thought.

She further explained the symposium's focus on the crucial role of policy-driven discussions, serving as a culmination of what was, what is, and what could be. She expressed her belief that the conversations held throughout the symposium would not only celebrate creativity but also shape the frameworks that will guide the cultural and creative sectors into the future.

In closing, **Mrs. Ruia** quoted Swami Vivekananda: *"Once more the world must be conquered by India. This is the dream of my life, and I wish each one of you will have the same dream and not stop until you have realised this dream."*

She urged the audience to embark on this journey together, celebrating the arts, culture, and the power of creative collaboration. She concluded with an inspiring call to action:

"Let us push beyond our existing boundaries and shape the policies that will guide our culture and creative sector into a vibrant and sustainable future."

Keynote Session



Mr. Sanjoy Roy
Managing Director, Teamwork Arts & Co-Chair,
FICCI Tourism and Culture Committee

The moderator, *Managing Director, Teamwork Arts & Co-Chair, FICCI Tourism and Culture Committee* **Mr. Sanjoy Roy**, thanked *Founder and Chairperson, Avid Learning* **Mrs. Madhu Ruia**, and the Essar Group, for their continued support for arts and culture, showcasing how corporate involvement through such discussions can help in driving policy framework in the cultural sector.

"In India, the cultural DNA is embedded in us across millennia. From cradle to grave, we dance, sing, and tell stories, and it's part of our being, part of our system. It is part of our milieu"

Mr. Roy provided examples of India's cultural way of life that go beyond religion in the form of *'Durga Puja'* or *'Ganesh Chaturthi'*, and *'Ramleela'* where the traditions, arts, and architecture take centre stage.

Taking *SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House, Mumbai, and Member of FICCI Tourism & Culture Committee* **Asad Lalljee** as an example, he spoke about the importance of the arts managers in the field of art and culture. He observed that it is they who understand the business side of the creative sector.

Role of Policy in Culture - A Roadmap for the Future



Smt. Lily Pandeya
Joint Secretary, Ministry of Culture,
Government of India

"In this day and age probably creativity is the only resource which we can call an entirely renewable and an entirely limitless resource because this stems from human ingenuity" - **Smt. Lily Pandeya**

Joint Secretary, Ministry of Culture, Government of India **Smt. Lily Pandeya** observed that arts and culture for a very long time have been looked at through the lens of something that needs enlightened patronage. This has contributed to the lack of economic sustainability for the creative sector.

She explained in detail the eight components of the **National Cultural Creative Economy Policy and Scheme** that the Ministry of Culture, Government of India is currently working towards.

Creation of Cultural Satellite Account

This will help to quantify the cultural sector, enabling an understanding of the sector's real contribution to India's GDP. From a global perspective, 11 out of 20 G20 countries already have a satellite account. This will help India in formulating its satellite account taking inputs from international best practices. It will ultimately lead to evidence-based policy-making in the cultural sector.

Enabling an Ecosystem for 'Culture Start-Ups' to Thrive

There would be incubator and accelerator models for the creativity-based start-ups to thrive. Most of the states in the country have in place the incubator models that come under the (Micro, Small, and Medium Enterprises) MSMEs, along with the 'Start-up India' scheme. However, the culture start-ups do not have the industry support to understand the nuances of these schemes. Hence the government would support these start-ups.

Mapping of Cultural Clusters

There are organically existing clusters of culture throughout India that need to be understood and mapped. Under this component, the government has been looking at 'design interventions.'

"Creativity is the productisation of creative goods & services and providing them a market linkage".

This component will also look into economic sustainability for the artists. That will in turn provide incentives for the current generation of artisans to continue their ancestral art form.

Protection for Creative Practitioners

Under this Intellectual Property Rights Assistance will be provided to the creative practitioners. In 2019, India signed the international agreement under the World Intellectual Property Organization (WIPO), for the protection of traditional cultural knowledge and traditional cultural expressions. This component would provide the traditional cultural practitioners with value for their art and craft.

Promoting E-Commerce in the Creative Sector

How the government plays a role in marketing cultural goods and services on digital platforms is a major question that this component tries to address. It also looks into the different ways of capacity building by the government.

Creation of Demand For Goods and Services

Under this component, major emphasis will be put on having an economic outlook toward cultural goods, and services. It will also work towards bringing professionals like arts managers into the fold.

Professional Who Manage Creative Economy Chains

Under this component, the creative economy chairs in business schools are being persuaded to provide scholarships for arts management. This will encourage professionalism in the creative sectors.

Communication and Branding

Under this component, building a brand, logo, and other marketing strategies that go hand-in-hand with the promotion of the creative sector would be explored.

Smt. Pandeya confirmed that the initial approvals for the schemes have been received and the projects under each component as part of the scheme will soon be started on a pilot basis.

Practical Implications of UNESCO's World Heritage Tag



Ms. Junhi Han
Chief of Sector for Culture,
UNESCO New Delhi

Chief of Sector for Culture, UNESCO New Delhi **Ms. Junhi Han** explained that World Heritage is UNESCO's biggest flagship project. But there is no real understanding as to what it signifies.

She observed that the notion of World Heritage was crucial. This is because once a cultural aspect is designated as world heritage, the World Heritage Committee acknowledges the designated site as something that deserves to be protected not only at a national level but internationally. The site's importance then transforms beyond the national border.

When a site is inscribed as a UNESCO World Heritage site, it is constantly monitored by the heritage committee on the state of its conservation.

She further added that although once a site is designated as world heritage it's everyone's responsibility to preserve it, the first responsibility falls on the nation in which it is situated.

'The Process' - Heritage Site to UNESCO World Heritage Site

The first step in the process is the national government submitting a nomination of their cultural heritage to the World Heritage Center, Secretariat of the World Heritage Convention. It then goes through advisory bodies which are composed of the International Council of Monuments, and Sites (ICOMOS) & IUCN (International Council for Conservation of Nature). ICOMOS mainly evaluates cultural property while IUCN evaluates natural sites. In the case of mixed sites, they both revive it together.

After both ICOMOS and IUCN evaluate it goes through desk reviews where final recommendations are made. It then goes to the heritage committee and they have the final say on the decision of the nomination.

Government of India's Role in 'The Process'

Smt. Pandeya explained that internally when the dossiers are submitted by different states or committees for the tangible heritage it's the Archaeological Survey of India (ASI) that looks into it. In the case of intangible heritage, the Sangeet Natak Akademi has been

designated as the nodal agency since the 2003 UNESCO convention.

Once submitted, both the tangible and intangible cultural heritage get scrutinised and recommendations are made. India then sends its nominations to UNESCO.

UNESCO World Heritage Status Granted: The Role of Citizens Starts Now

Ms. Han explained how the conservation of monuments is not an issue. But the issue in India is the space between the monuments, which is the concern. People in India she observed, only keep the monument clean and the surrounding areas are unhygienic. They tend to look at a monument as an island forgetting that its surrounding areas are equally important.

"Heritage should be taken as a landscape"

India Pioneered Asia's First Industrial Cultural Heritage - The Darjeeling Himalayan Railway that was Inscribed on UNESCO's World Heritage List

Around the world, **Ms. Han** explained that understanding of UNESCO World Heritage during the initial years, was largely from the perspective of built heritage. Even in India, all the initial UNESCO World Heritage nominations are designated for the built heritage. But this is slowly changing and other categories under the world heritage are also promoted. It is in this regard that India is pioneering.

Darjeeling Himalayan Railways were designated as Asia's first Industrial World Heritage.

She added that sustainability and local community participation is crucial. It was through the 20th General Assembly of the States Parties to the World Heritage Convention on the 19th of November 2015, that a 'Policy on the integration of a sustainable development perspective into the process of World Heritage Convention' was adopted.

India's Cultural Goal

Out of the 17 SDGs (Sustainable Development Goals), 11 of them require culture in some form or the other for its realisation. Culture right now is diffusely defined by current SDGs. Under India's G20 presidency, a New Delhi Declaration was signed. Paragraph 31 of this Declaration is the only document in the world with its articulation of the 'Culture Goal'.

"Under India's presidency, we got the membership to agree that culture should be a goal unto itself. In this way, India made a very distinguished contribution to the SDG framework itself by saying -Culture should be an independent 18th goal" **Smt. Pandeya**

Panel Discussion

CREATIVE SPECTRUM: FESTIVALS AS CATALYSTS FOR CULTURAL ECONOMIES



Divya Bhatia
Festival Director, Jodhpur RIFF



Abha Narain Lambah
Conservation Architect



Brinda Miller
Fine Artist and Honorary Chairperson,
Kala Ghoda Association



Smriti Rajgarhia
Director, Serendipity Arts Foundation



MODERATOR

Asad Lalljee
SVP, Essar Group, CEO, Avid Learning, Curator, Royal Opera House, Mumbai, and Member, FICCI Tourism & Culture Committee

Mr. Lalljee began the session by sharing some facts about India and its creative economy

- India's market size of cultural creative industries in 2020-21 was $36.2 billion.
- India's creative industries employed 8.3% of the population (2019-20) higher than other developing countries.
- India ranked 8th largest exporter of creative goods globally and 3rd largest among developing countries.
- According to UNESCO, India is host to 40 World Heritage Sites, 6 Creative Cities, 112 Folk Arts, and 9 Classical Dance forms.

He went on to inform the audience about some of the creative industries from around the world. In the case of France, it's only post 2000 that 70% of the 6000 festivals that it hosts have been created. The number of festivals in the Netherlands grew by 2.3% in 2023 as compared to 2022, with 1,236 festivals that drew an attendance of 26 million. While in the UK, the Mapping Project study estimated 400 festivals across the verticals of Outdoor Art Festivals, Carnivals, and Light Nights in 2021.

He then gave examples of cultural festivals from within and outside India like the Jaipur Literature Festival and Fringe Edinburgh Festival. The former has been dubbed as the greatest literary festival in the world. After 17 years the festival has evolved into a global phenomenon. It hosted over 5000 speakers and welcomed over a million book lovers worldwide. Moreover, in its 'digital avatar' it has reached 25 million audience online.

The Fringe Edinburgh Festival is known for its comedy, dance, and circus acts, and has been the largest ticketed festival in the world. In 2023, nearly 170 countries were represented at the festival, 2.45 million tickets were sold and issued across 288 venues.

Apart from these 'physical' festivals, in the digital age, several more festivals have come up. They have expanded their reach and leverage technology that has pioneered new models of cultural dissemination and audience interaction.

Mr. Lalljee added that cultural festivals have evolved into powerful economies and therefore it's important to recognize the individuals who are at the forefront of these transformations. This set the stage and context for the panel discussion

Kala Ghoda's Role in Urban Regeneration and Carving a Cultural Identity

Ms. Miller shared that the Kala Ghoda Arts Festival was the first of its kind. It inspired several festivals across the country in different ways. While the main aim of the festival was to raise funds for the restoration of heritage buildings, there was also the sense of wanting to create art awareness and get attention for the venue of the festival. The Kala Ghoda area in south Mumbai wasn't a particularly significant part of the city. But after more than two decades of the festival, it has now transformed into one of the hubs in South Mumbai with a lot of restaurants, boutiques, and offices. The Kala Ghoda area has been an attraction for e-commerce and real estate thanks to its transformation as a result of the festival.

She also believed that there had been a change in people's perspective toward the festival. Initially, there were apprehensions about the festival, but today people are eager to be part of the festival.

"What the area has become is unprecedented, one of the first of its kind"

Role of Locals and Citizens at Large

Ms. Lambah thought that for such a vast country there currently is very little cultural infrastructure. Especially in the case of Mumbai, people lack cultural spaces, which other cities like Delhi do possess. She went on to share the story of the conception of the Kala Ghoda festival.

She and her team voluntarily took up the roles of locals who loved the city. Considering the proximity of at least three cultural centres - Jehangir Art Gallery, National Gallery of Modern Art, and Prince of Wales Museum (now Chhatrapati Shivaji Maharaj Vastu Sangrahalaya), she and her team sketched out a schedule of the programs that were to be held at these centres.

Initially, the only aim she and her team had was to revitalise the Kala Ghoda area with cultural aspects and events. In a sense what came together as the first Kala Ghoda festival was essentially a culmination of cultural events at the Jehangir Art Gallery, National Gallery of Modern Art, Prince of Wales Museum (now Chhatrapati Shivaji Maharaj Vastu Sangrahalaya), and pedestalization of the parking area at the Kala Ghoda area.

For the first Kala Ghoda Festival, **Ms. Lambah** and her team wanted to experiment and see if people would come if the festival was free of cost. For the first Kala Ghoda Festival, Ustad Zakir Hussain and Ustad Alla Rakha performed for 10,000 people. What she and her team had done was to democratise culture, wanting it to reach far and wide.

Thanks to her experience, she believed that it is the citizens' role to come together and not be dependent on the government when it comes to revitalising culture and creativity in our cities. She believed that cultural festivals should be viewed from a more bottom-up than a top-down perspective.

The Serendipity

"It was the serendipity that we started the festival"

Ms. Rajgarhia observed that Goa was chosen as the venue for the festival because of its already existing infrastructure. Moreover, the Government of Goa was very supportive and gracious when the idea of the festival was pitched to them.

She expressed that from the very beginning, the aim of the Serendipity Arts Festival was well established. It is a festival with a focus on South Asia, for people from Goa and South Asia. It was for the South Asians to discover their art and culture. During the first Serendipity festival, no international invites were sent out.

"That strategy worked because people got intrigued about the festival that didn't really want to invite anyone from the West"

Continued Support for Local Artists

For **Mr. Bhatia**, at the core of RIFF Jodhpur was the need to provide livelihood to traditional folk musicians and traditional art. He shared how the Rajasthani folk artists because of RIFF have performed at various festivals around the globe from Belfast and Celtic Connections in the UK, to Edinburgh Festival and Lincoln Centre, New York. At the Lincoln Center in New York, the Rajasthani folk artists performed for the centre's first-ever sunrise concert at 5 am on a Sunday.

According to him, over the years one can see how RIFF has changed the city and its economic prospects by understanding the significance the city received as a tourist destination.

"In 2007 when the festival started, Jodhpur was a half-a-day destination, in 2010 it had become a one-night destination and by 2013 it had become a two-night destination"

He further added that in 2021, Vistara's inflight magazine did a piece on Jodhpur, the calling card for the same was the image of the RIFF festival.

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Gender Parity in the Art World

Ms. Miller opined that the situation is changing not only for women in arts but also for trans people. In Kala Ghoda's 2024 Festival, there was an entire section on trans people. It consisted of art, panel discussion, and photographs related to trans people in the arts. Although things are changing, yet overall, there is still an element of male dominance in art.

Policy Recommendations

Ms. Rajgarhia thought that the government of Goa had been supportive, but it takes time for a proper policy to be formulated. She thought that if the government could fund festivals, it would benefit the state and the economy.

Ms. Miller observed Kala Ghoda over the years hasn't taken economic support from the government but the festival has reached that stage where government support is crucial.

Panel Discussion

ARTIFICIAL INTELLIGENCE, AND ARTS: HARNESSING THE INTERSECTION OF CREATIVITY AND INNOVATION



Ruchira Das
Director Arts in India, British Council



Jamshed Mistry
Independent Legal Counsel and Founder,
International Legal Alliance



Ashutosh Phatak
Music Composer, Producer, and Founder,
True School of Music



Trishla Talera
Founder Director, TIFA Studios



MODERATOR
Sahil Arora
Founder, Method Gallery

The panel discussion began with the Founder, Method Gallery Sahil Arora taking in the pulse of the audience by directing a few questions them that were related to AI and AI's involvement in the Arts.

He went on to elaborate on the questions and confessed that he had been thinking about the emotional connection with technology and often had these conversations with artists, because as he puts it

"arts is essentially an emotional response to the world around us and how we emotionally respond to work that someone has created"

The Future of Arts and AI

Mr. Phatak opined that AI is here to stay and how we embrace it, is important. He further added that the question is about

"what does it mean to be human in today's day and age and how we incorporate technology with our own human experience and expression".

Ms. Das agreed with **Mr. Phatak** that AI is here to stay. Hence, it is important to have human elements embedded in it to create awareness around it. It would also help people to use AI to their advantage without being exploitative.

Ms. Talera observed that with AI the question is about human capacity and what can we imagine using this tool even as we remain conscious of its perils. According to her, AI, like any other development aspect throughout human history, is a double-edged sword. Therefore, it's vital to know how we create policies that can be monitored and that can help in making AI accessible to larger communities.

Mr. Mistry as a professional lawyer wondered as to why law and technology are not working together.

"Technology is way ahead and then the law tries to catch up and that's a serious issue that needs to be discussed, debated, and brought together".

He added that catching up with technology is a global issue and not India-specific.

Education and AI

According to **Mr. Phatak,** education is an important space to look into to understand what AI is and how it will be incorporated into the creative process. Education would also help in defending oneself from the potential threats of AI.

Mr. Phatak spoke of the increasing nature of 'passive listening' because of AI in the music industry. He gave an interesting example of Spotify. But he also felt that there is a flip side- where people are now realising that skilling up is the way forward. From a policy perspective, re-education and understanding the fundamentals of creativity and art are the need of the hour.

Mr. Mistry spoke in the context of the law. There has been a push towards having at least a guest lecture about understanding the role of AI in law, in every law school in the country. For the next generation to inculcate it before they begin their profession is of utmost importance. He also spoke about the role of moral conduct and conversations around it with regard to misusing someone's artwork. Educating current and future lawyers about the nuances of AI is therefore crucial.

Future of Creativity

Ms. Das shared the highlights from the British Council Report that dealt with understanding the landscape of AI and arts in India, which was conducted in collaboration with Unbox Culture Future Society. One of the aspects of the report dealt with the role of bringing in newer narratives of using AI by Indian art practitioners. She added that since AI is in its early stage, these narratives are useful to break the conventional sense of using AI. The artists who are already using AI in their art, are in a better position to provide critical perspectives. They could also play a role in engaging with legal and policy infrastructure associated with technology development to provide solutions.

She provided examples of the Museum of Art and Photography (MAP), Bangalore and Science Gallery, Bangalore which have been actively using AI to make the culture, content, and overall museums more engaging for their audience, especially the younger audience.

Mr. Mistry opined that the use of technology is for everyone, but its protection should also go hand-in-hand. He believed that India with such a diverse culture, art, and heritage would be a leader in the area of AI and arts. He emphasised that India had the potential to be at the forefront of leading conversation in AI and arts.

"Now people are listening, so that's the difference that I have seen"

AI and the Conversation Around Moral Conduct

Ms. Talera spoke about the role of the community in holding the wrongdoers accountable including the institutions and organisations that are part of these community spaces. These institutions and communities are also the spaces where the art is archived, which could even help in linking creators to their creations, bringing a sense of legitimacy and accountability to the art. It could also carve a safe space for peer validation.

Mr. Phatak observed that it's the platforms that needed to be held accountable because they are the ones that spread someone's wrongdoing to wider audiences. He further added that it all comes back to the human element, where people have to choose between the two - someone who studied music and then used AI to add a layer or speed up the process, or someone who does not understand the fundamentals of music but simply using AI to create content.

Policy Making in AI

Mr. Mistry spoke of the creator's rights, stating that currently, the law is firmly behind the creator or the

"human behind the AI".

He also talked about the role of international conventions and treaties that allow Indians to have their copyright registration in India be relevant internationally. Having said that, he also opined that instead of depending on the court of law to decide these questions around AI, it would be wiser to let it come through policy, getting all stakeholders together for framing a policy because ultimately, it's them that are at the heart of this.

He emphasised the role of contract. The creative community should be proactive in understanding contracts and what are the different nuances, what are the exceptions to the rule, the different types of contracts, and what jurisdiction they come under. All these need to be studied and known to them. He gave an example of time for mediation and arbitration in cultural modes, which he believed to be a huge area that is waiting to be developed.

While talking about the role of AI in visual arts, **Ms. Talera** observed that creativity with its inherent nature goes against what AI needs, which is to create and feed patterns. This is because creativity is creating something new, going beyond convention. She also spoke of ownership in visual arts when using AI and said it would need a policy to draw lines on the topic of ownership of the artists if they are using the AI tool to create. This in turn leads to feeding the AI model with the patterns. She also dealt with the nuances of originality in art in the context of democratising art.

Ms. Das shared another important highlight from the British Council Report that was - 'Indian artists are pushing back against the Western bias and they are trying to develop technologies that more accurately express Indian culture, context, and priorities.' The report also emphasised the role of having artists as part of the report, because they are the ones who are being affected and hence it would be more authentic if they could make the suggestions moving forward.

Panel Discussion

MUMBAI, MEDIA, AND MOVIES: CATALYSING GROWTH IN INDIA'S CREATIVE ECOSYSTEM



Datta Dave
Partner and Co-founder, Tulsea



Deepti DCunha
Artistic Director, MAMI Mumbai Film Festival



Sabbas Joseph
Founder-Director, Wizcraft International Entertainment Pvt Ltd



Meenakshi Shedde
Film Curator, Script Lab Mentor, Critic, and Journalist



Sanjeev Pasricha
Group CEO, CS Direkt, and Member, FICCI Tourism & Culture Committee



MODERATOR
Sanjoy Roy
Managing Director, Teamwork Arts & Co-Chair,
FICCI Tourism & Culture Committee

Mr. Roy began the session by diving into the realm of understanding films as an industry. Films were part of the unorganised sector and had no access to proper finance. This changed in 1998. Films were granted industry status in India under the Ministry of Information, and Broadcasting, on 10 May 1998. This made films eligible for loans from

financial institutions and legitimised the film industry.

He added that the FICCI Tourism & Culture Committee was one of the key organisations that worked towards the creation of the framework for the film industry.

Films Critics and Ticketing

Ms. Shedde observed that although the big budget films are important for the industry to survive because of their scale and the employment they generate

"Festivals are desperate oxygen masks for independent cinema"

She believed that critics had become redundant and marketing had taken over. Hence, it was important to develop an audience that is willing to pay, because

"India is a graveyard of good cinema"

She saw paying for tickets as the crucial last mile for the whole economy to keep going.

IIFA and Power of Indian Cinema

Mr. Joseph provided a background of the times when the IIFA (International Indian Film Academy Awards) began. He explained how during the late 1990s and early 2000s Indians around the world had started making a name for themselves. In 1999 in a poll by BBC, Amitabh Bachchan was voted 'the greatest star of stage or screen'. Four years later in October 2003, TIME magazine hailed him as the 'Start of the millennium'. On the other hand, in the United Kingdom, the Indian culinary culture became famous, including Biryani and Chicken Tikka.

He opined that, when people of a country had done well, the world wanted to know more about their culture. Indian cinema during that period had a share of a maximum of 3% from international markets. But considering the conducive atmosphere around India and Indians, he and his team decided to take Indian cinema to the world.

The first IIFA in 2000 was held in London. He explained how everyone from the industry thought it would never happen again. But in 2001, the South African government invited India to host IIFA in Sun City. It was here that the film 'Lagaan' was showcased and it became a sensation. On the eve of showcasing 'Lagaan', Sony Pictures signed with Kinoko to release the film in South Africa. It was with Lagaan that Hindi film distribution in South Africa began.

Three years later, IIFA was again hosted in South Africa and another theatre chain New Metro signed a contract for the distribution of Indian cinema. Kinoko and New Metro fought for the rights to distribute Indian cinema. This resulted in an increase in prices and growth in the value.

Mr. Joseph went on to give another example from around the world where Indian cinema showcased its cultural power. In 2005, the movie 'Parineeta' premiered at the Pathé Koninklijk Theatre Tuschinski in Amsterdam. Although a country with a small Indian population, the craze around Indian cinema was not lessened. He added that, for the 6 pm show, the crowds had started gathering at 2 pm. Mounted police had to be assigned and trams across three districts had to be shut down. That's the power of Indian cinema.

"Cinema is really a platform to communicate with each other. It's a common language. You go to the theatre and when the lights go out who's sitting next to you - black, white, caste, community, religion, who they are doesn't matter, all of us become one. We clap together, we smile together, we celebrate together, we laugh together because there are those common emotions and bonds that happen"

He believed that IFFA's ethos of building bridges and 'one people, one world' was discovered through the power of cinema. In today's time, almost 25 to 30% of Hindi film business revenue comes from international markets and these are essentially from the markets that IIFA opened up over the years.

"I always believed that what we do in cinema gives us an opportunity and if we are responsible enough and use that opportunity to build a better world, stronger world, the more communicable world we would have done the world a great service by itself"

Learnings from Cinema for Other Cultural Streams

Mr. Joseph felt that one of the advantages of film, television, and music is that whatever is created gets transferred into a product, which can be played, replayed, and distributed. In the case of the live cultural business, for every event/program, everything is created from scratch. Therefore, the costs levied are always the same or can marginally go up. This non-monetization of the cost over some time remains the biggest challenge of the live culture business.

On the other hand, a premium price could be paid for a live cultural performance, for example, a concert. But here too there remains a challenge. There is a lack of production, presentation, and event managers who can visualise the scale.

"How do you scale up; how do you create an experience? If you can create an experience people would come for it"

MAMI's Recipe for Success

Ms. DCunha began by putting forth the idea of MAMI. MAMI's vision was changed from - being a festival that showcased new and emerging Indian films, to being a festival that showcased new and emerging South Asian cinema. This shift was the result of a realisation

region do not have the knowledge or the resources to know where to begin. MAMI provides them with a platform.

All films at the festival are free of cost. She explained that if MAMI charged tickets they would have to get the films at the festivals to go through the censorship board. Hence, the only way for the films to be screened without government support or funding was through private sponsorship. These private sponsors brought in the media and with the media, MAMI began to be perceived as a glamorous festival.

She spoke of MAMI's commitment to creating sensitivity towards excellence in the medium of cinema. At the core of MAMI, she explained was the need to create an audience that differed from the rest of the Indian audiences. She believed that for the viability of the mainstream industry, actors have done a commendable job. But MAMI caters to the creators who do not have access to such star actors.

Moreover, MAMI functioned as a year-round institution and not just for the sake of the festival. They conduct programs like the 'Word to Screen Market' where the publishing industry meets the producing industry. They also have had young critics labs where young critics are trained to understand what good film criticism is.

MAMI features films from other international film festivals, because as **Ms. DCunha** puts it,

"we understand that the film industry here which is functioning out of Mumbai treat MAMI as a crash course, where in that one week they see the best of cinema that is happening around the world, they discuss it, they feel re-energized, they go back to their project. They get a week off from their bosses because their bosses also are watching films with us. So it's something that we give back to the industry. The festival was conceived as a festival by the industry, for the industry"

Representation Business in India - Professionalizing of the Sector

Mr. Dave explained how in India the writers and directors had been long undervalued. Indian stars are paid 60-70% of the budget as compared to Hollywood where the share is 20% of the budget. In such a situation Tulsea became an advocate for these writers and directors.
directors. The story began to matter.

"While feature films are very much a director's medium, series is very much a writer's medium".

This put the writers in an advantageous position. It meant that one can now afford to be a writer. But on the other hand, because of the streaming platforms, content began to get commoditized and became difficult to negotiate as compared to earlier.

Museums and Content

Mr. Pasricha opined that for museums narrative, story, and content decide how the audience responds.

"Museums of today are monologue, they have to move from a monologue to a dialogue, from being static to being dynamic, that's where the difference is, that's where we use a lot of technology"

He added that it was the COVID-19 pandemic that enabled the museum creators to realise that they could produce the content remotely. Indian history is rich with stories, but the issue is the delivery of this content.

He spoke of the current stage of transformation within museums. Technology played a huge part in museums becoming immersive and engaging. He felt there was a need to impart skills in the museum sector in the country, with formative education in museum management and curation.

The Process of Making a Choice

Ms. Meenakshi said she looks for familiar stories that are told in an unfamiliar way when she is programming or choosing from something.

In the case of **Ms. DCunha**, she said she remained conscious of not selecting films only from Mumbai or other big cities but rather seeing who made the effort to present the story with whatever resources they had and made it stand out.

For **Mr. Dave**, it comes back to talent, a willingness to respond to feedback, and accept feedback.

Mr. Joseph believed that the lines of content, sponsorship, and money are often blurred and these are not water-tight compartments. He opined that it's all the stakeholders that together create a piece of communication.

For **Mr. Pasricha**, it's the experience that matters. The experience which is a result of each aspect of the content playing its part from design to narrative and curation to technology.

Lecture Demonstration and Conversation

MAPPING ARTS EDUCATION: PAST, PRESENT, AND FUTURE



Sadhana Rao
Co-founder, Arts Links Learning and Member,
FICCI Tourism and Culture Committee



MODERATOR
Mrs. Madhu Ruia
Founder and Chairperson, Avid Learning

Part A - Lecture Demonstration by Sadhana Rao

For the first fifteen minutes of the session, **Mrs. Rao** gave a lecture on the civilizational history of education. Her presentation comprehensively addressed this topic in two themes -

- A multi-disciplinary approach to education
- The foundational concepts of education

She began her presentation with the emphasis that the role of learning and seeking knowledge had been a human endeavour since the very beginning. Education she believed had been the reason for all human activity from great art to literature and geopolitical tensions to economic advancement and innovations.

Education & its Links

Her presentation through informative slides displayed the key pointers that aided her lecture demonstration. She made a strong case for arts education and a multidisciplinary approach to education. The three main reasons according to her for such an advocacy are:

- All subjects are deeply interconnected
- It gave the learner a comprehensive understanding
- Encouraged critical thinking

She believed that in an Indian context, all stakeholders - school, higher education, and parents are focused on STEM (Science, Technology, Engineering, and Mathematics) education. She opined that STEM education could be given new energy by transforming it into STEAM (Science, Technology, Engineering, Arts, and Mathematics), with the inclusion of 'Arts'.

She gave examples of distinct personalities from diverse fields and supported her argument for a multidisciplinary approach to education. She first gave an example of Albert Einstein. She narrated how Einstein, to come up with his theory of relativity, had done a deep study of the sciences and music. But the final formation of his theory came through deep intuition and the driving force was music.

She informed the audience that Einstein's favourite composers were J.S. Bach and W.A. Mozart. Both had a simplicity in their compositional structure. The form of beauty that Mr. Einstein saw in these composer's musical compositions was what he wanted in his theory of relativity.

She provided another example to make her case for the interconnection of STEM subjects with the arts. She spoke of Ms. Fabiola Gianotti, the director of CERN (European Organization for Nuclear Research), Switzerland. She explained how Ms. Gianotti's mother, who was a fine artist, and her father, a geologist, impacted young Fabiola. Although a Particle physicist from Milano University, Ms. Gianotti was a trained Pianist and studied philosophy before she found her way to physics.

Through these examples, she emphasised how although both these scientists had an understanding of the arts even if they made their profession in sciences.

To build an even stronger case for the role of a multidisciplinary approach to education she provided examples of other professionals who moved to arts as well. One of them was the Russian composer Pyotr Tchaikovsky. Before he entered the world of music, he was a lawyer who was in charge of making legal briefs. Later in his life, he became one of the finest classical ballet composers. His orchestral formations were extremely picturesque and consisted of dramatic harmonies. Mrs. Rao observed how Mr. Tchaikovsky had attributed his teaching in law to his success as a composer.

Foundations of Education

In her subsequent slides, she provided a brief on the two major aspects that come under the umbrella term of 'Education' - Pedagogy and Curriculum.
-Pedagogy: The method & practices of teaching
-Curriculum: A designed course of study in a subject matter

She explained that the word 'Pedagogy' originated in the Greek language. It dealt with the art of learning and the art of teaching. It was the subject as much as the way the teacher internalised it and was able to put it forth.

On the other hand, Curriculum originated in the Latin language and can be understood as a set of courses designed to teach students. Both these came under the broad umbrella of education.

She observed that the term education derived its origins from an amalgamation of a few Latin words - Educare, which meant to care/nourish, Educere, which meant to bring forth, Educo meant to lead forward, and Educatum which meant to teach the instruction of teaching. All these together comprise education.

Essence of Pedagogy & Curriculum

She went on to differentiate the two terms - pedagogy and curriculum. Pedagogy was teacher-driven while curriculum was driven by students.

She explained two approaches to pedagogy. One of them was constructivism or constructivist pedagogy, which included experienced teachers who have been in the profession for 50 to 60 years. On the other hand, there was collaborative pedagogy, which could usually be part of higher education and PhD, where the teacher works together with a student sharing each other's knowledge.

Curriculum referred to classrooms, a set of textbooks, and community or project-led education. She emphasised that neither pedagogy nor curriculum are static terms, they evolve as society progresses.

Mrs. Rao highlighted the 'Natyashastra' as an exemplary intersection of pedagogy and curriculum. This ancient text, dating back approximately 2500 years, consists of 36 chapters, with Chapter 33 offering a detailed description of 'Kutupa,' or orchestral formation. Sage Bharata, who is traditionally attributed to the 'Natyashastra,' provides specific guidelines for assembling an orchestra. Key elements include:

- A minimum of 15-20 performers
- The inclusion of 6-7 women, illustrating an early recognition of gender diversity
- The orchestra's composition must feature string, percussion, and wind instruments
- Detailed instructions on seating arrangements for male and female performers, as well as stage design

She felt that pedagogy has always been part of Indian culture and the 2500-year-old 'Natyashashtra' is proof of the same. But she observed that somewhere in history, pedagogy met with prejudices. Once this happened, men and women were not allowed to perform together on stage and women were removed from the orchestra. These differences and prejudices she believed came into shape as society moved towards conservatism.

Learning Cycle

She then moved on to the aspect of learning cycle. She explained how it starts with pedagogy, which then establishes a curriculum. The curriculum is then panned out and the curriculum feedback goes back to the pedagogy. Thus, representing a learning cycle.

She then provided an example of Bharatnatyam to explain this cycle. The dance was first performed by the 'Devadasis'. These were the women who because of their circumstances like poverty and societal convention had taken shelter in the temple and would dance for God. These women were graceful and knowledgeable. But as society progressed due to sexual exploitation and many ill conduct the Devadasi system did not work.

She further added that as society progressed, artists like Rukhmini Devi Arundale and others decided that this form of dance could not only be for the Devdasis. The entire art form then got sanitised. This gave birth to different styles of Bharatanatyam. Each had the same pedagogy but gave rise to a curriculum and an art form that went far beyond what it was conceived as.

"What do we strive for as educationists? It is the golden mean between pedagogy and curriculum"

She concluded her presentation with three examples. First was Issac Newton. One finds mention in Mr. Newton's biographies about an anecdote that Mrs. Rao presented during her lecture demonstration.

Newton was inspired by the symbiotic connection between colour and music. **Mrs. Rao** elaborated on how Newton drew a parallel between the seven notes of music and the seven colours of the rainbow. He drew inferences from the postulate of reflection, refraction, and dispersion. When its reflection stays true to its form, when it is refraction, the shape gets altered, and when it disperses, depending on the velocity & the speed it gives birth to a new form. This was pedagogy.

Another example she gave was Steve Jobs. At Reed's University, he studied calligraphy and typography. He took this knowledge and revolutionised the entire computer industry. Lastly, she gave an example of J.K. Rowling. Ms. Rowling studied Classics, French, and Latin at her university. This bilingual study gave her the ability to think of complex narratives, to think of literary techniques in other languages and the result was Harry Potter. She explained that it was the interconnectedness of the subjects that became advantageous to Mrs. Rowling.

"Education was a privilege, I think in our lifetime as educationists we have seen that today education is a right and we should give ourselves a big cheer for that"

Part B - Sadhana Rao in conversation with Mrs. Madhu Ruia

Conception of Art Links Learning

To answer the question about the conception of Art Links Learning, she began by sharing a story from her childhood. She spoke about her struggles with understanding mathematics, while feeling a natural pull towards all forms of music. She explained that,

although she couldn't grasp mathematical concepts, she effortlessly understood the various permutations and combinations in music and dance.

She credited The Society for the Promotion of Indian Classical Music And Culture Amongst Youth (SPIC MACAY) that changed her life. She met the founder of the organisation Mr. Kiran Seth when she was 16.

For her, Arts Links Learning was a result of the need she felt in the education ecosystem and her passion to engage with children.

Dance, Mathematics & the Interconnectedness of Subjects

When asked about the nature of interconnectedness of the subjects and the need for the same, **Mrs. Rao** began with setting the context. She informed the gathering how approximately 10 years ago there was a paradigm shift in India's education curriculum. Environmental sciences were brought in, there were changes in the way trigonometry was being taught. It was during this time that educational institutions approached Art Links Education.

At Art Links Education, there was an intermingling of subjects. Mathematical fractions were taught through dance, Geometry was taught through poses of Bharatnatyam and number sequencing was done through musical notes to help in addition and subtractions for children. This was how learning was made fun

"A huge impediment to learning is fear. Feeling that I'm not getting it, I'm not understanding and because I'm not understanding I'm being left behind"

Hands-On Learning

"There is an age appropriateness to the curriculum"

She believed that hands-on learning is crucial in primary education. She emphasised how no homework is given to children for the first three months of their primary education at Art Links Learning. In primary education, students are taught to recognize music,

"not all sound is music, organised sound is music"

She felt that until age 10 children do need teachers and AI should not be employed.

Technology and Children

While answering the inevitable question about technology, **Mrs. Rao** said,

"The journey between the analogue and the digital in a lot of cases is yet to happen. The digital-to-digital transformation has been fast, so it's left out a lot of people"

Being a practitioner and researcher herself, she was not too sure if she could ignore AI. AI opened a door to countless learnings in teaching, it provides a personalised homework curriculum and is an important tool.

She observed that at what age a child is given access to AI by his parents is a subjective matter.

However, she emphasised that when children are taught online empirical learning gets hampered and attention span wavered. She gave an example of how different online platforms have a lot of people signing up for a course but the number of people who complete the course is not even half of the registration number.

Clubbing Conservatories - Western and Indian Music

On the question of clubbing Western and Indian Music, she explained how the human ear is the only organ that does not have a gender. At an early stage, it's difficult to know about the inclination of a child towards different kinds of music. Therefore, two conservatories of knowledge to understand sound are clubbed together.

She believed that India's greatest contribution to music is its RaGa Theory.

"Maybe we are the only country in the world with twin traditions of classical music - Hindustani and Carnatic music"

Teaching Teachers How to Teach

One of the major roles of Art Links Learning is training teachers. Hence while responding to the question about this aspect she opined that the majority of the population who joined different art or music educational institutions, do so to become a performer and not a teacher.

She elaborated on the point making a major observation that teachers usually apply to teaching jobs in their mid or late 30s and they are not necessarily trained to be teachers. These teachers she further added were the ones who themselves wanted to be performers in a particular art of music field. She believed that there was some bitterness amongst these individuals who themselves could not become artists. This is the reason Art Links Learning teaches the teachers in child psychology, how to note curriculum, and other basic aspects of being a teacher. Hence, teacher training became the biggest resource for Art Links Learning.

AUDIENCE REFELECTIONS

Participants played a crucial role in the symposium's success. Their thoughtful questions following each panel discussion and engaging conversations during breaks added significant depth to the event. The diverse backgrounds of attendees—ranging from art practitioners and academicians to culture managers and young entrepreneurs—brought a rich tapestry of perspectives to the forefront.

Several inquiries sparked discussions on the importance of promoting local art and tourism, as well as projecting India's soft power globally. The audience recognized the growing significance of the Indian diaspora in promoting the country's culture abroad. Speakers emphasised that knowledge of India's tangible cultural heritage often resides within communities living in proximity to these sites, highlighting the importance of community-driven efforts in preserving both tangible and intangible cultural heritage.

The intersection of AI and the arts piqued considerable interest. Discussions revolved around the ethical use of AI, potential "no-go" areas, and its future impact on artistic expression. Attendees were eager to learn how they could leverage AI to their advantage. From a legal standpoint, numerous questions reflected concerns about copyright, ownership, and the need for a robust legal framework.

Some audience members expressed apprehension regarding the economic and environmental impact of cultural festivals, calling for comprehensive impact reports. Academic attendees inquired about the role of research in strengthening the creative cultural economy. The evolving role of museums, particularly the shift towards more immersive experiences, prompted questions about the integration of AI and innovative content in traditionally knowledge-focused spaces.

The intersection of education and the arts emerged as another engaging topic. Discussions touched on music as a healing medium, especially for vulnerable children. An intriguing fact about the human ear being the only gender-agnostic organ in the body sparked spontaneous reactions and new learning for many attendees.

Throughout the symposium, the need for a comprehensive policy framework in the creative cultural economy remained a recurring theme in audience questions and reactions. The insightful inquiries and comments from participants undoubtedly enriched the discussions, contributing to a more nuanced and comprehensive exploration of the topics at hand.

CONCLUSIONS

CITIZEN'S ROLE

Preserving India's Cultural Heritage:

- Encourage collective citizen efforts in preserving both nationally protected and UNESCO World Heritage sites.
- Promote a holistic approach to cleanliness, including areas surrounding monuments.
- Foster a bottom-up, sustainable perspective for cultural heritage maintenance.

Cultural Festivals:

- Empower locals to create and manage cultural spaces in urban areas like Mumbai.
- Ensure governmental support for approving cultural festival spaces.
- Promote diverse, inclusive participation in cultural events.

AI and Moral Conduct:

- Initiate community-driven discussions on ethical AI use in creative industries.
- Encourage community role in holding platforms accountable for copyright infringement.
- Create spaces for dialogue on AI ethics and document digital content as historical archives.

PROFESSIONALISM IN ARTS

Arts Managers:

- Encourage business professionals to pursue arts management careers.
- Advocate for the creative cultural sector, bringing structure to unorganised aspects.
- Promote scholarships in business schools for arts management education.

Training Teachers in Arts:

- Develop dedicated curricula for arts education, emphasising pedagogy.
- Ensure proper training for nurturing future art practitioners, especially in music and dance.

Representing Writers And Directors:

- Address the need for representation in the Hindi Film Industry (Bollywood).
- Facilitate fair compensation for writers and directors in OTT platforms.
- Balance content commodification with fair economic remuneration.

Content Creation in Museums:

- Employ art managers for effective presentation of historical and contemporary content.
- Integrate technological advancements in museum exhibits post-COVID-19.
- Develop courses to combine academic understanding with a love for arts and culture.

FOCUS ON INDIA AND SOUTH ASIA

A South Asian Cultural Festival:

- Develop a regional approach to promoting culture and art.
- Encourage local art forms and nurture audiences for South Asian art.
- Move away from Western-centric perspectives on South Asian art.

Cinema in Focus:

- Promote Indian and South Asian films through festivals.
- Provide free screenings to showcase emerging South Asian cinema.
- Nurture audiences appreciative of diverse South Asian voices in cinema.

Understanding AI Landscape in India:

- Highlight Indian artists' voices in AI, adapting technology to local contexts.
- Bring India-specific narratives to AI in arts, potentially influencing regional approaches.
- Develop critical perspectives on legal and policy infrastructure for AI in South Asia.

Survival of Folk Art and Artists:

- Provide platforms and sustainable economic models for folk artists.
- Support intangible art forms to encourage next-generation practitioners.
- Leverage traditional folk art for tourism and economic growth.

VALUE FOR ART

Paying for Art:

- Promote attitudinal change towards purchasing tickets for cultural performances.
- Discourage the practice of artists paying to showcase their work.
- Equate art and culture with other fields requiring monetary compensation.

Appreciating Art:

- Reposition art as a viable full-time career.
- Educate the public on the qualitative value of art in life.

Supporting Small-Scale Art Practitioners:

- Encourage valuing art over brand names.
- Promote fair pricing for local and small-scale artists.

INDIA'S CULTURAL IMAGE

Power of Cinema:

- Leverage cinema to project India's culture globally.
- Promote Indian films through international award functions and events.

Leading Conversation Around AI in Arts:

- Position India as a pioneer in shaping narratives for AI use in arts.
- Utilise India's diverse cultural landscape to provide non-Western perspectives on AI and arts.

Role of International Collaboration:

- Facilitate cultural exchange through art festivals and international collaborations.
- Empower local cultural festivals to partner with international institutions.
- Build global collaborations for Indian artists and festivals.

ARTS EDUCATION

Preservation:

- Integrate technological advancements with research-based conservation approaches.
- Create a dialogue between locals and preservation agencies.
- Adopt comprehensive preservation strategies considering current needs and climate change.

AI Courses at Law Schools:

- Incorporate AI knowledge in legal education for future lawyers and judges.
- Prepare legal professionals to address AI-related challenges in judgments and lawmaking.

Immersive Museums:

- Develop courses combining technology and arts management for creating immersive museum experiences.
- Modernise museums to remain relevant in the 21st century.

Adopting a Multidisciplinary Approach:

- Promote interdisciplinary education, integrating arts with STEM subjects.

Being a Critic:

- Develop courses in film criticism to nurture objective evaluation skills.
- Cultivate appreciation for global cinema through critical analysis.

FUTURE OF CREATIVITY

Upskilling:

- Emphasise continuous skill development for artists in light of AI and technological advancements.
- Equip artists to detect and defend against technological misconduct.

Legal Frameworks:

- Develop comprehensive laws for AI in arts, incorporating input from artists and legal experts.
- Proactively identify and address legal loopholes and exceptions.

Duality of AI:

- Recognize AI's dual role in art creation: as a tool for innovation and a potential threat to originality.
- Address the gap between easy access to information and genuine knowledge in AI use.

SCHEDULE OF THE DAY

TIME	SESSION
10:00 AM - 10:30 AM	Registration
10:30 AM - 10:40 AM	National Anthem and Opening Performance by 'Apun Ka Club'
10:45 AM - 11:45 AM	Keynote Session
11:50 AM - 01:05 PM	Creative Spectrum: Festivals As Catalysts For Cultural Economies
01:05 PM - 02:00 PM	Lunch
02:00 PM - 02:10 PM	Lavani Performance by Flamenco and Kathak & Lavani Exponent, Aditi Bhagwat
02:15 PM - 03:30 PM	Artificial Intelligence And Arts : Harnessing The Intersection of Creativity And Innovation
03:35 PM - 04:50 PM	Mumbai, Media, and Movies: Catalysing Growth In India's Creative Ecosystem
04:50 PM - 05:00 PM	Tea Break
05:00 PM - 05:45 PM	Mapping Arts Education: Past, Present, And Future
05:45 PM - 06:00 PM	Vote Of Thanks

CULTURAL CONTINUUM

MAPPING INDIA'S CULTURE & CREATIVE SECTORS

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