Country Profile: INDIA

Authors
Ashish RAJADHYAKSHA
P.Radhika
Raghavendra TENKAYALA

www.worldcp.org/world-cp-asia.php
COUNTRY PROFILE: INDIA

Published by:
International Federation of Arts Council and Culture Agencies (IFACCA)

About the WorldCP-International Database of Cultural Policies
WorldCP (worldcp.org) is a central web-based and continuously updated database of country-specific profiles of cultural policies modelled on the Council of Europe/ERICArts Compendium – Cultural Policies and Trends in Europe (culturalpolicies.net).

WorldCP-Asia is a central component of the international WorldCP project and documents the arts and cultural policies of Asian countries (worldcp.org/world-cp-asia.php). The cultural policy profiles for India, South Korea and Viet Nam were published in 2013. The profiles of Cambodia, Mongolia, the Philippines and Singapore are currently in preparation.

WorldCP-Asia is co-ordinated by a partnership between IFACCA and the Asia-Europe Foundation (ASEF) (asef.org). ASEF serves as the Regional Secretariat of WorldCP-Asia. For more information on WorldCP-Asia, contact Ms. Anupama SEKHAR, Director, Culture Department at anupama.sekhar@asef.org

About the India profile:
Authors: Ms. P. Radhika, Mr. Ashish RAJADHYAKSHA, & Mr. Raghavendra TENKAYALA
Regional Editor: Mr. Anmol VELLANI
Published in: 2013 (1st edition)
This profile is available online at: www.worldcp.org/india.php

This profile is based on official and non-official sources addressing current cultural policy issues. The opinions expressed in this profile are those of the authors and are not official statements of the government or of the WorldCP-Asia partners.

If the entire profile or relevant parts of it are reproduced in print or in electronic form including in a translated version, for whatever purpose, a specific request has to be addressed to the Asia-Europe Foundation (ASEF) who may authorise the reproduction in consultation with International Federation of Arts Councils and Culture Agencies (IFACCA). Such reproduction must be accompanied by the standard reference below, as well as by the name of the author/s of the profile.


All rights reserved © IFACCA, August 2013

ASEF’s contribution is with the financial support of the European Union
Country Profile: INDIA
5.3.3 Cultural heritage ................................................................. 113
5.3.4 Literature and libraries......................................................... 118
5.3.5 Architecture and spatial planning........................................... 118
5.3.6 Film, video and photography................................................ 119
5.3.7 Mass media...................................................................... 120
5.3.8 Other areas of relevant legislation ....................................... 122

6 Financing of culture .................................................................. 123
6.1 Short overview ................................................................. 123
6.2 Public cultural expenditure ................................................... 124
6.2.1 Aggregated indicators........................................................ 124
6.2.2 Public cultural expenditure broken down by level of government 126
6.2.3 Sector breakdown............................................................... 127
6.3 Trends and indicators for private cultural financing ................. 133

7 Public institutions in cultural infrastructure .............................. 137
7.1 Cultural infrastructure: tendencies & strategies .................. 137
7.2 Basic data about selected public institutions in the cultural sector 139
7.3 Status and partnerships of public cultural institutions ............. 140

8 Promoting creativity and participation ...................................... 143
8.1 Support to artists and other creative workers ......................... 143
8.1.1 Overview of strategies, programmes and direct or indirect forms of support 143
8.1.2 Special artists funds........................................................... 143
8.1.3 Grants, awards, scholarships ........................................... 144
8.1.4 Support to professional artists associations or unions .......... 145
8.2 Cultural consumption and participation ................................ 146
8.2.1 Trends and figures............................................................. 146
8.2.2 Policies and programmes ............................................... 150
8.3 Arts and cultural education ................................................. 151
8.3.1 Institutional overview....................................................... 153
8.3.2 Arts in schools................................................................. 156
8.3.3 Intercultural education..................................................... 160
8.3.4 Higher arts education and professional training ................ 161
8.3.5 Basic out-of-school arts and cultural education ................. 163
8.4 Amateur arts, cultural associations and civil initiatives .......... 164
8.4.1 Amateur arts and folk culture ......................................... 164
8.4.2 Cultural houses and community cultural clubs .................. 165

9 Sources and links .................................................................. 168
9.1 Key documents on cultural policy ........................................ 168
9.2 Key organisations and portals ............................................. 171
1. **Historical perspective: cultural policies and Instruments**

The year 1950 fits perfectly into India’s history, since that was the year India declared itself as a sovereign republic. The Planning Commission was set up on 15 March 1950. In the early years after Independence, this institution was crucial, as culture was seen as integral to the Planning process as a whole. As the Planning Commission documents from this period show, culture is not a marginal space as ‘arts & culture’ portfolios usually assume: it is intrinsic to the concept of planned national development.

Through the 1950s and into the early 1960s, under the first three Plan periods, the Government of India founded a number of institutions that determined its cultural policy and also thereby determined, for several other agencies, the dominant paradigms for the ‘arts & culture’ field as a whole. Among the major ones are the Indian Council of Cultural Relations (1950), the Sangeet Natak Akademi (1953), the National Museum, the Sahitya Akademi, the National Gallery of Modern Art and the Lalit Kala Akademi (all set up in 1954, following a Parliamentary Resolution initiated by India’s first Prime Minister, Jawaharlal Nehru and first Education Minister, Maulana Azad), the Film Institute of India (1959), the National School of Drama (1959) and the National Institute of Design (1961).

While all these institutions do recognise, engage in and otherwise support contemporary art practices, both classical (including music and dance) and explicitly modernist (most prominently contemporary literature, theatre, visual art and film), it is worth recognising that there is virtually no definitive space for autonomous contemporary art practice as such in any of the founding documents of national cultural policy in the period of the 1950s-60s. Instead, the role of these cultural institutions fits mainly within a very different concept of cultural nationalism. The Arts would need, if at all they wanted national visibility, to make sense only if they made a real or imagined contribution to national culture.

**Pre-Independence legacies: defining the arts**

From the early years of the 20th century, a broadly modernist agenda for the arts suitable to Indian nationalism had led to the founding of some influential art institutions. The most visible was the multi-arts institution Shantiniketan, founded by the Bengali polymath, Rabindranath Tagore (Kala Bhavan, founded 1919, and Vishwabharati University, founded 1921). Institutions in dance included the Kerala Kalamandalam (founded by Vallathol Narayana Menon, 1930) and the Kalakshetra (founded by Rukmini Devi Arundale, 1935), and later the Uday Shankar India
Cultural Centre (1938), while influential institutions in music were the Gandharva Mahavidyalaya (founded by Vishnu Digambar Paluskar, 1901), the Bhatkhande Vidyapeeth (1926: formerly the Marris College of Music) and several other music schools. All of these were to become a prominent presence within the post-Independence effort to determine whatever can be construed as a national liberal arts policy. Likewise, in the years immediately preceding Independence and shortly thereafter, in response to liberal nationalism, a Left nationalist-modernism associated with the Indian People’s Theatre Association, the Progressive Writers Association and the Progressive Artists’ Group also constituted an influential presence in the field of which the newly emergent State had to take cognizance. Perhaps the most influential impact on State policy came (in some informal ways, it must be said) through the patronage of Jawaharlal Nehru himself, whose own commitments to viewing Indian nationalism within a global modernist frame did impact national policy. Nehru, it is well known, donated his personal collections of Amrita Sher-Gil’s paintings to inaugurate the National Gallery of Modern Art in 1946, and who later invited Roberto Rossellini and Louis Malle to make films on India and Le Corbusier to design the city of Chandigarh, and who actively supported Satyajit Ray’s early film work.

Notwithstanding Nehru’s own commitments to modernism, he too clearly also associated himself with the ‘uniqueness of India’s cultural heritage’ argument in what should be seen as the landmark policy document for the national vision, his book ‘A Discovery of India’ (1946). There he argues that the ‘evolved and cultured nation’ that India had been before colonialism now constituted a resource that could be directly accessed by ‘planned development under a free national government’ (‘India’s Dynamic Capacity’, see Nehru, ‘The Discovery of India’, 1946/1960, pg 512- 515. See also former Indian President S. Radhakrishnan’s monograph, Our Heritage, 1973).

Nehruvianism by this time therefore contributes to a long, and by the time of Independence, well-formed concept of culture dominated by what we can perhaps define as its pervasiveness, its role in determining everyday life in India. This definition draws from a complex history of cultural nationalism, a key figure of which was Bankimchandra Chattopadhyay’s concept of anushilan to define culture. Partha Chatterjee defines this nationalist common denominator as premised on the domain of sovereignty that could be demonstrated through the display of ‘marks of ‘essential’ cultural difference’, including a difference based on language, custom, tradition,

So pervasive is the representation of culture as national legacy, as both sanskriti (being cultured) and as parampara (tradition), that no corresponding practice or corresponding policy statement involving the Arts could exist without in some form incorporating (or at least adequately accounting for) prevailing definitions of sanskriti. This imbalance has been incarnated into the very substance of all prevalent arts & culture policy ever since this period and well into the present.

The nationalist location of culture has been further centred both historically and economically on the condition of the artisan, and thus on the crafts (in particular the handicrafts) industry. As historian Bipan Chandra shows (‘Reinterpretation of Nineteenth Century Indian Economic History’, 1979), the ruin of artisans through the 19th century, and in particular the ruin of the textile weaver in competition to imported yarn, and, more generally, the decline of handicrafts and the spinning industry leading to the penury of the peasant and the artisan, is one of the more elaborately discussed issues of colonial Indian economic history. Early documents outlining post-Independence economic policy were assembled in the light of colonial and pre-colonial expropriation, and in this light defined a distinct cultural policy that many claim is unprecedented in world history. Though the arts/culture distinction is not in itself unique, what is perhaps unique is an elaborate cultural policy centrally tied to India’s ‘development’ vision. If the arts were constituted by the fine arts, included contemporary and classical forms, culture was identified in a range of practices—from handicraft and textile (khadi² and handloom) to folk and tribal cultures. Arts were primarily housed in the Akademies, with links to the Education Department, where the dissemination of the classical was seen as important to shaping and civilising the new Indian citizen. Culture, on the other hand, came under the purview of a range of ministries and departments: Textile, Khadi and Village Industries, and Education in these areas came to be understood within the frame of technical or vocational education.

In brief, national cultural policy in the period right after Independence adhered to the following five definitional criteria:

- First, that India’s cultural policy presumes that India’s cultural resources, represented by the artisan-producer and crafts-producer, are a repository of national resources, and as such are central to the very enterprise of nationalism, informing all of its programmes.

² Hand-spun and hand-woven cloth
Second, that they contribute a crucial component to India’s nationalist project of identifying and protecting its national heritage.

Third, while the protection and sustenance of the artisan has a cultural justification as representative of national heritage, it is nevertheless its economic component that gives it such visibility, informing the most ambitious and difficult aspect of national development: the agenda of agrarian reform (see section below, ‘The Critique of Developmentalism’).

Fourth, that the administrative elements of culture that arise from such imperatives therefore most directly impact the field of education (as against the Arts, see section below, ‘Culture as Educational Resource’), so that the Department of Culture, from the inception of Independence, is located in the Ministry of Education (until 1985, when it was shifted into the newly formed Ministry of Human Resource Development).

And five, perhaps most daringly, the founding documents would claim that the nationalist programme presents no contradiction – indeed, a synergy – between the support and development of artisanal practices on the one hand and the stated nationalist goals of industrialism and the emphasis on science and technology on the other (see ‘The Role of Culture in Planning’ in Section 2).

Brief timeline of Institutions

1784: The Asiatic Society is founded by Sir William Jones to ‘inquire into…the Antiquities, Arts, Sciences and Literatures of Greater India’. It moves to its present location in Kolkata in 1849.

1814: The Indian Museum is formed out of the Asiatic Society in Calcutta. In 1878 it is transferred to its present building initially with two galleries, but at present covers over sixty galleries of Art, Archaeology, Anthropology, Geology, Zoology and Botany sections.

1861: The Archaeological Survey of India (ASI) is founded with Alexander Cunningham as the first Surveyor. In 1870, ASI becomes a central department, the first institution of the Department of Culture to come into being. In 1958, the Ancient Monuments and Archaeological Sites and Remains Act comes into being. Under this Act, the ASI at present controls 3598 centrally protected monuments as being of ‘national importance’, 16 world heritage sites and 33 site museums. (Subsequently, the Antiquity and Art Treasure Act is passed in 1972.) The ASI’s main work centres on excavations, preservation and conservation, research into epigraphy and numismatics, training and publication.
1891: The Imperial Record Department is set up in Calcutta, the origin of the National Archives of India (NAI). The NAI is the repository of non-current records of the Government of India, holding them in trust for the use of administrators and scholars. The NAI exists as an attached office under the Ministry of Culture.

1901: Lord Curzon proposes a monument to Queen Victoria, and the Victoria Memorial is announced in Calcutta. Possessing a large repository of Calcutta’s visual history, it has perhaps one of India’s most substantial archives of painting, sculpture, manuscripts and other documentation of colonial India.

1945: The Anthropology section of the Zoological Survey of India becomes the Anthropological Survey of India, part of the Indian Museum, Kolkata.

1946: Blueprint for establishing the National Museum in Delhi is prepared by the Gwyer Committee set up by the Government of India. In 1949 a wing of the Rashtrapati Bhavan (Presidential House) is used to host an exhibition of Indian Art consisting of selected artefacts from various museums of India, sponsored by the Royal Academy (London) with the co-operation of the Government of India and Great Britain, and originally displayed at the Burlington House, London. This becomes the inaugural exhibition of the National Museum, New Delhi (launched 1949, moved to its present premises in 1960).

[This is the leading museum controlled directly by the Department of Culture. Apart from other museums and galleries run by Central Government agencies listed elsewhere, including the National Gallery of Modern Art, the Nehru Library and Museum, Teen Murti, the main museums cover the fields of art, archaeology, science and technology, handicrafts and textile design and natural history. Among the best known ones: the Archaeological Museum, Nalanda; the National Council of Science Museums, Calcutta; National Gandhi Museum, Rajghat, New Delhi; the National Handicrafts and Handloom Museum, Pragati Maidan, New Delhi; the National Museum of Natural History, FICCI Museum Building, New Delhi; the Nehru Children’s Museum, Calcutta; the Salar Jung Museum, Hyderabad; the Nehru Science Centre, Pondicherry; the Patna Museum, Patna; the Pondicherry Museum, Pondicherry; the Prince of Wales Museum of Western India, Mumbai (later renamed the Chhatrapati Shivaji Maharaj Vastu Sangrahalya); the Rabindra Bharati Museum, Calcutta; the Raja Dinkar Kelkar Museum, Pune and the Tipu Sultan Museum, Srirangapatnam.]
1951: Indian Council for Cultural Relations (ICCR) is established, to ‘project Indian culture abroad and to bring to India the rich manifestations of international culture’. India’s major institution for cultural diplomacy, the ICCR organises international cultural exchanges, offers scholarships, organises camps and cultural tours and placements, and supports the cultural centres associated with Indian diplomatic missions (Embassies and Consulates) abroad. The ICCR was the key organiser of the India Festivals organised in the 1980s in London, Paris, Moscow, etc. Funding source: Ministry of External Affairs. Present annual budget: Rs 40 crore approx. (Source: Standing Committee on External Affairs, 2002. Thirteenth Lok Sabha: Ninth report, Ministry of External Affairs. Demands for Grants (2002-2003). Lok Sabha Secretariat, New Delhi)

1953: The Sangeet Natak Akademi (SNA) is established (originally the National Academy of Music, Dance and Drama). The Kathak Kendra and the Jawaharlal Nehru Manipur Dance Academy are constituent units of the SNA. Its brief covers India’s performing arts in general, both contemporary and traditional. In addition to disbursing grants to institutions and individuals, the SNA organises festivals and workshops (including the National Theatre Festivals), events emphasising the preservation and promotion of traditional performing arts, organising inter-state and international cultural exchanges, and publications.

1953: The Lalit Kala Akademi (LKA) is established (originally the National Academy of Plastic Arts) to co-ordinate activities in the visual arts (painting, sculpture, architecture and the applied arts). The only art academy completely devoted to contemporary art, it organises art events, offers scholarships, co-ordinates some of international participation by Indian artists internationally as well as organising international exhibitions in India. In its functioning, the LKA has perhaps been the most problematic, featuring in numerous controversies including sustained criticism of its Triennale exhibitions, corruption in the management of the LKA which prompted the Government to appoint an external Administrator to take over the Akademi in January 1997.

1954: The National Gallery of Modern Art (NGMA) is started at Jaipur House, New Delhi. It holds one of India’s leading collections of contemporary art from the late 19th century.

1954: The Sahitya Akademi is started (originally the National Academy of Letters), covering 22 Indian languages. It has published over 3,000 books including translations, monographs on eminent figures from the history of Indian literature, anthologies and the mammoth five-volume Encyclopaedia of Indian Literature, dictionaries etc., in addition to conducting numerous
workshops, encounters with writers and other events. The Akademi recently made the extraordinary claim that its current publication record is approximately one book every 30 hours (‘General Information’ brochure, Sahitya Akademi).

1959: The National School of Drama (NSD) is launched under its initial name of the Asian Theatre Institute, fully funded by the Sangeet Natak Akademi. In 1975, the NSD becomes an autonomous institute fully financed by the Department of Culture. The NSD, based in New Delhi, offers a three-year Diploma in theatre and allied arts and runs a repertory company.

1966: The Nehru Memorial Museum and Library is founded to maintain the museum of ‘Nehru personalia, memorabilia, mementoes’ and to conduct a social sciences programme which includes perhaps India’s leading social sciences library. It is based in New Delhi.

1972: The Raja Rammohun Roy Library Foundation is founded as an autonomous organisation established and fully financed by the Department of Culture, Ministry of Tourism & Culture, as the nodal agency of the Government of India to support public library services and system and promote public library movement in the country.

1979: The Centre for Cultural Resources and Training (CCRT) is set up in May to ‘working in the field of linking education with culture’, with three centres (New Delhi, Udaipur, Hyderabad). Its origins lie in a University of Delhi project launched in 1970, entitled ‘Propagation of Culture among college and school students’ conducted by its Research and Production Cell.
2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

Independent India has had by no means a coherent or unitary cultural policy. Instead, the policy has covered a range of complex, and often mutually contradictory, definitions. Additionally, given the need to be always alert to the political consequences of cultural policy, India has also had to create a viable and functioning administrative mechanism through practical institutional segregation of responsibilities. These do not necessarily add up to a coherent ‘arm’s length’ policy, or even necessarily to a ‘federal’ policy, but can sometimes resemble aspects of both.

To a very great extent, the question ‘culture’ represents on the one side a colonial legacy (as in ‘traditional culture’), but on the other hand, also represents a kind of forward-looking approach determining say science and technology, communications, etc. and the claim has often been made for how the genius of Indian civilisation will allow India to draw from the former a strategy for the latter.

As already noted in Section 1, India’s Nehruvian phase (which for the purpose of this profile can be stated as from Independence until the declaration of the Emergency in 1975) witnessed major state support for culture, and also saw active state intervention in cultural policy making. ‘Culture’ therefore, in the imagination of the Planning Commissions, administratively fell under the departments covering: Education, Economy, Human Resource, Communications and Science & Technology, and in disciplinary terms included at least the following: History, Anthropology, Political Science, Design, Literature, Economics and Science. This period saw a cluster of 49 cultural institutions (listed in Section 9) in fields such as Archaeology, Anthropology and Ethnography, and included Archives, Libraries, Museums and Akademies, set up for the conservation and promotion of the country’s cultural heritage. The state during this time was perceived as a legitimate body that could and should intervene in culture.

In this time, as many Government documents show, a distinction is increasingly made between the administration of culture as it exists in Education, and culture as it is defined by the Department of Culture. The Fifth Five Year Plan’s Task Force on Culture (‘Culture in the Fifth Plan’, Appendix 2, Central Advisory Board of Education [CABE] Standing Committee Proceedings, 1973, pg 83-87) proposes that while education should relate to ‘the different levels of education and the different types of education, both formal and informal’, culture as present in the Department of Culture should relate ‘only to schemes of archaeology, archives, libraries,
expertise, museums and art galleries, Akademis, cultural institutions and the Anthropological Survey of India. The Report therefore makes a crucial distinction, with lasting impact, between two quite distinct locations of cultural operation. One, drawn from the predominantly colonial disciplines of Indology, Anthropology, Art History and Archaeology, which largely did not address the present, formed the dominant responsibility of the Department of Culture. The second, dealing with the more nationalist disciplines of Economics, History and the Social Sciences, was located within the Department of Education, and included the various Councils, of Historical (ICHR), Philosophical (ICPR) and Social Science Research (ICSSR), along with the many research centres supported by these Councils.

A third, crucial sector involved the various ministries handling the economy of artisanal produce and the most visible sector of that produce, viz. handicrafts. These included the Ministry of Textiles, which runs the Export Promotion Council for Handicrafts (EPCH), the Handicrafts and Handlooms Export Corporation (HHEC), the National Institute of Fashion Technology (NIFT) and the National Handicrafts and Handlooms Museum; and the Ministry of Small Scale Industries & Agro and Rural Industries, which runs the Khadi and Village Industries Commission, or the many sectors that address the field of craft as Technical Education (All India Council for Technical Education).

Fourth, there was the crucial location for culture linked to ideologies of development: to the presumed link that might be made between traditional craft and advanced technology. Such links have been made in the field of Communication studies, originating with India’s first investments in radio communication, followed by satellite communications, television and several other technologies, under the Ministry of Information & Broadcasting as well as the Ministry of Science & Technology, and in the field of Design.

### 2.2 National definition of culture

Section 5 presents a more detailed outline of the legal and constitutional framework within which India deals with cultural rights. Part of the problem has been the expanded definition of culture that India has had to handle. This problem has existed from the early debates on the Indian independent state, as we see in the amount of time the famous Constituent Assembly Debates give to how an all-inclusive culture could make it a legally judiciable area. As one of the speakers

---

4 The distinction between these two largely independent sectors of cultural administration might perhaps be easily demonstrated by the way that the recent controversy around ideologically slanted school textbooks, or the more recent ‘cartoon’ controversy, was restricted almost entirely to the institutions supported by the Ministry of Education, and appeared to be of no concern to institutions supported by the Ministry of Culture.
at the Constituent Assembly debates of 1948 said, ‘Speaking of culture, I think it is not a single item, either of area, language or script. It is a vast ocean, including all the entirety of the heritage of the past of any community in the material as well as spiritual domain. Whether we think of arts, the learning, the sciences, the religion, or philosophy, culture includes them all, and much else besides.’ (Prof. T. K. Shah: Constituent Assembly Debates – 8 December 1948). And another, speaking of an early draft of Article 29(2) of the present Constitution, made the proposal (one accepted by the drafting committee), said that the word ‘community’ should be removed as it has no independent meaning: ‘Community is sought to be removed from this provision because community has no meaning. If it is a fact that the existence of a community is determined by some common characteristics and all communities are covered by the words religion or language, then community as such has no basis. (It) is meaningless’ (Pandit Thakur Das Bhargava: Constituent Assembly Debates).

Constitutionally, there has been a tacit understanding that when bringing culture into the sphere of legal justiciability, it should be limited only to two key aspects: one, language, and two, religion. Supreme Court Judge Hidayatullah famously says: ‘Differences on grounds of language or religion are understandable but it is difficult to define the word culture. A valuable study cited 164 definitions of culture taken from writings of anthropologists, sociologists, psychologists and philosophers. A number of the definitions stress the idea that culture is a collective name for the material, social religious and artistic achievements of human groups, including traditions, customs and behaviour patterns, all of which are unified by common belief and values. Values provide the essential part of a culture and give it its distinctive quality and tone. Since culture means so many things and there is so much cultural variety in India, it is difficult to determine culturally who is in minority and who is in majority. ‘Language and religion or a combination of both, therefore appear to provide a more stable basis for determination of the question.’ - Justice Hidayatullah (Constitutional Law of India, 1984, pg 560-61)

In recent years, India has seen a vastly expanded civil society, comprising numerous NGO groups, community-based organisations (CBO) initiatives, and even new political parties, advocacy bodies and other groups working with cultural rights. Although historically these groups have tended to be either on the religious Right, or have argued along linguistic or other neo-traditionalist lines for artisanal or crafts practices, in recent years a more directly neoliberal ideology is evidenced, focussed on bringing tradition, livelihoods and development together into a single unified cultural developmentalism.
2.3 Cultural policy objectives

As mentioned in earlier sections of this profile, culture was seen in the early years after Independence to be intrinsic to the idea of national development. This period that we will broadly define as the era of Nehruvianism existed until the mid-1970s, when the Indian Emergency fundamentally transformed the Nehruvian state. And then we will speak of a third phase, more or less existing until the present, and defined as the period of globalisation and neo-liberalism. The three periods shall be defined here as:

(1) The period of ‘Development’;
(2) The period of ‘Autonomy’ when State interference in cultural matters was sought to be curtailed, censorship became a key issue, and cultural rights took centre stage; and
(3) The period of ‘Globalisation’: where the creative economy and the protection of intellectual property has become the central feature.

Part (1) is elaborated here. Part (2) significantly overlaps with section 4.1, and Part 3 with Section 4.2.3.

The period of development

The period that has been broadly described as ‘Nehruvian’, coincides with the introduction of culture as central to development. As already described (in Section 1), this period saw Planning documents address Cultural Policy through mainly three priorities:

- the management and upgradation of cultural production, and the need to create relevant institutions that can do this efficiently;
- the protection of cultural practitioners, usually equated with economically disadvantaged groups;
- the marketing of cultural resources.

Planning policy and national culture as economic resource: The synergy between traditional culture, modern science and industrial development

The First Five-year plan made a general claim for recognising the possible culturally determined basis for the planning mechanism itself:

‘The rapid advances in science and technology over the last few decades have opened out new possibilities in the direction of abolition of want and the restoration of man to a new sense of dignity, but they also carry potentialities of harm and danger. Our knowledge of the socio-economic changes which utilisation of these techniques calls for is neither complete nor certain. In the nature of the case, the problem does not admit of a generalised solution. Conditions vary
as between countries, and each country has to evolve a solution in the light not only of contemporary conditions but also of its traditions and culture. In planning for a transformation along the right lines, there are many pitfalls to be avoided, and it is of the utmost importance to strike the appropriate balance between various considerations so as to secure the optimum pattern and rate of progress. Parallels from past history or from contemporary conditions in other countries are useful up to a point, but they cannot provide a complete answer. A nation, like an individual, has to work out its inner potentialities... All that can be said is that there is need, on the one hand, for clarity in regard to basic values and, on the other, for readiness to adapt practical solutions to the concrete problems arising in the process of transition to a different economic and social order.’ (‘Planning: Economic and Social Aspects’, Sec 6, Chapter 1, First Five Year Plan, 1952)

By the Third Plan, this generality had been replaced by a more specific claim for the idea of cultural values as a resource for planning:

‘Each major culture and civilisation has certain distinctive features, rooted in the past, which bear the impress of that culture, India, with thousands of years of history, bears even now the powerful impress of her own distinctive features. They are today covered up by widespread and appalling poverty, the result of a traditional society and a static economy in the past, petrified to some extent by colonial rule. But these essential features, though apparently associated with the traditional structure of society are in no sense an integral part of it. They are in fact a set of moral and ethical values which have governed Indian life for ages past, even though people may not have lived upto them. These values are a part of India's thinking, even as, more and more, that thinking is directed to the impact of the scientific and technological civilisation of the modern world. To some extent, the problem of India is how to bring about a synthesis between these two. Probably, no other country in the modern world would have produced a Gandhi; even Tagore, who was typically modern in his approach to life's problems, was, at the same time, steeped in India's old culture and thinking. His message is thus one of synthesis between these two’. (‘Objectives of Planned Development’, Chapter 1, Third Five Year Plan, 1961)

We reproduce below a series of excerpts relevant to each of these categories:

**Management and upgradation of cultural production:**

i. **Village industries**

One of the first results of an intensive programme for the development of village industries will be to bring to light the problems on which research is most needed. Some of these problems are
already known. For instance, in the direction of improved tools, the need has been felt for suitable hand-ginning machines, delinting and decorticating machines for cotton seed, better hand-carding machines, improved spinning machines, a small carbonising machine for removing vegetable matter from indigenous wool etc. Similarly, for paddy husking, improved implements are needed for reducing the proportion of broken rice and for separating unhusked paddy. Some work has already been done on improved types of oil presses. Another field in which, for want of research and adaptation the artisan is being steadily reduced is that of village pottery. In addition to tools and implements which are operated by hand or foot, there is need for evolving machines worked by power which may be suitable for small-scale operations. The prospect of rural electrification in several parts of the country during the next few years emphasises the importance of investigations of this kind. (‘Village Industries’, Sec 15, Chapter 24, First Five Year Plan)

The Central Government is, shortly, constituting a Khadi and Village Industries Development Board for executing programmes of khadi and village industries... The board is intended to be an organisation outside the departmental machinery of the Government and is to be composed of experienced workers in the field of khadi and village industries and a few representatives of the Central Government... The board would be responsible for preparing and organising programmes for the production and development of khadi and village industries, including training of personnel, manufacture and supply of equipment, supply of raw materials and marketing, research and study of the economic problems of different industries. The board would also be in executive charge of village industries schemes suggested later in this chapter. New schemes for village industries, for which assistance may be needed from the Central Government would also be considered by the board. The board is expected also to function as a clearing house of information and experience relating to the progress of cottage industries. Training programmes too would be within the purview of the board (‘Village Industries’, Sec 8, Chapter 24, First Five Year Plan)

ii. Reorganisation of village economies
The exact pattern of the village organisation can only evolve after a series of experiments, but with assistance from the Government, the village should become capable to a large extent of discharging the obligation of providing employment to all the workers in the village, whether they are farmers, landless labourers or artisans. It is in this context that village industries become all-important in village development. They have, therefore, to become the concern of the village community functioning as an organised group. While artisans may form associations on the basis
of single craft or multi-craft cooperatives, preferably the latter, carrying on operations connected with their crafts, they are likely to derive the maximum benefits in respect of finance, raw materials and demand for the finished goods if the village organisation takes upon itself the principal responsibility of developing village industries. ('Village Industries', Sec 5, Chapter 24, First Five Year Plan)

iii. **Links between cottage industry and handicrafts with large industry and research**

Programmes for small industries and handicrafts call for a comprehensive approach in which, on the one hand, there is adequate co-ordination with large-scale industries and research institutions and, on the other, the State Governments ensure that the artisans are sufficiently organised to be able to avail of technical and financial assistance and to provide as far as may be possible co-operatively for their essential requirements. ('Small Industries and Handicrafts', Sec 6, Chapter 25, First Five Year Plan)

Research in handicrafts involves study of art, skill and tradition as well as the study of materials. The former have necessarily a local colour. For this and other reasons it is necessary to develop in different parts of the country a number of institutions in which research in some aspect or other of handicraft production is undertaken. The Central Government might also consider the possibility of establishing a central institute for the study and preparation of designs. Such an institution could work in co-operation with art industries departments in several States, arts and crafts schools, institutions like Shantiniketan and industries departments in several States. ('Village Industries', Sec 14, Ch 25, First Five Year Plan)

The training and research programme for handicrafts includes, the establishment of Central Handicrafts Development Centre, assistance to technical research institutes, training of managerial, cooperative, and other personnel and grant of scholarships to working artisans for training. ('Personnel Requirements and Training Programmes', Sec 14, Ch 8, Second Five Year Plan)

**Protection of Cultural Practitioners and Economically Disadvantaged Communities:**

This period saw an extraordinary commitment to developing the conditions of various categories of the economically disadvantaged, as purveyors of cultural resources. For example, welfare services for scheduled castes are included in the special programme for the welfare of the backward classes (see ‘Welfare of Backward Classes’, Sec 5, Ch 37, First Five Year Plan). Support for small farmers, landless tenants, agricultural labourers and artisans was given a high
priority during the second five year plan (Chapter 20, ‘Village and Small Industries’, Second Five Year Plan). And, lastly, a crucial area of support was towards the tribal people of India who needed to be enabled to develop along the lines of their own genius, with genuine respect and support for their own traditional arts and culture and without pressure or imposition from outside. (Chapter 34, ‘Development of Backward Classes’, Third Five Year Plan)

Welfare services for scheduled castes are included in the special programme for the welfare of the backward classes. Education is the most urgent need of these communities, and extensive measures for increasing educational facilities have been taken by the State. In some of the Part A and B States, these concessions extend right up to the university stage. Emphasis is placed in almost all cases on vocational or technical training. The concessions usually take the form of free tuition, stipends, scholarships, provision of books, stationery and other equipment (‘Welfare of Backward Classes’, Sec 5, Ch 37, First Five Year Plan)

In national extension and community project areas, the organisation of programmes designed to assist the weaker sections of the community, especially small farmers, landless tenants, agricultural labourers and artisans, has been given a high priority during the second five year plan (Chapter 20, ‘Village and Small Industries’, Second Five Year Plan)

Apart from the provision of adequate technical advice and guidance, the organisations work in a State falls into two broad categories, namely, (a) work in urban areas or at developed centres in co-operation with associations of artisans and small entrepreneurs, and (b) work in close association with rural development programmes so as to reduce under-employment. Both these tasks require trained extension workers who can draw upon specialists and are at the same time numerous enough to reach individual artisans and cooperatives and give them the assistance they require. At a later stage some part of the work of the organisation of artisans will be taken over by cooperative associations and the role of official agencies may diminish, but a great deal of building up has to take place before this situation comes about (Chapter 20, ‘Village and Small Industries’, Second Five Year Plan).

Assistance will also be given to technical research institutes to undertake specialised research in handicraft techniques. To enable artisans to use better techniques, improved equipment will be supplied. (Chapter 20, ‘Village and Small Industries’, Second Five Year Plan)

---

5 Part A states were former governor's provinces in British India. Part B states were the former princely states.
The tribal people should be enabled to develop along the lines of their own genius, with genuine respect and support for their own traditional arts and culture and without pressure or imposition from outside. (Chapter 34, ‘Development of Backward Classes’, Third Five Year Plan)

Promotion of linguistic, dalit⁶ and minority cultures have been important concerns for the Kannada and Culture Department as is manifested in publication of Ambedkar’s writings and organising tribal programmes. Some of the questions addressed include: what gets counted as marginal practices, whether they need to speak in a given format and whether cultural activities that are in contention with the state are seen as illegitimate political forms. In fact, the Haksar report of the 1990s criticises the Akademies for their neglect and apathy to India’s diverse cultures in their functioning and reprimands the upholding of majority over minority cultures, in fact its very division (1990, pg 27).

Marketing of Cultural Resources:
In this period, the State attempted mainly to harness its cultural resources, but with some key assumptions: firstly, that such resources could not be found in the cities, but were available only in villages; secondly, that they existed primarily as a revival of ancient traditions, such traditions being a national cultural heritage, putting Indian modernism on very different ground than its usual (European) position of defining itself in conflict with tradition.

This period additionally saw a major focus on village industries, where culture came to be equated with the conservation and reorganisation of village economies, linking cottage industry and handicrafts with large industry and research.

Among the key issues that emerged, in terms of actual practice, were how to overcome the urban-rural divide, as we see in the following quotation:

‘All our policies today are urban-oriented. Even for culture we have such a policy, but implicitly. In the performing arts, it leads to many styles which ape the West and appear to be rootless. While the occasional dark areas in our rural cultural traditions can be overcome easily, to my mind the influence of the ultra-modern obscurantism of the urban elite is far more pernicious. To fight it we have to nurture our rural art forms. These would gain from exposure to the urban cultural milieu but, more important, the latter needs the revitalising influence of rural art forms.’ Theatre director Habib Tanvir (in Saberwal, 1975, pg 144)

---

⁶ Dalit is a designation for people traditionally regarded as ‘untouchable’.

Or how to abolish the modernist distinction between ‘traditional’ and ‘modern’, as we see in the following statement:

‘Education in various forms of culture such as fine arts, music, dance, theatre, literature etc., needs to be critically reviewed and substantially re-organised with a clear announcement of aims and objects and teaching methods, etc. The time tested system of Guru Shishya Parampara\(^7\) should be strengthened, widened and strongly supported.’ Section 3.7, in *Approach Paper on the National Policy on Culture* (1992)

**Excerpts from planning documents on marketing:**

In improving the quality of handicraft products and in increasing the demand for them, emporia can also play an important part, provided they are efficiently organised. Emporia should not only increase the sale of cottage industry products but should, in turn, be the means of conveying to artisans information and guidance concerning new demands and new designs. A direction in which useful results are likely to be secured is the linking up of consumers' co-operatives with producers' co-operatives. To the extent such a development can take place, a stable internal demand can be created for the products of small industries and handicrafts. Similarly, in the sphere of foreign trade, the Central and State governments could attempt increasingly to promote links between the producers in India and large buyers abroad. (Chapter 25, Sec 1, ‘Small Industries and Handicrafts’, First Five Year Plan)

Recent experience of village and small industry programmes has pointed to the need for an extension service which can be in touch with village artisans, provide the necessary guidance and assistance, organise them in co-operatives and help them market their products both within and outside the rural area. A beginning in this direction has been made with 26 pilot projects. (Chapter 11, ‘Community Development and National Extension’, Second Five Year Plan)

Handicrafts appeal to consumers principally through their distinctive and artistic designs. Recent efforts to develop this rich heritage have yielded encouraging results. During the second five year plan it is proposed to undertake schemes for the improvement of designs and to organise regional designing centres. In addition, art schools will be assisted in setting up design development sections, and scholarships will be given to working artisans for training in improved craft designing (Chapter 20, ‘Village and Small Industries’, Second Five Year Plan).

---

\(^7\) The tradition of spiritual relationship and mentoring where teachings are transmitted from a teacher (guru) to a disciple (shishya).
See Section 4.1

**The period of globalisation**

See Section 4.2.3
3. Competence, decision-making and administration

3.1 Organisational structure (organigram)
3.2 Overall description of the system

Over the three phases outlined in Section 2.3 – Development, Autonomy and Globalisation – what we see over these phases is a growing marginalisation of the nature of state involvement in culture. This marginalisation is of two kinds, one, in the extent of State involvement, and two, on the nature of such involvement. Over this period, state-sponsored culture – of the kind that might be promoted by Indian embassies abroad, or the cultural festivals organised domestically – would gradually lose its credibility, in comparison to other independent, market-driven, community-driven or even corporate initiatives. The corruption allegations leveled against, say, the Central Lalit Kala Akademi, or the marginalisation of the International Film Festival of India held in Goa annually in comparison to the growth of independent film festivals, provides a coincidence of a discrediting of state agencies on the one hand, coupled with growing (and preferred) alternatives for both making and showing art independently of the State.

The Government itself divides its functions into Central, State and Municipal levels (outlined in this section), and has sought to overcome its own crisis of credibility by supporting apparently autonomous initiatives including arm’s length bodies, new cultural foundations, etc. For example, several of its key institutions – say, the National School of Drama or the Film & Television Institute of India – are autonomously run, and there has been some evidence in changes in the administrative architecture that enhances this autonomy as much as possible through independently-minded Steering Committees, and Governing mechanisms. For many, e.g. the Haksar Committee (1990), this autonomy is effectively either nullified or rendered toothless by governmental interference in the form of starving institutions of funds or delaying appointments. The National Culture Fund and Zonal Cultural Centres (described in more detail in Section 4) is another initiative that arises from recognition of a State crisis in the area of culture.

To a great extent, then, the role of the State in cultural terms today has credibility mainly in its ability to support those who cannot receive support otherwise: i.e. the truly disadvantaged: the poor, the economically marginalised (in terms of culture these minorities would be both defined by caste and religion). How well the State can play its role in this area, or what the State can do to support independent initiatives working with these sections, remains debatable, but still relevant.

In the remaining section, we outline the governance structure of central, state and municipal governance in India.
Broad overview
Cultural policy, along with procedures for disbursal of funds for public purpose in culture, move from the Centre (various Ministries involved with cultural issues), State, and City (Municipal) levels.

Central administration: At the Centre, the Ministry of Culture plays a major role in the promotion and protection of India’s ‘cultural diversity and heritage’ (quoting from the Ministry of Culture’s Vision Statement of Citizen Charter⁸). The Ministry’s mandate emphasises the right of all sections of Indian society to conserve their language and culture as also the rich heritage of its composite culture (see Legal Mandate, Ministry of Culture⁹). Thus, the Ministry largely focused on establishing museums, libraries and arts institutions, and protecting ancient monuments and archaeological sites. The Ministry of Culture has numerous organisations under its jurisdiction. These fall under the categories of:

- **Subordinate Offices** including Anthropological Survey of India, Central Reference Library, National Library, National Gallery of Modern Art, National Museum (Delhi) National Research Laboratory for Conservation of Cultural Property (Lucknow).
- **Attached Offices** including Archaeological Survey of India, The Central Secretariat Library and the National Archives of India.
- **Autonomous Bodies** including Museums, Libraries, Akademies, Zonal Cultural Centres and Buddhist Institutions.¹⁰

In addition, as mentioned in the earlier sections, there are other ministries involved in culture:

1. Ministry of Education, which deals with arts education, and technical education relating to crafts
2. Ministry of Human Resource and Development, which deals with a total of 153 educational and cultural institutions including Indian Council for Historic Research (ICHR), Indian Council of Social Science Research (ICSSR) and National Council for Educational Research and Training (NCERT).
3. Ministry of Textiles, which runs the Export Promotion Council for Handicrafts (EPCH), the Handicrafts and Handlooms Export Corporation (HHEC), the National Institute of Fashion Technology (NIFT) and the National Handicrafts and Handlooms Museum.
5. Ministry of Information and Broadcasting, as well as the Department of Science and Technology, which deal with radio, satellite communications, television and cinema.

---

⁸http://indiaculture.nic.in/indiaculture/pdf/mculture%20citizen%20charter%202011-2012%20%28final%29.pdf
⁹http://indiaculture.nic.in/indiaculture/our-legal-mandate.html
¹⁰http://indiaculture.nic.in/indiaculture/index.html
6. Ministry of External Affairs, which looks into international cultural relations through the Indian Council for Cultural Relations (ICCR)
7. Ministry of Tourism.
8. Ministry of Tribal Affairs
9. Ministry of Minority Affairs
10. Ministry of Commerce and Industry, which runs the National Institute of Design (NID)
11. Ministry of Youth Affairs & Sports

State administration: At the state level, the 28 states and 7 union territories that constitute the Indian republic either have a department of culture or a department that also handles culture (e.g. the Department of Tourism in Daman and Diu, and Dadra and Nagar Haveli). The respective departments of culture centrally focus on the protection of regional languages and folk cultures and support of contemporary arts - literature, visual and performing arts.

Mirroring the Akademies that constitute the apex arts bodies at the centre, there are state Akademies in the fields of literature, music and dance, sculpture, visual arts, folk, minority languages and book publications. For example the state of Karnataka has a Karnataka Sahitya Academy (Karnataka Academy of Letters); Karnataka Sangeetha Nritya Academy (Karnataka Music and Dance Academy); Janapada and Yakshagana Academy (Folklore and Yakshagana Academy); Karnataka Media Academy; Nataka Academy (Drama Academy); Book Development Authority; Karnataka Lalitha Kala Academy (Karnataka Academy of Fine Art); Karnataka Shilpa Kala Academy (Karnataka Academy of Sculpture); Tulu Sahitya Academy (Tulu Academy of Letters); Konkani Sahitya Academy (Konkani Academy of Letters); Kodava Sahitya Academy (Kodava Academy of Letters) and Urdu Academy.

Municipal administration: At the municipal level, there are local bodies that have concentrated on heritage/conservation and related structures, gentrification, reuse of vacant lands and arts in public spaces. Examples of important city-based bodies include the Mumbai Metropolitan Region Development Authority (MMRIDA) and the Delhi Urban Arts Commission (DUAC). In 1997 MMRDA constituted a body MMR-Heritage Conservation Society for creating awareness in heritage conservation and support for preservation and development of natural and built cultural heritage. The DUAC was set up in 1973 to ‘advise the Government of India in the matter of preserving, developing and maintaining the aesthetic quality of urban and environmental design within Delhi’ and has been one of the more pro-active local bodies that has intervened in the...
preservation of cultural and historic meanings of the city in urban planning development. Many city municipal corporations such as in Ahmedabad, Cochin, Delhi, Mumbai and Puducherry (formerly Pondicherry) have in the last decade or so set up Heritage Cells, in partnership with non-governmental organisations.

3.3 Inter-ministerial or Intergovernmental co-operation

As already described, in the imagination of the Planning Commissions, ‘culture’ administratively comprises the departments covering Education, Economy, Human Resource, Communications and Science & Technology and, in disciplinary terms, includes at least History, Anthropology, Political Science, Design, Literature, Economics and Science, all of which appear to incorporate and even perhaps supersede substantial aspects of contemporary cultural practice in the sense of merely ‘fine arts’.

There have been questions regarding the effectiveness of inter-ministerial co-operation. Also, as quoted earlier, as far back as the Fifth Five Year Plan’s Task Force on Culture, there has been concern within the government at the lack of coordination both between Centre and State initiatives as well as different ministries at the central level itself, recommending ‘greater coordination between the Department of Culture and other administrative units (which had) a cultural component... specially the fields of information, broadcasting, mass media, tourism, social welfare, agriculture and the welfare of industrial workers’.

There is some recent history of projects that the Ministry of Culture undertook in 2011-12 showing a new effort at inter-ministerial and inter-departmental co-operation. However, it needs to be asserted that major areas of cultural practice do fall through the cracks, through either lack of clarity of specific roles, through the inability of Ministries and Departments to ‘take ownership’ of initiatives, and through different and sometimes arbitrary divisions of responsibility (as already discussed).

Among the kinds of successful collaborations seen in recent years:

Conservation and maintenance of monuments: Improvements in archaeological explorations and excavations, and upgradation of national level museums involved working with the Planning Commission, Ministry of Finance, Department of Personnel and Training, Archaeological Survey of India and respective State Governments and Departments. In order to promote international

---

13 “Federal instruments of inter-governmental cooperation have not been successful and effective in India because the required decentralisation has not been made. This is mainly due to our administrative centralization and earlier central planning structures.” Akhtar Majeed ‘Federal India: A Design for Good Governance’ [http://www.cfsindia.org.in/book_goodgovernance.htm].
cultural relations and goodwill through friendship societies, the Ministry of Culture worked with the Planning Commission, Ministry of Finance, Ministry of External Affairs and Indian Missions abroad.\textsuperscript{14}

Intangible heritage of India: Among other efforts an Inter-Ministerial Committee has been constituted recently under the chairmanship of the Principal Secretary to the Prime Minister, to co-ordinate efforts to preserve the Intangible Cultural Heritage of India, as represented by its multifarious cultural expressions, including crafts, handlooms, and traditional medicine. (See: Outcome Budget 2011-12 Chapter- III).\textsuperscript{15}

Tourism: The Government has also set up an Inter-Ministerial Coordination Committee for Tourism Sector involving Member Secretary, Planning Commission, Culture Secretary, Secretary (Environment and Forests), Secretary (Rural Development) and Secretary (Tourism).\textsuperscript{16}

3.4 International cultural co-operation
3.4.1 Overview of main structures and trends
The period of globalisation, measured in India after 1981 (although more significantly after 1991) sees international exposure to Indian arts practices take place on an unprecedented scale. While some of this happens through State support, mostly it happens independently of the State – with international biennales, film festivals, art fairs etc. typically preferring to develop independent infrastructures, and going to the Indian state only for financial support or administrative assistance.

Politically, this period has also seen several explicitly political initiatives (e.g. the Vishwa Hindu Parishad) establish international strategies, as well as quasi-independent corporate agencies (e.g. the Federation of Indian Chambers of Commerce, or FICCI) develop its Entertainment Division called FICCI Frames\textsuperscript{17} with a focus on industries such as film, electronic media, event management, gaming etc.

On the part of the State, although the pinnacle of State support was in the 1980s, especially following the various festivals of India, India has seen an aggressive promotion of both bilateral and multilateral strategies for the promotion of Indian culture internationally.

\textsuperscript{14}http://indiaculture.nic.in/indiaculture/pdf/RFD.pdf
\textsuperscript{15}http://indiaculture.nic.in/indiaculture/budget/Outcome%20Budget/2011-2012/Chapter-III.doc
\textsuperscript{16}http://pib.nic.in/newssite/erelease.aspx?relid=79770
\textsuperscript{17}http://www.ficci-frames.com
There is not too much policy thinking on how such co-operation takes place, and culture typically functions in soft-power arenas to accompany other major bilateral initiatives India may have with other countries. In the era of global socialism at the pinnacle of the USSR and Eastern bloc, cultural exchange with the socialist countries dominated state thinking. Following the fall of the USSR, other priorities have been added including a focus on the Commonwealth, later modified to a further version under the Colombo Plan,18 India’s Commitment to the Non Aligned Movement, and the ‘Look East Policy’ inaugurated in 1991.

India’s major (though not exclusive) institution for this is the Indian Council for Cultural Relations (ICCR) under the Ministry of External Affairs. It has worked in the following areas:

Support to cultural wings/friendship societies of Indian diplomatic/cultural missions internationally
The flagship institution here is the Nehru Centre, London, established in 1992. However, India has several other Centres in different countries, with a clear focus to expand away from the metropolitan capitals of the West. A sampling: the Indira Gandhi Cultural Centre (IGCC) of Indian Council for Cultural Relations, inaugurated in Dhaka in March 2010; the Nehru-Wangchuck Cultural Centre inaugurated in Thimphu, Bhutan, in September 2010; the India-Bhutan Foundation (IBF) established in August 2003 with the aim of enhancing people-to-people exchanges in the focus areas, i.e. education, cultural exchanges and environment preservation, the Indo-BiH (Bosnia-Herzegovina) Friendship Society formally registered in July 2010; and, the Maulana Azad Centre for Indian Culture in Cairo, set up in 1992 to promote cultural co-operation and to implement the Cultural Exchange Programme (CEP) between India and Egypt.

An interesting sidelight here is the state of Belarus, which happens to be the native state of the legendary father-son duo of painters Nikolai and Svetoslav Roerich, around whose name the Indo-Belarus Friendship Society revolves. The Friendship Society apparently consists of many eminent Belarusians, and has a flourishing Hindi language teaching and Bharatanatyam classical dance programme, as well as a dedicated website to teach Hindi online in Gorki, set up with help

---

18 In January 1950, at the Commonwealth Conference of Foreign Ministers, a plan was established to provide a framework within which international cooperation efforts could be promoted to raise the standards of people in the region. Originally conceived as lasting for a period of six years, the Colombo Plan was extended several times until 1960, when it was extended indefinitely. Initially called the Colombo Plan for Cooperative Economic Development in South and Southeast Asia, it later grew from a group of seven nations—Australia, Britain, Canada, Ceylon, India, New Zealand and Pakistan—into an international organisation of 26, including non-Commonwealth countries. When it adopted a new constitution in 1977, its name was changed to "The Colombo Plan for Cooperative Economic and Social Development in Asia and the Pacific" to reflect the expanded composition of its enhanced membership and the scope of its activities.
of the Embassy of India. Many local students are interested in learning Hindi and classical dances of India. ICCR offers some scholarships every year. A Cultural Exchange Programme for the period 2007-09 was signed by the two sides in April 2007. Currently, 150 students from India are studying in various universities and institutions in Belarus mostly in medicine. Belarus is a beneficiary of the Indian Technical and Economic Co-operation (ITEC) programme (see below for more on ITEC) with 45 slots for short-term training courses.

**Cultural exchange programmes**

While the most visible aspect of cultural exchange festivals have been the legendary festivals of India of the 1980s and 1990s, and the following ‘Incredible India’ cultural campaigns, there have been numerous other similar events showing India to be at the forefront of the global use of soft skills as a form of showing financial and diplomatic muscle.

To take just one, relatively minor example, India signed a Bilateral Agreement-Cultural Exchange Programme with Algeria in October 2003 to strengthen the cultural relations between the countries, under which cultural troupes of both countries exchange their visits. Algeria thereafter sent their cultural troupe ‘Djemawi Africa’ to India during the India-Africa Forum Summit in New Delhi in April 2008, another 32-member ballet troupe in December 2010 and an Algerian classical music group participated in the India-Africa Forum Summit held in Addis Ababa in May 2011. On its side, India sent a 10-member Bharatanatyam classical dance troupe in March 2011, which performed in Skikda and Algiers, and another 14-member Rajasthani dance troupe toured Skikda, Tlemcen, Sidi Bel Abbes and Oran in 2011. India then participated in the ‘Tlemcen Cultural Capital of the Islamic World’ festival with a photographic exhibition on Islamic heritage of India, a second exhibition of Bollywood film shows on Islamic themes and also sent a Sufi Kathak group, a Koran reciter and an Arabic calligrapher.

In Argentina, a major Festival of India was held in 2008, which included Indian classical and folk dance performances, seminars, food and film festivals, a handicrafts exhibition and an ‘Incredible India’ Tourism Promotion. This went on to become an annual event and the fourth such festival was organised from 5-12 December 2011.

In Vienna, a Festival of India was held by the Embassy of India in Vienna in co-operation with the ICCR and the Export Promotion Council for Handicrafts (EPCH) in 2011, included the mandatory cultural performances, food festivals, film weeks, exhibition-cum-sales of handicraft, business-to-

---

19 A form of Indian classical dance
business meetings, seminars on Indian dance, Indian music, Indian handicrafts and the role of ‘information technology in Sanskrit-based studies’.

Perhaps the most significant country, other than the usual Western capitals, with which India has forged bilateral links, is China. The broad contours of the India-China cultural co-operation were laid down in the Agreement on Cultural Co-operation signed in May 1988, which provided for an executive Cultural Exchange Programme (CEP) for implementation. The latest CEP signed in December 2010 during the visit of Chinese Premier Wen Jiabao to India provides for co-operation in a gamut of cultural fields including exchanges of visits of performing artists, officials, writers, archivists and archaeologists, organising cultural festivals, film festivals and exchanges in the field of mass media, youth affairs and sports. Leaders of both sides announced 2011 as the ‘Year of Exchanges’. As the official statement has it, while ‘young China expresses great desire to know Buddhism, Bollywood and Yoga’, young India ‘admires the Chinese economic miracle’. In 2003, then Prime Minister Vajpayee committed to build an Indian-style Buddhist temple in Luoyang, Henan province, later inaugurated by Indian President Pratibha Patil in May 2010. In February 2007, the Xuanzhang memorial hall was built at Nalanda, Bihar and in June 2008, joint stamps were released, one depicting the Mahabodhi temple at Bodhgaya and the other depicting the White Horse temple at Luoyang.

Another key new link is with Indonesia: the focal points being the two Indian Cultural Centres established in Jakarta and Bali. These Cultural Centres organised a Festival of India in 2009. The Cultural Exchange Programme (CEP) for the period 2011-2014 was signed in January 2011 during the visit of the Indonesian President to India. A key component of this link is to explore shared Hindu traditions, as evidenced in the collaborative dance drama ‘SriKandi’ staged in 2011 with Javanese dance group of Didik Nini Thowok of Yogyakarta, 3 Kathak dancers and 2 Chhau dancers from India.

Support of student as well as advanced training scholarships to and from India
Apart from the ICCR’s fellowships, India also offers various kinds of student and advanced training fellowships for students and professionals. Key among them is the Indian Technical and Economic Co-operation (ITEC) programme, originally launched in 1964 but elevated to become, as the official description says, ‘the flagship programme of the Indian Government’s technical co-operation effort, not only because of its wide geographical coverage but also for innovative forms of technical co-operation’. ITEC has a more geographically focused counterpart, the SCAAP

20 An ancient centre of higher learning from the fifth century AD to 1197 AD
(Special Commonwealth Assistance for Africa Programme). Collectively, the two cover 158 countries in Asia & the Pacific, Africa, Latin America and the Caribbean and East and Central Europe. The programme includes

(i) Training (civilian and defense) in India of nominees from ITEC partner countries;
(ii) Projects and project related activities such as feasibility studies and consultancy services;
(iii) Deputation of Indian experts abroad;
(iv) Study tours;
(v) Gifting/Donation of equipment; and
(vi) Aid for Disaster Relief.21

The ICCR itself has support under several categories, e.g. the Indian Ocean Rim Association for Regional Co-operation (IOR-ARC) Scholarship scheme.

A sampling of support: in Afghanistan, recently made controversial for India’s presence in supporting development works, India provides 675 long-term university scholarships annually sponsored by ICCR for undergraduate and postgraduate studies for Afghan students in India, and another 675 short-term ITEC training scholarships for Afghan public servants to come to Indian technical and professional institutions annually.

**Specialised training and handholding support to other countries**

Capacity building programmes are also underway in the fields of media and information, research and education and tourism, among others. To continue with Afghanistan, India has assisted in the expansion of Afghan National Television network by providing an uplink from Kabul and downlinks in all 34 provincial capitals for promoting greater connectivity. Another example is the bilateral financial assistance extended to Cambodia through grants and Lines of Credit. Since December 2003, a team of experts from the Archaeological Survey of India have been working for the restoration of Ta Prohm Temple in Siem Reap with funds provided under the ITEC programme.

**Export of traditional skills**

A major growth area is Ayurveda, a system of traditional medicine in India, and, generally, traditional healing. Apart from the link to medical tourism, the focus has been on Ayurveda studies. To take one example, Argentina has opened several Ayurvedic Spas and massage

---

centres, and the University of Buenos Aires runs postgraduate courses in collaboration with Gujarat Ayurveda University.

**University chairs in Indian/traditional Indian/Sanskrit/South Asian Studies**

This kind of support has seen major growth in recent years. To take a small sampling, there is a Chair in South Asia Studies at the University of Vienna. It is claimed that Sanskrit started being taught there from 1845, and in 1955 a Chair for Sanskrit studies was established, later converted into a Chair for Indology and still later became a separate Institute for South Asian, Tibetan and Buddhist Studies. In 2011, a Memorandum of Understanding (MoU) was signed to establish an ICCR Short-term Chair of Contemporary Indian Studies at Yerevan State University, Armenia. An MoU has been signed to set up a Chair for Buddhist & Sanskrit Studies at Preah Sihanouk Raja Buddhist University, Cambodia, in 2010. In China, a Centre for India Studies was set up in Peking University in 2003. Chairs of Indian studies have also been established in Shenzhen University, Jinan University and Fudan University.

Also, in order to promote India studies, three ICCR Rotating Chairs were set up in 2010 at the University of Jena, University of Freiburg and Heidelberg University (all in Germany), and two more were set up in 2010-11 at Free University, Berlin and Leibniz University, Hannover. A MoU for an Ayurveda Studies Chair was signed between Central Council for Research in Ayurveda and Siddha (CCRAS) and the European University Viadrina, Frankfurt (Oder), Germany on July 14, 2010. A MoU was signed between ICCR and the University Gadjah Mada, Yogyakarta, Indonesia in February 2011 to set up a Rotational Chair on Indian studies in the Faculty of Cultural Sciences of the University.

**3.4.2 Public actors and cultural diplomacy**

**Roles of central and Important regional/local authorities and the relationship between main ministries e.g. for foreign affairs and for culture**

The two main central ministries that are largely involved in international cultural relations are the Ministry of Culture and the Ministry of External Affairs. The Ministry of Culture cites international cultural agreements with 121 countries including countries like Indonesia, Iran and Japan from the late 1950s to new democracies and nations like Nepal, Serbia and Montenegro in the
2000s. The MoC lists about 88 countries with whom Cultural Exchange Policies have been formulated or is under formulation.

One of the main actors is the Indian Council for Cultural Relations (ICCR), which extends international student support. It administers nearly 3,000 higher education scholarships granted every year to international students. It provides 30 fellowships to authors, academics, writers and outstanding foreign scholars interested in pursuing research on Indian culture and Indian studies. As mentioned in an earlier section, apart from the ICCR’s fellowships, India offers advanced training fellowships for students and professionals.

The Ministry of External Affairs’ Public Diplomacy Division showcases India’s cultural and economic facets. Established in 2006, it ‘strives to foster a greater understanding of India and its foreign policy concerns. Its mandate enables it to organise and support a broad range of outreach activities, both in India and overseas.’

Foreign Embassies in India and likewise Indian Missions Abroad are nodal agencies having multifunctional tasks to perform among which is promoting cultural awareness about their respective countries abroad.

**Role of publicly mandated cultural agencies and institutes (such as the Japan Foundation, Institut Français, etc.)**

The major institutions India has had since Independence representing other countries include the famous American Centres (the United States Information Service/USIS), the British Council, the Goethe Institute/Max Muller Bhavan, the Alliance Francais and the House of Soviet Culture (later renamed the Cultural Centre of Russia). For many years, these were the only agencies supplying access to books, art works and films from foreign countries, and fuelled both events in India such as the International Triennale, the International Film Festival of India as well as the Federation of Film Societies of India (FFSI). The importance of such institutions - revealed in statements such as noted film critic Iqbal Masud’s contention that ‘the New Indian Cinema was born in the corridors of the Alliance Francais) - is certainly not what it used to be, with the growing diversity of conduits now available for international access of both information and original work,

---

22 http://indiaculture.nic.in/indiaculture/cultural-agreement.asp
23 http://indiaculture.nic.in/indiaculture/cultural-relations.asp
24 See more: http://www.indiandiplomacy.in/AboutUs.aspx#p1
25 For a list of Embassies in India and their role see (http://india.gov.in/overseas/embassy_detail.php?type=FE). For a list of Indian missions abroad and their role see (http://india.gov.in/overseas/embassy_detail.php?type=IE)
and many of these institutions have themselves put out new vision statements redefining their roles, in the past decade.

A number of foreign and diplomatic cultural bodies play a key role in the cultural co-operation, promotion of international languages and further cultural and educational policies of their respective countries. British Council’s Connections through Culture (CtC): India - UK (2009-12) supported collaborative working in the arts between the UK and India. It was focused on the arts industry itself, helping develop relationships between producers, festivals, arts organisations and companies with the principal aim of building strong sustainable relationships, and create an exchange of cultural products. It supports creative networking, planned networking programmes and development & showcasing of collaborative work among India and UK artists. Other such bodies include Pro-Helvetica; Swiss Arts Council, El Instituto Cervantes (Spain), Japan Foundation, Russian Centre of Science and Culture (RCSC), the Italian Cultural Centre, Iran Culture House, Portuguese Cultural Centre, Hungarian Cultural Centre, and InKo Centre (connecting India and Korea).

Apart from supporting conventional fine arts like literature, dance and music, in the last few years some of these centres have been supporting private entrepreneurs in new areas such as animation, design and fashion and creative industries. The following are broad areas that these agencies cover:

- Support for artists and writers from their respective countries to exhibit, perform, read and discuss their work in India;
- Support for residencies and projects, both in India and in their respective countries, for collaboration and exchange between artists;
- Support for artistic and other initiatives in India undertaken by Indian organisations (such as under the Goethe-Institut’s ‘Culture and Development’ programme); and,
- Support for exposure and capacity building for Indian artists and creative industries personnel.

As discussed in an earlier section, major international instruments are agreements of cultural co-operation mainly handled by the Ministry of Culture and Ministry of External Affairs.

**Major Instruments used in International cultural relations**
(such as co-operation treaties, co-production agreements (e.g. film co-productions) or state guarantees for major international museum exhibitions)
Section 3.4.1 elaborates the extensive international cultural networks that the Ministry of External Affairs (MEA) has formed. Some of the regional networks that the MEA has formed in the last couple of years are: Association of Southeast Asian Nations (ASEAN) Regional Forum, March 2012; Andean Community, March 2012; BRICS, August 2011; Caribbean Community, February 2012; Conference on Interaction and Confidence Building Measures in Asia (CICA), March 2012; Common Market for Eastern and Southern Africa (COMESA), April 2012; Commonwealth, August 2011; East African Community, April 2011; East Asia Summit, March 2012; G-20, June 2012; Gulf Co-operation Council, April 2012; India-ASEAN Relations, March 2012; India-European Union Relations, January 2012; India-African Union Relations, March 2012; Pan African e-Network Project, March 2012; Southern African Development Community, April 2012. The function of the above networks has been detailed below in Section 3.4.3.

Major developments in trans-national co-operation in the field of cultural education and training

An important recent initiative sponsored by the South Asian network of Goethe-Instituts, the cultural institute of the Federal Republic of Germany, is ARThinkSouthAsia. The project is a fully funded fellowship in arts management addressed to art practitioners of today. The ARThinkSouthAsia Fellowship is designed to help develop skills, knowledge, networks and experience of potential leaders in the cultural sector of South Asia which include museums, visual and performing arts and digital media.

3.4.3 International actors and programmes

Major programmes of multilateral co-operation and monitoring international treaties (i.e. UNESCO, ASEAN, OAS, etc.)

India became a signatory to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the year 2007. A major thrust of this convention was to re-enforce the sovereign right of the states to formulate cultural policies as a means to protect ‘national’ cultures and cultural industries. A series of seminars and consultations were followed by the setting up of a national committee on cultural policy by the Ministry of Culture to debate the idea of legislating a national culture.

The committee consisted of politicians, bureaucrats and other eminent persons from the field of art and academia. Many of the members of the panel spoke out openly against the formulation of
a national cultural policy sighting the dangers of homogenisation in a diverse country like India and the paralysing effects of classifying art forms\textsuperscript{28,29}. Other aspects - such as the difficulty of developing a cultural policy that will have to be implemented by various ministries involved in administration of culture in India - were also raised. The panel finally decided against the formulation of a National Culture Policy.

Section 3.4.2 has listed the many regional forums of which India is a part. This section further elaborates their role:

**ASEAN Regional Forum (ARF):** Set up in 1993, at present ARF has 27 member states. These include the 10 ASEAN countries – Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam; the 10 ASEAN Dialogue Partners – Australia, Canada, China, European Union, India, Japan, Republic of Korea, New Zealand, Russia and United States; and 7 other countries, namely, Bangladesh, Democratic People’s Republic of Korea, Mongolia, Pakistan, Papua New Guinea, Timor Leste and Sri Lanka. India became a member of the ARF in 1996 in consistence with the ‘Look East’ policy, an increasing engagement in the Asia-Pacific region, and development of closer links with the ASEAN as a full-dialogue partner.

**Andean Community:** The regional integration in the Andean countries began with the signature of the Cartagena Agreement in 1969. In June 2003, India and the Andean Community established a Political Dialogue and Co-operation Mechanism for the purpose of strengthening and deepening their friendship, understanding and co-operation and developing mutually beneficial trade and investment relations and promoting cultural and scientific exchanges.

**BRICS:** The BRIC [Brazil, Russia, India and China] idea was first conceived in 2001 by Goldman Sachs as part of an economic modeling exercise to forecast global economic trends over the next half century. It subsequently added South Africa. BRICS plan is to strengthen co-operation among its member countries in areas of security, finance, business links, agriculture, health, culture, sports, science and technology and green economy.

**Conference on Interaction and Confidence Building Measures in Asia (CICA):** CICA is a forum aimed at enhancing co-operation through elaborating multilateral approaches towards promoting peace, security and stability in Asia. CICA was established at the initiative of President Nursultan

\textsuperscript{28} \url{http://articles.timesofindia.indiatimes.com/2008-06-01/india/27753981_1_cultural-policy-cultural-institutions-uniform-policy}
\textsuperscript{29} \url{http://articles.timesofindia.indiatimes.com/2007-12-03/india/27994068_1_culture-policy-uniform-rajya-sabha}
Nazarbaev of Kazakhstan, outlined at the 47th United Nations General Assembly in 1992. It currently has 24 members, namely Afghanistan, Azerbaijan, Bahrain, Cambodia, China, Egypt, India, Iran, Iraq, Israel, Jordan, Kazakhstan, Kyrgyzstan, Mongolia, Pakistan, Palestine, Republic of Korea, Russia, Tajikistan, Thailand, Turkey, United Arab Emirates, Uzbekistan and Vietnam. India has been a member right since CICA’s inception. Concept Papers and Action Plans have been developed and adopted on several subjects such as energy security, transport corridors, information technology, small and medium enterprises, tourism and human dimension.

**Commonwealth:** India is the largest member state of the Commonwealth, with nearly 60% of the total population of the association.

**East African Community (EAC):** The EAC is the regional intergovernmental organisation of the Republic of Kenya, Republic of Uganda, United Republic of Tanzania, Republic of Rwanda and Republic of Burundi with its headquarters in Arusha, Tanzania. The Treaty for Establishment of the East African Community was signed on 30 November 1999 and entered into force on 7 July 2000 following its ratification by the original three Partner States – Kenya, Uganda and Tanzania. India’s High Commissioner in Tanzania is concurrently accredited to the EAC. The Secretary General of EAC visited India in November 2010, during which time tourism was identified as an area of co-operation, among others.

**East Asia Summit (EAS):** The concept of an East Asia Grouping was first promoted in 1991 by then Malaysian Prime Minister Mahathir bin Mohammad. The final report of the East Asian Study Group in 2002, established by the ASEAN Plus Three (APT) countries, recommended an EAS as an ASEAN-led development limited to the APT countries. The 10th ASEAN Summit was held in Vientiane on 29 November 2004, and the first EAS in Malaysia in 2005. India has actively contributed to discussions at EAS. At the 6th EAS held in Bali, Indonesia on 19 November 2011, the leaders adopted two Declarations, namely the Declaration of the East Asia Summit on the Principles for Mutually Beneficial Relations and the Declaration of the 6th East Asia Summit on ASEAN Connectivity. The EAS Declaration on ASEAN Connectivity supports co-operation between ASEAN and its EAS partners on physical, institutional and people-to-people connectivity, in particular those relating to education, human resource development, innovation & entrepreneurship, cultural exchanges and tourism.

**G-20:** The Group of Twenty, or G20, is the premier forum for international co-operation on the most important aspects of the international economic and financial agenda. It brings together
the world’s major advanced and emerging economies. The G20 comprises Argentina, Australia, Brazil, Canada, China, EU, France, Germany, India, Indonesia, Italy, Japan, Mexico, Russia, Saudi Arabia, South Africa, South Korea, Turkey, UK and USA. The G20 countries together represent around 90% of global GDP, 80% of global trade, and two-thirds of the world’s population. Apart from economic stabilisation, tourism, sustainable development, green growth and the fight against climate change have been recent concerns.

**India-European Union Relations:** India-EU relations go back to the early 1960s. India was among the first countries to establish diplomatic relations with the (then) European Economic Community (EEC). Subsequently, co-operation between EU and India took bilateral relations well beyond trade and economic co-operation to strengthening dialogue and consultation mechanisms, deepening political dialogue and co-operation, and, bringing together people and cultures.

**India-African Union Relations:** The African Union is an international organisation consisting of 54 African member states (excluding Morocco but including Sahrawi Arab Democratic Republic. It was founded in Durban on 10 July 2002, replacing the Organisation of African Unity (OAU). India is a member of the AU Partners Group (AUPG), which meets periodically in Addis Ababa. Alongside the India-Africa Summit, several cultural shows are organised. During the 2nd Summit in 2011, a cultural show “Rhythm of Life” was organised. A multi-media exhibition named “From Tradition to Innovation” was also held in 2011. A “Handcrafting Hope” exhibition saw the participation of some of the African craftswomen and their Indian counterparts who displayed some of the common features amongst them. A film festival captioned ‘Come, Fall in Love with the Magic of Bollywood’ showed audiences a cross-section of popular Hindi cinema.

**Ministry/ies and/or other bodies are responsible for Implementing and monitoring the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions**

Following a treaty signed in 1949, the Indian National Commission for Co-operation with UNESCO was created. It is attached to the Department of Secondary & Higher Education, Ministry of Human Resource Development. The National Commission meets in Plenary at least once every two years. It consists of a General Assembly, which meets at least once every two years, five Sub-Commissions and a Secretariat. The National Commission is composed of 50 institutional and 50 individual members representing governmental departments, Ministries and institutions specialised in the fields of UNESCO’s competence, as well as representatives of NGOs.

---

parliamentarians and prominent personalities from scientific, cultural, education and communication circles.

There are five sub-commissions to address the areas of (1) Education (2) Communications (3) Culture (4) Natural Sciences and (5) Social Sciences. Each sub-commission comprises 20 members.

The National Commission collaborates with its counterparts in Asia and the Pacific (in particular, Bhutan, Bangladesh, China, Japan, New Zealand, Republic of Korea and Sri Lanka). The Indian National Commission also maintains working relations with the UNESCO Field Offices of New Delhi and Bangkok, which provide it with technical support to carry out programme and activities on mutual basis.

The Ministry of Culture administers projects relating to strengthening the system of governance for culture in developing countries that have been funded by the EU in its effort to implement the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005. In 2010, the European Commission and the Government of India signed a Joint Declaration to reinforce co-operation and dialogue in the field of culture.

The European Commission and the Government of India consider that cultural co-operation is ‘instrumental in improving mutual understanding and in promoting genuine intercultural dialogue’, and both the European Commission and the Government of India share a ‘commitment to the preservation and promotion of cultural diversity’. While building on past achievements, both sides have declared their intention to further exploit the potential for co-operation between both regions through the development of new policy-oriented activities.

The European Commission and the Government of India declare their common intentions as follows:

- Under the auspices of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005 to which both the European Community and the Government of India are parties, the Directorate General for Education and Culture on one side and the Ministry of Culture, Government of India, on the other side, will set up a sector

http://indiaculture.nic.in/indiaculture/Interaction-with-UNESCO.html
policy dialogue covering issues of common interest in the field of culture that will help to protect and promote the diversity of cultural expressions.

- The sector policy dialogue and co-operation will consist of regular exchanges of best practices, achievements and challenges, and promotion of knowledge building and sharing in relation to commonly identified issues.
- The mutual dialogue may also include discussions on existing and future co-operation in the field of culture. Specific events such as seminars, workshops, or expert meetings will be jointly organised for the purpose of those exchanges and discussions, with the participation of relevant stakeholders. These events could be held annually, alternately in Brussels and in New Delhi or in any other venue agreed to by both sides. In addition, special promotional events, with the participation of relevant stakeholders, could be organised.32

3.4.4 Direct professional co-operation

Overview

Through the 1990s, India saw a growth in professional co-operation in the following areas:

- Professional distribution of Indian arts internationally, and international arts in India
- Professional literary, theatrical and musical co-productions
- Arts residencies
- Networked funding, where Indian initiatives have been a part of a trans-border donor initiative
- Festivals and Biennales in the fields of theatre and the movement arts, literature, film, visual arts and music

Such practices have also seen the rise of professional institutions, networks, corporate and NGO groups with significant trans-border and trans-regional arrangements, including high-visibility initiatives such as those represented by many institutions within India – to take only one high-profile instance, the World Social Forums – as well as specifically trans-regional support priorities by donors such as the Open Society Initiative, under whose aegis various trans-border collaborations, networking structures and bilateral collaborations have been enabled.

As with NGO initiatives in some areas affecting marginalised communities, culture often comes as an adjunct to political issues, e.g. those of migrant communities, global environmental issues, issues addressed to the North-South divide etc. Several of these institutions therefore are signatories to globally relevant protocols or agendas, or have multilateral collaborations, or are collectively grant recipients of trans-border grants. We provide a few examples below of sector specific trans-national professional co-operation.

Heritage

There is a growing emphasis on the globalisation of heritage: in the UNESCO’s lists of tangible heritage (India has, at present, around 30 such sites), which have been extended into other initiatives around heritage, (e.g. conservation of the Bodh Gaya) with occasional Japanese corporate investment. Among institutions that have risen to new prominence here include the Indian National Trust for Art and Cultural Heritage (INTACH), founded in 1984 as India’s largest non-profit membership organisation dedicated to conservation and preservation of India’s natural, cultural, living, tangible and intangible heritage. To take just one instance, INTACH Pondicherry as part of its Model Street Restoration Project funded by the Asia Urbs Programme was involved in restoring traditional streetscapes in the city of Pondicherry.

Another key institution is the Council of International Organisations of Folklore Festivals and Folk Arts (CIOFF), an international cultural NGO in formal consultative relations with UNESCO. Created in 1970, the duty of CIOFF is safeguarding, promotion and diffusion of traditional culture and folklore. The CIOFF India chapter has however yet to take off seriously, and the access to the International Folk Music and Dance Festival remains its only key activity.

Crafts Council of India (CCI) is a voluntary non-profit organisation, working for the welfare of artisans and the development of handicrafts. It was established in the year 1964 by Kamaladevi Chattopadhyay and later registered in 1977 with its headquarters in Chennai. CCI is the apex body with a network of 10 State Councils and is affiliated to the World Crafts Council. The CCI has held several exhibitions abroad to promote Indian crafts. In 2010-11 it organised and participated in craft promotion exhibitions in New York and Santa Fe (USA), Bahrain and Luxembourg.

International cultural bodies with an Indian presence facilitating trans-national exchange

Visual arts:

Several major global networks have emerged in recent years, around the establishment of art residencies, often in turn linked to varying circuits attached to the Biennales and Art Fairs growing globally.

33 http://urban.bih.nic.in/Docs/CDP/CDP-Bodhgaya.pdf
34 http://intachpondicherry.org/english/asia_urbs.aspx
35 Asia Urbs is humanitarian development programme, funded by EuropeAid Co-operation Office of the European Commission. It aims at a decentralised (city-to-city) cooperation between Europe and Asia. Established in 1998, the programme provided grants to local governments, non-governmental organisations for every aspect of urban life and municipal planning developing.
36 http://www.cioffindia.org/homepageee.htm
Specific examples include:

**Triangle Network**: Established in 1982, Triangle is an international network of artists and arts organisations that promotes exchange of ideas and innovation within the contemporary visual arts. Through artist-led workshops, residencies, exhibitions and outreach events, the network generates peer-to-peer learning, professional development for artists and the dissemination of emerging international art practices. The Triangle network currently has over 30 partners across the world. It is particularly active in countries where the arts infrastructure is limited, and encourages exchanges across social, political and economic barriers, in countries including Bangladesh, Bolivia, China, Cuba, India, Jordan, Kenya, Pakistan, South Africa and the UK.37

**Khoj International Artists’ Association**: KHOJ began in India as a wing of the Triangle Network, as a space for artists, run by artists in 1997 and has built an international reputation for outstanding alternative arts incubation. KHOJ too began with workshops and art residencies, which were conducted between 1997-2001, initially in the town of Modinagar near Delhi and after 2001, expanded to Mysore, Mumbai and Kolkata. These residencies have been responsible for blooding several major visual artists from India, who have worked with South Asian artists, and artists from Iran, Egypt, Cuba, Argentina, Singapore, Thailand, Japan, China, Taiwan and several countries in Africa and the Caribbean. In 2002, KHOJ acquired a building in Khirkee Extension, Delhi, which doubles up as an exhibition space, residency programme and library resource.

KHOJ has been influential in setting up pan-South Asian networks (in Nepal, Bangladesh, Sri Lanka and Pakistan). This idea, originally presented at the ‘Chaos or Congruence?’ public forum in New Delhi in 2001, would grow to include links with Vasl International Artists’ Workshop, Pakistan, Britto Arts Trust, Bangladesh, Teertha International Artists’ Workshop in Sri Lanka and Sutra, an arts organisation in Nepal, following grant support from HIVOS and the Ford Foundation, New Delhi.

Within India, KHOJ has set up major domestic networks, from which especially institutions such as Periferry (Guwahati), 1 shanthiroad (Bangalore) and CAMP (Mumbai) have been direct beneficiaries. 1 shanthiroad Studio/Gallery is an artist’s residency that provides space for lectures, conferences, installations, performances, screenings and informal gatherings for artists and general public in the city. The art residency and studio provides collaborative support and

37 [http://www.trianglenetwork.org/about](http://www.trianglenetwork.org/about)
serves as an incubation space for contemporary, experimental visual and media art projects by artists from within India and abroad. It collaborated with various institutions like Asia Link, Australia; Asia-New Zealand Foundation, New Zealand; Arts Network Asia, Singapore; Carriageworks- Australia; and, other diplomatic and cultural organisations in India. Periferry is run by the Desire Machine Collective as a residency on the barge, M.V. Chandradinga on the river Brahmaputra in Guwahati since 2007. CAMP has housed the celebrated Pad.ma - short for Public Access Digital Media Archive – which is an online archive of densely text-annotated video material, primarily footage and unfinished films. Pad.ma is a collaboration between 0x2620, Berlin, Alternative Law Forum, Bangalore, and three organisations from Mumbai, and was supported by a seed grant from HIVOS and the Bohem Foundation and the Foundation for Arts Initiatives.

**Theatre:**
Following the successful opening up of several theatre festivals in different parts of India to global presence (notably the National School of Drama’s famous Bharat Rang Mahotsav), and the privately-run Prithvi and Rangashankara theatre festivals in Mumbai and Bangalore, Indian institutions have also become a part of various domestic and pan-regional theatre networks. In 2006, Prithvi Theatre set up the India Theatre Forum (ITF), whose emphasis has been on finding models of economic sustainability for theatre institutions. While several major independent, non-metropolitan theatre movements in India have been direct beneficiaries (e.g. Ninasam, Heggodu, Karnataka; Magic Lantern, Chennai; JANAM, New Delhi; Prajya Natya Mandal, Hyderabad; Kattaikuttu Sangam, Kanchipuram, Tamil Nadu; and, Abhinaya, Thiruvananthapuram), ITF also attempted to expand its base to include mainly central Asian inputs with its Performing Arts Management Programme, conducted by Milena Dragičević Šešić, who travelled through the country for two weeks and experienced first-hand theatre and performance management practices.

**Rangashankara** has collaborated actively with the Schnawwl Theater, Mannheim, Germany as part of the India-Germany theatre collaborations, and its annual theatre festival sees productions from all parts of the world. It has a special theatre programme for children called ‘AHA’ that hosts workshops, storytelling sessions, produces plays and organises an international children’s theatre festival.

---

38 [http://www.rangashankara.org](http://www.rangashankara.org)
39 [http://www.theatreforum.in](http://www.theatreforum.in)
The above institutions have been supported by HiVOS, among other donors.

Jagriti[^1] is a hub for the performance and visual arts in Bangalore. Jagriti’s vision is to professionalise English language theatre in India. One of Jagriti’s notable collaborations has been with Theatrescience, UK and NCBS, Bangalore for the project ‘Imagining the Future’ that brought together scientists, writers, actors and directors for a series of workshops and seminars, and resulted in four new plays based around biomedical science. The outcome of this workshop was the play *The Invisible River* that was performed at various venues in India and the UK.

The Arshnagar Project ran the residency, *Macbeth in the Mountains* (2013), which saw the participation of classically-trained actors, clowns, dancers, improvisers as well as performers of traditional Indian forms from Australia, India, UK, Sweden and the Netherlands. The residency was facilitated by British performance trainer, John Britton and Swedish choreographer/dancer Elina Elestran with an objective to make an ensemble and perform fragments of Shakespeare’s ‘Macbeth’.

Theatre Roots and Wings, Thrissur has collaborated with Japanese artists with support from the Japan Foundation on the productions: ‘The Water Station’ by Ota Shogo (2010), and ‘Urubahngam’ by Bhasa (2008, translation and dramaturgy by Kazuyuki Funatsu, music composition by Emiko Funatsu), performed by students of Communication and Culture Department, Faculty of Arts, Shinshu University, at the Matsumoto Performing Arts Centre, Nagano.

The production, ‘Sahyande Makan - The Elephant Project’, based on Vyloppilli Sreedhara Menon’s magnum opus ‘Sahyande Makan’, translation by Satoko Tsurudome and conceived with Mikari Fukui, was supported by Arts Network Asia, based in Singapore.

The Cuttack-based cultural forum, Utkal Yuva Sanskrutik Sangh, has been running a major festival in dance and music. Founded by dramatist Kartik Chandra Rath, the festival has showcased troupes from Australia, Bangladesh, Bulgaria, Canada, China, Denmark, Finland, Greece, Iran, Italy, Japan, Korea, Norway, Poland, Russia, Sri Lanka and USA, and, according to Mr. Rath, is hosted as per the rules framed by the International Amateur Theatre Association and

[^1]: http://jagrititheatre.com
International Theatre Institute of Paris. It also runs a national competition in Indian classical dance and music.

In Mumbai, **Rage Productions** has collaborated with the Royal Court Theatre, supported by the British Council to produce Writer’s Bloc, a workshop for young playwrights in India. Twelve playwrights from all over India wrote plays that were all performed in their original language as part of the Writer’s Bloc Festival at the Prithvi Theatre, Mumbai in January 2012. A set of rehearsed readings of Indian plays were performed at the Royal Court, UK in August 2012.

The British Council had commissioned an Indo-UK theatre production, ‘Midsummer Night’s Dream’ directed by Tim Supple. This multi-lingual adaptation consisted of 22 actors and performers from India and Sri Lanka drawn from various cultural, linguistic, socio-economic and performance backgrounds. The play used various Indian folk and performance traditions and was staged widely in India and abroad.

**Jaaga.** Bangalore provides space, infrastructure, and a diverse social environment to artists, designers and activists with an emphasis on digital technologies. It has initiated public art projects, organised online study groups and workshops.

An important and largely self-contained initiative has been the **Hindu MetroPlus Theatre Festival** that showcases, across multiple cities in south India, English theatre from India and abroad. It has collaborated with various organisations the world over including the InKo Centre, Chennai for the production ‘Woyzeck’ by the Sadari Movement Laboratory, Seoul, Korea.

**Dance:**
Traditional Indian dance (by which we mean the dances associated with the rise of Indian nationalism (such as *Bharatanatyam*) and the dances representatives of several states (such as *Odissi, Manipuri, Kathakali*) are almost entirely supported by State Governments, and there has been little change in this pattern.

The primary evidence of global networking and international collaborations are seen in contemporary dance. The best example is that of the **Attakkalari Centre for Movement Arts**, Bangalore, which was established in 1992, and has facilitated the development of an enhanced

---

41 [http://www.thehindu.com/system/topicRoot/MetroPlus_Theatre_Fest_/]
and extensive programme that includes national and international platforms for exchange and performance, strategic movement and digital arts development, research and documentation. They offer a diploma in movement arts and mixed media, and undertake education and outreach programmes. Attakkalari collaborates with video and digital artistes, composers, musicians and choreographers from around the world and also functions as a resource centre for young and upcoming artistes from other parts of the world. They also host the Attakalari India Biennial that brings local, national and various kinds of international art practitioners, choreographers, critics and dancers to the city. During the festival, it offers a six-week international choreography residency for young choreographers called ‘Facets’.

Although Attakkalari remains among the best known of the globalised dance institutions in India, there are several others who have emerged in the past few years. Among the best known is the Gati Dance Forum\(^42\), Delhi organises training workshops, artists’ residencies, the IGNITE! dance festival and several public interest and multidisciplinary research projects.

Literature:
The global networking in literature is directly evidenced with the proliferation of literary festivals, the Jaipur event being the best known. This festival is an initiative of the Jaipur Virasat Foundation and organises readings, talks, debates, performances and children’s workshops. Other new global events include Sangam House, an international writers' residency programme located in India that brings together writers from across the world to live and work among their peers in a safe, supportive and nurturing space; the Hindu Literary Festival or Lit for Life takes place in Delhi and Chennai, and, in 2010, instituted The Hindu Literary Prize; the Mumbai Literature Festival (TATA Literature Live!) which was launched in November 2010; as well as the Bangalore and Kolkata Literary Festivals.

Kathalaya, is an organisation that uses storytelling as an educational and communicative tool. Its Academy of Storytelling, conducts short-term and long-term certificate courses in storytelling and is affiliated to the International Institute of Storytelling, Tennessee, USA.

Music:
Although the most popular music in India continues to be derived from the cinema, the organisation of global events are focused mainly on Hindustani and Carnatic music. In Carnatic music, the globalisation of the celebrated Chennai Music Season – including the significant

\(^42\) [http://www.gatidance.com](http://www.gatidance.com)
presence of US-based classical performers - and the increasing presence of television networks in broadcasting as well as sponsoring this event, has been extensively discussed (see Lakshmi Subramaniam, 2008). The rise of initiatives such as Brhaddhvani, whose COMET programme combines the Indian traditional *gurukula* into a modern institutional structure, has been witnessed. It was started by Karaikudi Sambasiva Iyer Subramaniam, who belongs to a tradition of *veena* players and court musicians from the late 18th century.

Perhaps India’s largest network for music support has been the famous SPIC-MACAY (Society for the Promotion of Indian Classical Music and Culture Amongst Youth) initiatives (see more on SPIC-MACAY in Section 8.2.2).

In the area of Western music, although the legendary Jazz Yatras of the 1980s are over, the presence of domestic and international jazz networks exists mainly with commercial sponsorship (the event management company, DNA Networks being the leading sponsor). Western classical music receives support through several well-established agencies such as the Mehli Mehta Music Foundation, the Bangalore School of Music and the National Centre for the Performing Arts.

**Film:**

The international nature of collaborations in film takes place in two areas: one, of film festivals, and two, in the areas of international co-productions. Through the 1990s, several Indian films (notably Shaji’s ‘Vanaprasthanam’, 1999, Indo-French-German co-production), Adoor Gopalakrishnan’s ‘Nizalkoothu’ (2002, Indo-French co-production) were supported by European funding on condition that post-production support would be utilised in the sponsoring countries, as a means primarily of subsidising local infrastructure in these countries.

Since the Hubert Bals Fund and Jan Vrijman Fund were set up, the possibilities of co-productions and international support has significantly increased, as these have been followed by new developments such as the Asian Cinema Fund introduced by the Busan Film Festival.

Apart from several Indian films who have benefitted from the above, other examples include the ‘Ramayana: The Legend of Prince Rama’ (Rāmayāna: Rāma-Ōji Densetsu), a 1992 Indo-Japanese traditional animation feature film, which is a collaboration between Japanese and Indian animators. It was jointly directed by Yugo Sako, director and producer and Ram Mohan, pioneer

---

43 A type of school in India, residential in nature, with pupils living near the teacher, often within the same house. Prior to British rule, they served as South Asia’s primary educational institution.

44 Plucked string musical instruments from the Indian sub-continent
of Indian animation. The story based on the Indian epic ‘Ramayana’ is a combination of Japanese *manga* and *anime* with Indian forms.

**Film distribution:**
A major instance is the Magic Lantern Foundation\(^45\), New Delhi, which works in the area of dissemination of documentary films. They run the well known festival, ‘Persistence-Resistance’, which has extended to several campaigns, and university-based festivals. The Magic Lantern list now increasingly has films from diverse countries, distributed in India.

**Indian institutions:**
There have been a small number of Indian institutions with global ambitions. One example is the *Sanskriti Foundation*. Its purpose has been to cultivate an environment for the preservation and development of the artistic and cultural expressions not only of India, but of the world as a whole. Established in 1978, the Foundation was a registered Public Charitable Trust based in New Delhi, India. Sanskriti perceives its role as that of a catalyst, in revitalising cultural sensitivity in contemporary times. Its stated aims are worth detailing: ‘to create an understanding and appreciation of Indian traditional arts and culture, to encourage intercultural artistic dialogues and collaborations between international artists, arts practitioners and local Indian artisans, to support, nurture and nourish emerging artists, writers and social entrepreneurs, to perpetuate and strengthen the cultural roots of the emerging generation world over and to increase the appreciation of Indian arts, heritage and crafts through education and participatory activities among young people’.\(^46\) The Foundation hosts an international residency programme for artists, poets, scholars, and writers. It recently hosted the UNESCO-Aschberg Bursaries for Artists Programme 2012. The Foundation organises seminars and conferences on art apart from regularly conducting workshops on art and craft. It also offers annual fellowships on town planning and architecture, journalism, music and dance. It has instituted the Sanskriti Awards to honour young talent in India in areas of journalism, literature, art, music theatre dance, social and cultural achievement.

3.4.5 **Existing cross-border Intercultural dialogue and co-operation programmes or actors**
For the most part, intercultural dialogue has been understood externally in terms of cultural co-operation with other countries, and internally in the articulation of the need to protect India’s cultural diversity. Both these aspects have been dealt with in the earlier sections of the report.

\(^45\) [http://magiclanternfoundation.org/](http://magiclanternfoundation.org/)
\(^46\) [http://www.sanskritifoundation.org/lecture-series.htm](http://www.sanskritifoundation.org/lecture-series.htm)
Sections 3.4.1, 3.4.2, 3.4.3 discuss the diplomatic relations with other countries. Sections 2.2 and 2.3 address the question of the protection of diverse language and religious groups within India.

Intercultural dialogue has occasionally been directly addressed, as for example in the conference held by India’s National Knowledge Commission along with the European Commission in December 2008 on ‘Multilingualism and Intercultural Dialogue in Globalisation’, in the context of the 2008 European Year of Intercultural Dialogue. The aim of this conference was to underline the vital contribution of multilingualism to the development of genuine intercultural dialogue. India was identified as a strategic partner in this framework, in view of its specific situation in relation to multilingualism. This conference was the first EU-India platform for discussion and high-level exchange between scholars and intellectuals on the issue of multilingualism: and typically addressed its implications for business, politics, identity, intercultural dialogue and education.47

ICCR, as mentioned, has been a central nodal agency that has facilitated trans-national student exchanges. Apart from governmental support, civil society groups such as Pakistan-India People’s Forum for Peace and Democracy (PIFPD) has conducted people exchange programmes between the two countries that has particularly emphasised students and youth. The initiative towards formation of PIPFPD was taken in late 1993 and the first joint declaration was announced on 4 September 1994 in Lahore, Pakistan. The objective of this initiative is to facilitate dialogue between the common people in both the countries, promote peace and strengthen democracy in the sub-continent.

Inter Cultural Dialogue and Exchange (ICDE), India, a non-profit registered society, is a multi-faith, multi-cultural and secular organisation headquartered in Bangalore. ICDE India networks with similar and like-minded organisations, not only in India but also around the globe. It offers young people the possibility to spend one-year abroad, participating in a programme designed to facilitate an exchange among nations as a means to promote peace, inter-cultural understanding, and cross-cultural learning. This is done through direct personal experiences and international volunteer work through a network of national committees, co-workers, host families, community development projects and friends.48

48 http://www.icdeindia.org/index.html
ICDE India is a member organisation of the International Cultural Youth Exchange (ICYE), an international non-profit youth exchange organisation promoting youth mobility, intercultural learning and international voluntary service. ICYE organises long and short-term exchanges combining home stays with voluntary service in a variety of community service projects in more than 34 countries around the world.

India, represented by both government and NGOs, participated in the discussion organised by the United Nations Alliance of Civilisations (UNAOC) on how intercultural dialogue can boost development the world over. Over 2,500 participants including heads of state, foreign affairs ministers, NGOs, civil society representatives, media, academia and the corporate sector were part of the debate held in Doha in 2011. UNAOC, created in 2005, is an initiative to improve the quality of dialogue between nations and people of cultures and religions.

3.4.6 Other relevant Issues

Over the years, there have been several positions, some with an impact on planning policy, on the role culture plays in development. Among the most recent of these was the 2006 report submitted by the Planning Commission on the possibility of mobilising culture industries in order to contribute to India’s economy. That document kicked off the current thinking on the subject, which is dominated by the economics of culture and its possible role within the national economy: specifically defining moves by the Indian Planning Commission to make culture a revenue generating resource. Tourism and Entertainment are being seen as new spheres that will contribute to increment in GDP. However, culture industries in the Indian context are still typically seen as means to providing employment. The Tourism industry is being articulated as one such sector. Even the upscaling of handicrafts and textiles to meet global market standards are being seen primarily as central to ensuring the livelihood of craftsmen and the preservation of handicrafts. The focus on the livelihood and development of the artisan/craftsman, as noted earlier, is not new. However, the artisan/craftsman not as the subject of welfare, but instead as a human resource who constitutes a valuable economic asset to the country, marks a shift.

A new issue not yet discussed on the culture-and-development front is the role the Indian diaspora could play within the new national imagination. The Ministry of Overseas Indian Affairs (MOIA) is a relatively new Ministry dedicated to the multitude of Indians settled abroad. Established in May 2004 as the Ministry of Non-Resident Indians’ Affairs, it was renamed the MOIA in September 2004. The Ministry is engaged in several initiatives with Overseas Indians (OIs) for the promotion of trade and investment, emigration, education, culture, health and
The ‘Know India Programme’ of the Ministry is a three-week orientation programme for diaspora youth conducted with a view to promote awareness of different facets of life in India and the progress made by the country in various fields, e.g. economic, industrial, education, science & technology, communication & information technology along with culture. These are conducted in partnership with State governments. The participants, Persons of Indian Origin (PIOs) in the age group of 18-26 years, are selected based on recommendations received from Heads of Indian Missions/Posts abroad. Selected participants are provided with full hospitality in India during the duration of the programme. 90% of the total cost of air ticket is refundable to the participants who successfully complete the programme. The content of the programme broadly includes presentations on the country, political process, developments in various sectors, interaction with faculty and students at prestigious universities, colleges and other institutes, presentation on the industrial development and visits to some industries, visit to a village to better understand typical village life, exposure to Indian media, interaction with NGOs and organisations dealing with women affairs etc. The ‘Study India Programme’ is envisaged as a means of enhancing engagement with youth from the diaspora. The objective of the scheme is to enable overseas Indian youth, i.e. foreign citizens of Indian origin in the age group of 18-26 years, to undergo short term courses in the nature of summer schools to familiarize them with the art & culture, heritage, history, economy and development of India. ‘Cultural content which would help the participants to be immersed in the Indian experience with exposure to Indian mythology, history, arts, handicrafts, dance, music, cuisine, languages and age-old traditions.’

**International cultural events or sector-specific activities which are particular to India**

Among global events of significance for the national-developmental cause, Anheier and Isar (2006) draw attention to major events like pilgrimages, and fairs, e.g. the Kumbh Mela which, they say, attracts participants larger than even Mecca.

Some of the ideology of the spectacular mega-event shading into the concept of a fair has been explored, most prominently by designer Rajeev Sethi, e.g. at ‘Golden Eye’, an international tribute to the artisans of India held in 1985 at the Smithsonian National Museum of Design, conceived to strategically position the subcontinent’s unique traditions of craft skills as capable of supporting a global contemporary imagination of architects and designers. The idea was to give India a creative edge in the competitive field of building arts and trade.

---

Less spectacular, but more focused, have been events such as the month-long inter-cultural
dialogue and festival organised in 2010 by the Indira Gandhi National Centre for the Arts
(IGNCA), in association with North East Zone Cultural Centre (NEZCC) to promote closer ties
between northeastern states in India and their neighbouring southeast Asian countries. The
festival that began in Guwahati in Assam travelled to Meghalaya, Tripura, Manipur and Nagaland,
followed by a four-day symposium-cum-cultural show in New Delhi. About 150 artists and
performers from Thailand, Cambodia, Indonesia and eight northeast Indian states took part in
this festival.

The Union Ministry of Development of North Eastern Region (DoNER) has also been advocating
closer cultural and trade ties between northeastern states and neighbouring countries as part of
the 'Look East Policy' also referenced in Section 4.2.7.

**Ethical and cultural/human rights issues in transnational or bilateral cultural co-operation**

Among the major problems India faces in facilitating transnational co-operation is its poor human
rights record in the cultural arena. This concerns issues of freedom of speech and expression in
particular, and in areas such as dignity of labour, the role of child labour, bonded labour, etc.

**Child Labour:** The use of child labour for manufacturing cultural goods that are subsequently
exported. A study by the International Labour Organisation in 1992 recorded the use of child
labour in the making of hand-woven carpets in India among other Asian countries (ILO, World
Report at 13, 1992). The US Congress passed a legislation outlawing the importation of such

**Cultural sensitivity and censorship issues:** As noted in Section 1, the protection of minority
religious and language groups and freedom of expression are mandated. This has sometimes led
to boycotts, both of Indian initiatives outside of India (e.g. what would be considered ultra-Right-
wing cultural practices) as well as initiatives from elsewhere boycotted in India (e.g. the InCACBI,
or the Indian Campaign for the Academic and Cultural Boycott of Israel).

**Unprovenanced art objects and antiquities:** The question of violation of cultural rights has arisen
when unprovenanced art objects and antiquities find their way into the Western market,

especially through auction houses. In 1997, an exposé, published as ‘Sotheby's: Inside Story’ by Peter Watson with the help of an erstwhile employee of Sotheby’s, James Hodges, provided a revealing glimpse behind the scenes at an auction house. According to the documents made available by Hodges, material was consigned to Sotheby’s by dealers in Mumbai, Kolkata, Delhi and Islamabad in Pakistan. The dealers consigned between 20 and 93 items to any one sale and the combined value of these objects could reach GBP 60,000 in any one auction.

In the wake of the Watson exposé, Sotheby’s stopped their Antiquities auctions in London and now hold them only in New York. After an internal enquiry, in December 1997, they announced a new Code of Conduct and established a Compliance Department to oversee its implementation and operation. An important feature of the new Code is a pledge not to sell an object if it is known to have been exported illegally from its country of origin, regardless of its status under European Commission (EC) or US law.

**Import Duties on Art:** Until recently, it was commercially unviable for private organisations to bring works of art into the country, given the high import duties on art and antiquities. This was one of the biggest procedural difficulties of organising an international exhibition in India. Only works of art imported for an exhibition in a public museum or national institutions were exempt from customs duties. In 2011, rules regarding the importing of art and antiquities for a public exhibition were liberalised to allow private galleries and art collections to import works of art. The move is expected to make it easier to help bring international exhibitions to India and vice versa and also make it easier for private organisations to set up museums and galleries. The exemption will also help the return of Indian art and antiquity stuck in foreign countries that can now be permanently displayed in India.54

However, several other difficulties remain such as lack of a fully developed and prohibitively high-premium insurance market for art objects in India, lack of internationally accepted standards of storage and handling and environmental controls, delay in government approvals, absence of mechanisms for museums in India to loan art objects for exhibitions outside of collaborations with other public institutions, and prohibitions and cumbersome procedures of the Antiquities and Art Treasures Act.

4. CURRENT ISSUES IN CULTURAL POLICY DEVELOPMENT AND DEBATE

4.1 Main cultural policy issues and priorities
There have been numerous debates in the broad areas of cultural policy, or issues that we can see to have affected cultural policy. Here we focus only on two issues, where public debate has directly impacted instruments of government, and where indeed such changes would not have happened without the public debate. We provide two examples, one relating to amendments to the Indian Copyright Act of 1957 (discussed in this section) and governmental efforts to crack down on social networking initiatives (discussed in Section 4.2.6).

Copyright Act; amendments and rebuttals
The Copyright Act, 1957, replacing the original Copyright Act of 1914, cloned from the British Copyright Act, 1911, has been amended several times. However, in 2006, several significant proposed amendments (which have since come into force under the Copyright (Amendment) Bill 2012) were placed in the public domain, which permitted civil society institutions to respond with their concerns. One major critique of the proposed amendments, by a group of ten major institutions – Citizen Consumer and Civic Action Group, Independent Documentary Producers Association, National Association for the Blind, Centre for the Study of Developing Societies, Voice (Voluntary Organisation in Interest of Consumer Education), Consumer Online Foundation, Drishtiviklang Sangh (Association of the Visually Handicapped), M.S. Swaminathan Research Foundation, Mahiti (International Open Source Network - India) and Tata Institute of Social Sciences – was of particular significance. This critique suggested bringing the Indian Copyright Act on par with the Berne Convention and the TRIPS agreement, both of which ‘enable access to knowledge and information by ensuring easy access to copyrighted materials in respect of educational, private or general use, and via any media or form’, and to which India is a signatory.

Suggestions were made to follow the provisions of the Berne Convention and the TRIPS agreement with respect to literary, dramatic, musical, photographic and artistic works apart from asking the Government to clarify its position on various fair use provisions for the benefit of educational institutions. The group also suggested changing the licensing policy of the Copyright Act to include newer Internet-based modes of licensing such as the creative commons. Further, suggestions were made to expand the scope of ‘public libraries’ in the Copyright Act to include any libraries attached to educational and research institutions. (These suggestions did not make their way into the amendments.)
Some alarming amendments that had been proposed to the Copyright Act to exclude media organisations (newspapers, magazines or similar periodical) from fair use provisions were strongly opposed as these might lead to restricting media information and curtailing freedom of speech and expression. (This provision has since been dropped from the final amendments.)

Amendments that sought to make cover recording of music possible only after five years from the date of release of the first recording were opposed, on the grounds that such amendments would only benefit large companies, restrict smaller companies serving smaller marginalised markets and geographical locations, and cause monopolisation. It was further suggested that the proposed amendments stipulating a royalty for a minimum of 50,000 copies to be paid annually for the production of a ‘version’ regardless of number of copies actually produced or sold, would make this practice commercially unviable for small markets. (These amendments have been passed.)

Lastly, the introduction of Digital Rights Management (DRM) was opposed on the grounds that India was not under any statutory obligation to introduce such a measure, and that the DRM was extra statutory. The concern was that rights that were conferred by the law and enforced by the copyright holders themselves, through technological measures in order to prevent access to such digital media or software, might infringe the rights of copyright holders. On the other hand, the concern was that DRM might well permit copyright holders to restrict access to digital media or software under terms which are currently permissible under copyright law. (DRM was introduced in the latest amendments. See Section 5.1.5)

**New funds or restructuring of available funds**

As mentioned in Section 2, following the threat of political and ideological interference into matters of culture, both India’s central and state governments have experimented with different models of arts funding. This was in part a direct consequence of the troubles ailing the central Lalit Kala Akademi and the failure of several other State art Akademies to fulfill their national or regional functions.

**Zonal Cultural Centres (ZCCs):** Between 1985 and 1986, seven Zonal Centres were started with the objective to preserve, innovate and promote the projections and dissemination of arts of the zone falling under the broad disciplines of Sangeet (Music), Natak (Drama), Lalit Kala (Fine Arts) and Sahitya (Literature).
These Centres were meant to be autonomous but more importantly, were meant to overcome regional divides, through combining several states under each Zonal Centre, and sometimes under more than one Centre. And so, the North Central Zone Cultural Centre, headquartered in Allahabad, would include Madhya Pradesh, Rajasthan, Haryana, Bihar, Uttar Pradesh, Uttaranchal and Delhi, while the South Zone Cultural Centre would have two headquarters, one in Thanjavur (covering the states of Kerala, Tamilnadu, Andhra Pradesh, Karnataka and the Union Territories of Andaman and Nicobar Islands, Lakshadweep and Pondicherry), and a second in Nagpur (and covering the states of Madhya Pradesh, Maharashtra, Karnataka and Andhra Pradesh).

The hope in all this was that cultural kinship could take place along the lines that transcended the territory occupied by the different states. The idea was to arouse awareness of local, as against regional cultures, and it was hoped that the participation of states in more than one zonal cultural centre according to their cultural linkage would be a feature of their composition.

Among the crucial functions of the Zonal Centres, several were the old State requirements of Culture: ZCCs have, for example, been responsible for folk artists’ participation in the Republic Day Folk Dance Festival, which usually happens on either the 24th or 25th January of each year, just before the Republic Day of India, at the Talkatora Indoor Stadium in Delhi. A Crafts Fair is also held in the various zones along with the Republic Day Folk Dance Festival. On the other hand, some of the more innovative ZCC projects are the National Cultural Exchange Programme (NCEP) which exchanges artists, musicologists, performers and scholars between different regions within the country, and the Theatre Rejuvenation Scheme to provide an opportunity to students, actors, artists, directors and writers to perform on a common platform.

The National Culture Fund (NCF): NCF was established as a funding mechanism distinct from the existing sources and patterns of funding for the arts and culture in India. It enabled institutions and individuals to support arts and culture directly as partners with its government. Created as a Trust in November 1996, it has sought to protect tangible and intangible heritage in partnership with the community and at present does a more credible job than most other agencies, having formed innovative partnerships with a number of agencies. The NCF works through sanctioning grants to government and non-government Organisations largely out of interest accrued on the corpus fund and out of the contributions of the donors. Interestingly, they also receive donations from agencies that identify a project along with any specific location or aspect for funding as well as an agency for execution of the project while making donations to NCF.
Recent or emerging debates and action concerning ethical and human/cultural rights issues in the domain of cultural policy making

The growing present of what are known as second-generation rights or Economic, Social and Cultural Rights (ESCR) in India, has been extensively discussed, in relation to whether such rights need to necessarily be mediated through the prism of fundamental rights (especially Articles 19 and 21 of the Indian Constitution, see Section 5), or whether they could be better shored up through an emphasis on Directive Principles or the State’s Duties.

This issue has been discussed several times (see Section 4.2.4 for more specific versions of the problem of cultural rights). Here we summarise one key, and influential, framing position on the question of Cultural Rights by sociologist Satish Deshpande to provide a flavour of the emerging debates in this area, to show that such rights are often a clutch of earlier caste-based entitlements than anything contemporary. This is, of course, not the only view on the subject, but it is here primarily to show the extremely contentious nature of cultural rights in India.

Deshpande admits a shift in recent years, and that there appears to be a decline in the importance of economic rights (from their Nehruvian position of dominance) and a corresponding ascendance of cultural rights. He proposes that such a divide is illusory, and proposes instead an exploration of the concept of ‘cultural capital’, as something that bridges economics and culture. Taking the example of the Mandal Commission Report56 (1990, also discussed in Section 4.2.4), commonly projected as a cynical piece of casteist vote bank politics, the event could also be understood as one which helped make visible sedimented practices and arrangements that were previously placed below the threshold of explicit social recognition. This is evidenced in the way the controversy implicates a certain form of ‘property’. The overwhelming dominance of the upper castes in the professions and secure state sector jobs is out of all proportion to their share in the general population, and proves beyond doubt that there exist stable social mechanisms which consistently place India’s upper castes at an advantage relative to others in the recruitment procedures.

56 The Mandal Commission was established in 1979 to ‘identify the socially or educationally backward’ castes and determine the portion of seat reservations in government jobs and public universities as a means of affirmative action. Although massive protests followed initial attempts to implement the recommendations of this committee, some of them have been implemented as recently as 2008.
Such a notion of cultural capital, says Deshpande, fulfils at least three attributes of property: it confers tangible and psychological benefits; it can be privatised, that is, others can be excluded from enjoying its benefits; and, finally, it can be transmitted across generations. Does this imply that the state has a legitimate right to regulate this form of ‘property’, in the same manner that it regulates other forms, through a spectrum of measures ranging from taxation to expropriation? This was, Deshpande says, clearly denied by the upper caste opponents of the Mandal recommendations, who were protesting the abridgement of what they regarded as their customary right to the benefits of cultural capital in the form of (what from a non-upper caste perspective might look like) more-than-equal access to government jobs. The proponents, on the other hand, were demanding the right to equal access to these jobs, even at the cost of overturning the customary, already-legitimised ways of regulating access.

Coming as it from this angle, says Deshpande, perhaps it is possible to appreciate the difficulties that cultural capital creates for the language of rights. The Mandal controversy, according to him, is instructive because it is the first time in independent India that a privileged group facing adverse regulatory intervention by the state felt able to proclaim its moral outrage in so publicly aggressive a manner. Perhaps the most important factor at work was the very invisibility of cultural capital qua capital. Simply put, the problem with cultural capital has been that it does not look like capital at all; rather, it takes the form of ‘merit’, a peculiarly Indian word which, he points out, is also the common translation of the Hindu notion of *punya*. As the harvest of past virtuousness or disciplined striving and renunciation, then, cultural capital is fortified by a much stronger and deeper claim to legitimacy – to having been earned and deserved – than any other form of property.

This ‘thicker’ claim to legitimacy derives from the peculiarities of cultural capital: its inseparability from the person and conduct of its owner, so that it is most often deployed in a ‘performative’ mode; its dependence on prolonged apprenticeship and training involving extensive investments of time, effort and money; its imbrication in crucial, highly legitimate institutions such as the family; or its tendency to deflect attention from itself by constantly taking on the appearance of other (often co-present) factors such as innate ability, skill, training, competence, and so on. (summarised from Deshpande, 1998).

Through the 1980s and 1990s, the period that massively faced what we might call the threats of State excess, starting with the declaration of national Emergency (1975), but culminating in the
period of Hindutva\textsuperscript{57}, the attacks on the film ‘Fire’, the ban on Salman Rushdie’s ‘The Satanic Verses’ and the vandalism and efforts to ban the work of artist M.F. Husain, when the role of the State in cultural nationalism was strongly questioned, cultural rights arrived for the first time within national debate, and strong movements against state censorship emerged.

Though the declaration of Emergency lasted only for 21 months (from 25 June 1975 to 21 March 1977), it was a crucial phase in history that witnessed and provoked intense public debate around state censorship of the media and the arts. During the Emergency, one of the key Constitutional rights – that of Freedom of Speech and Expression – was briefly suspended, directly affecting the freedom of the Indian press. Subsequent to the Emergency, state regulation and censorship of media and cultural productions become an important public issue and the State is increasingly seen as discredited, incapable of being unbiased, representative of specific communal/casteist/ideological groups, and thus incapable of arbitrating on a range of important public matters, including cultural matters.

In many ways, the Emergency opened up the possibility of something that the Nehruvian period had never envisaged, namely the dangers of state interference. It also therefore opened up two new areas of cultural practice, namely ‘cultural autonomy’ and ‘cultural rights’. Such a danger, which would surface again and again, e.g. with the pro-Hindutva BJP government (1998-2004) sought to revise Indian history textbooks published by the National Council for Educational Research and Training (NCERT) in accordance with the ideology of the Hindu right, and sections from the books where Hindus were represented as unpatriotic or cruel were deleted.\textsuperscript{58} Or when the Marxist government of West Bengal declared singer Usha Uthup’s music as ‘ap Sanskriti’ (‘not our culture’) or when the Maharashtra Government’s Culture Minister, Pramod Navalkar, mounted a campaign against plays, paintings and advertising that he considered obscene.

The discrediting of the State post-Emergency, followed by the perception of communalisation in the Indian polity, underlies the emphasis on arms-length intervention as the model for state’s approach to culture in the Approach Paper to the National Policy on Culture (1992). This model was already indicated in the Haksar Committee Report (1990) that reviewed the giant cultural institutions, including the Akademies and the National School of Drama. Both these documents contain recommendations that strongly emphasised either no intervention at all, or at best minimal intervention, by the State in cultural practice and production. It also advocated the

\textsuperscript{57} Hindutva (Hinduness) has come to represent a form of cultural nationalism as practiced by the right wing in India.

\textsuperscript{58} See Praful Bidwai’s column, http://www.frontlineonnet.com/fl1825/18251120.htm
depoliticisation of culture, promotion of diversity and protection of minority cultures in the spirit of Indian democracy. The Approach Paper was never eventually passed into Law, but the draft document is worth outlining in some detail:

1.1 **Culture permeates every sphere of human activity, determines and governs life and pattern of Indian society in diverse regions and equally diverse fields.** It is a crucial part of development deserving careful attention and substantial investment.

1.2 Although the government of India has spent in the last 35 years 600,000 crores[^59] on development, the amounts spent on culture have usually been around 0.11% of its annual expenditure. It is evident that *Investment in Improving that aspect of the quality of life namely the cultural dimension has not been commensurate with the broad social needs and its intrinsic value.*

1.6 Culture is a central instrument of discovering, integrating and asserting the national identity of India which is truly and inevitably pluralistic. Our culture, while being Indocentric, has always been open to global influences and interaction. While resisting any colonization of mind, the policy believes, our culture should remain in constant dialogue with the world at large in the realm of ideas, perceptions, media and expressions.

2.7 The old notion of patronage should be replaced by that of public support and there should be effective coordination between the activities of various agencies in the states and the Centre with a clear recognition that more than anywhere else decentralisation is a key factor in cultural promotion and that an important role is and should continue to be played by individuals and voluntary agencies.

**Policy debates and priorities**

Through the 1990s and 2000s, there have been several major controversies involving the defence of the right to freedom of speech and expression (Article 19 1a of the Constitution).

Among the major recent debates:

**Controversies around painter M.F. Husain:** Husain's troubled life in India with threats and legal cases that target his work as hurting the religious sentiments of the Hindus led him to eventually surrender Indian citizenship and accept Qatari citizenship. In 1996, a Hindi publication wrote a provocative article on Husain’s depiction of Hindu deities. A series of court cases were filed across the country alleging that Husain’s portrayal was blasphemous. These cases, which are said to number about 900, along with constant threats by Hindu right wing groups and the failure of a legal system to provide protection led Husain to live in self exile in Dubai and London.

[^59]: Equivalent to INR 6 trillion
The ban on scholar and poet A. K. Ramanujan’s essay, ‘Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation’. This essay appeared originally in ‘The Collected Essays of A.K. Ramanujan’, ed. Vinay Dharwadker (Delhi: Oxford University Press, 1999). A controversy erupted in Delhi University when the essay was made part of the readings in one of the history courses and, in 2008, activists of the far right Hindutva attacked teachers in the University’s history department demanding that the essay be removed from the reading list. The history department teachers refused to comply. The issue ended up in the Supreme Court which wanted the opinion of an academic expert committee. Three out of the four members of the committee stated that the essay ought to be read by students. However, the Vice Chancellor and the Academic Council overruled the opinion of the history department, as well as the expert committee and removed the essay from the list of recommended readings.

Controversies around writers Salman Rushdie and Taslima Nasreen at the literary festivals at Jaipur and Kolkata, 2012: The Jaipur Literature Festival, held in January 2012, was marred by protests by a few extreme Muslim groups threatening violence if author Salman Rushdie attended the festival, which is Asia’s largest literary gathering. Subsequently, police intelligence informed him that there might be a threat to his life and hence dissuaded him from coming into the country. Rushdie’s ‘Satanic Verses’ was banned in 1988 after Iran’s leader Ayatollah Khomeini alleged that the portrayal of Prophet Mohammad hurt the sentiments of the Muslim community.

In February 2012, Bangladeshi writer Taslima Nasreen’s scheduled book launch at the 36th Kolkata International Book Fair was cancelled following protests by some Muslim fundamentalist groups. The book ‘Nirbason’ (Exile) which is part of Taslima Nasreen’s autobiography series narrates how she was forced out of Kolkata in 2007 after some Muslim groups sparked of riots in Kolkata and that the rioters were never brought to book by the law. Though the book was launched with less fan fare, following the Jaipur Festival, it reiterated the commonplace nature of such protests today.

Media censorship: Cinema has been traditionally the only medium with regard to which the government established a regulatory and censorship body to oversee and certify films before it enters the public domain. The Central Board of Film Certification is a Statutory body under Ministry of Information and Broadcasting and under the provisions of the Indian Cinematograph Act 1952 it can ask for the removal of anything it deems offensive, including sex, nudity, violence.
or subjects considered politically subversive. Justification of film certification in India has been upheld even by the highest court of the land.

Internet surveillance has been a major issue in recent months. Internet censorship was relatively rare till 2008 when the Mumbai bombings took place killing 171 people. Subsequently, the Indian Parliament amended the IT Act enacted in 2000 that gave the government more powers in monitoring and regulating internet, to criminalise the sending of messages that were seen as inflammatory and block sites and users who can potentially harm ‘national security’.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of arts policies

Debates on arm’s length theory

Although implicit in the Haksar Committee Report of 1990, it was the 1992 Draft Approach Paper on National Cultural Policy that first explicitly mentions the arm’s length theory. The doctrine of arm’s length, which legal expert Paul Kearns (1998) calls the contradiction of ‘popular, or public art… (being) privately determined with the use of public money’, requires that specific restrictions be placed on how state agencies should manage cultural issues. In turn, this definition has clear implications for how independent agencies, which work with fewer encumbrances, can address the same field.

As mentioned earlier, from the Emergency on, and through the 1980s, the dubious role that the state could play on cultural matters had raised major concerns. The Draft Approach Paper, in response to these concerns, had explicitly stated that:

‘as far as possible the state should play only a catalytic role in the development and progress of culture, its role being what may be called ‘arm’s length intervention’ (sec 1.5)

and elsewhere,

‘Although the state has a very definite responsibility to foster and nurture the seminal values which manifest themselves in creative expression and endeavour in different ways, the direct state intervention needs to be avoided. The state must provide funds and facilities for such activities, on a scale commensurate with perceived needs in the context of the integral link between them and the plans to improve the quality of life. However, the state must not be involved in any direct grant giving activities. Such avoidance would also eliminate various forms of intervention such as bureaucratic and political’ (sec 3.1).
It was, however, also the case that the state’s response had been to introduce complex bureaucratic procedures by which to set in place programming autonomy while retaining financial control, as well as to generally resolve all matters of arbitrating on artistic ability through compromise procedures such as cumbersome ‘expert committees’. The Haksar Committee Report was vocal in its criticism of this entire procedure in its simulation of democratic systems (see sections 3.20, 5.63 and 5.64), and which noted, *inter alia*, ‘One wonders how a serious and meaningful discussion can take place amongst the members...

There is a legitimate expectation that General Councils should be thinking bodies, searching bodies, and ought not to be reduced to rubber stamp organisations merely reflecting the federal nature of our polity’ (Sec. 3.20).

The general perception that independent funding was free from such restrictions inevitably made it a preferable option for support even among grantees who would ordinarily have appeared to be obvious candidates for state support. Such options were therefore preferred because they were perceived as less bureaucratic, more enlightened, and perhaps most significantly, capable of interventionist support.

This widespread perception, however, introduced the urgent need to discuss independent funding of the arts on grounds that are quite different from the standard Arts & Culture categories that governmental agencies have conventionally deployed in India for their support.

As indicated in Section 5, to a great extent the cultural policy of India arises from Articles 29 and 30, and has dealt with the protection of minority cultures. To this extent, the cultural debates are also around what constitutes a minority, and what makes for minority rights, as practical issues.

**Minority Definitions**

One such important position has been outlined by philosopher Rajeev Bhargava in his landmark essay ‘The Majority–Minority Syndrome and Muslim Personal Law in India’ (2004). Bhargava chronicles the role of cultural policy as one that allows a definition between, and then a shift into, a category from *identity-dependent* formations, where an individual’s very existence depends on nothing but his/her ability to culturally produce him/herself as a member of a *community* (commonly of ethnic origins), and is incapable therefore of individuated identity, and towards the relatively new successor category of the *preference-based group*, a seemingly freer entity with more articulate citizenship rights that apparently presented its members with a choice of belonging (or not belonging) to community structures. Bhargava defines both categories,
‘preference-based’ and ‘identity-dependent’ majority–minority, as a way by which individuals define themselves and others not in terms of preferences (i.e. the desires that people choose to have), but rather by their more or less permanent attributes (such as colour, ethnicity, religion and language), widely believed to constitute the very identity of individuals’.

Such approaches to culture have given pause to direct governmental involvement in culture, enhancing the arm’s length approach – evidenced in the way, for example, that state support at present to all institutions outside the ones directly controlled is mainly through extending some infrastructure support (e.g. for rehearsal or performance spaces) or conference/meetings support.

**Reservations**

Most state institutions have some preferences defined by state-governmental politics on reservations, along both caste lines (the Scheduled Castes/Scheduled Tribes/Other Backward Classes) and other minorities, as well as provide some economic weightage. But this is not a uniform policy, and varies from state to state.

**Priorities given to institutions**

Priorities are given to educational institutions along both linguistic and religious minorities. See Section 4.2.4 below and Section 5.1.

To a very great extent, default priorities often emerge that tend to work with earlier notions of culture for development, or nation-building: often biased against new forms (e.g. support for traditional dance, as against contemporary), or to regional language theatre and film as against to say English theatre, or the standard biases against new media art in e.g. acquisition policies. This has also affected the credibility of various awards that India gives out in different arts disciplines.

**Organisational issues**

Section 2.3 has outlined the organisational transformation in cultural institutions as they moved through three broad periods: (1) that of ‘Development’, (2) the period of ‘Autonomy’ beginning with the Emergency, when cultural rights took centre stage; and (3) the period of Globalisation or economic neoliberalism. Also see sections 4.1, and 4.2.3.

**Monitoring reports**
The Planning Commission has mid- and end-term monitoring and evaluation surveys, which are mostly concerned with financial audits and the successful reaching of plan expenditure targets. Qualitative monitoring in the Government is rare.

4.2.2 Heritage Issues and Policies

Tangible heritage

Monuments: India’s understanding of cultural heritage management is largely state-led with little or no cultural heritage policy or legal provisions that help assert the rights of local communities in the management of heritage. The absence of a regulatory framework acts as a deterrent in the participation of both the public and the private sector. Legal provisions only address the issue of the acquiring and designating areas as ‘protected’ by the Archaeological Survey of India (ASI). A vast amount of cultural heritage lies outside of state control limiting the reach of the ASI. Only sites that are designated as World Heritage Sites by the UNESCO have some form of a conservation and site management plan (as mandated under the UNESCO World Heritage Convention, 1972) with constant monitoring by the World Heritage Committee. There is also an excessive emphasis on built heritage, with natural heritage and other forms of cultural heritage, such as local festivals, not receiving adequate attention.

The conservation ideologies of the ASI are still based on the Conservation Guidelines that were originally adopted by John Marshall, founding Director General of ASI, in 1924. These guidelines, for example, advocate against the full restoration of ancient monuments and historical buildings. The same ideology is also reflected in the UNESCO’s Venice Charter in 1964. Many of these ideologies are increasingly being questioned by conservationists and historians as being outdated and as not reflecting contemporary approaches to conservation.

In contrast, the Indian National Trust for Art and Cultural Heritage (INTACH) has been advocating for a fundamental re-thinking of the colonial conservation practices in India (see full INTACH Charter, see Section 3.4.4 for more on INTACH) and for evolving new strategies that could, they say, help conserve both historical buildings and historical ways of building. They argue that the current conservation ideology is against the traditional building practices of India that allow rebuilding, and they also cite subsequent UNESCO charters which offer a more culturally evolved approach, such as the Nara Document on Authenticity, 1994, that permits rebuilding. Apart

---

60 http://www.architexturez.net/doc/e6dd1473-f5a9-0674-1d29-d3f0938a596e
61 http://www.icomos.org/charters/nara-e.pdf
from providing new insights into history, the INTACH Charter claims that such an exercise will also lead to the developing of the science of building forensics, a neglected area in India. INTACH has suggested full restoration of some lesser known monuments in Delhi under the control of the ASI such as the Jahaz Mahal and Bahadur Shah Zafar’s palace, arguing that such an exercise will help promote tourism in both these sites that are currently in ruins and attract few visitors.

Apart from INTACH, other initiatives have also proposed changes to traditional wisdom. The Ministry of Urban Development has, in its Model Building Bylaws, proposed radical changes to Municipal Bylaws that deal with the conservation of heritage in urban areas, but many states are yet to fully adopt many of these measures. (See Section 5.3.5). Other initiatives such as the Agenda for Bengaluru Infrastructure and Development Task force (ABiDe), a think tank of the Karnataka Government in its Heritage Plan 2020, has proposed among other things the setting of conservation agency for the city of Bangalore, a heritage register apart from suggesting strategies which gives due consideration to private and public heritage.

The ASI recently released a draft of the National Conservation Policy in May 2013 for public discussion. This is the first attempt by the ASI to relook at its conservation guidelines for monuments, archaeological sites and remains, under its protection, since its establishment. Some of the criticisms include the draft’s exclusive focus on ASI monuments while completely ignoring other heritage controlled by state archaeology departments, private persons, etc. It also does not have provisions to widen the scope of public-private partnerships to go beyond the setting up of tourist infrastructure.

**UNESCO World Heritage Sites:** In 2011, the Advisory Committee on World Heritage Matters (ACWHM) was established by the Ministry of Culture, with the following terms and conditions (in brief):

- To review the Tentative List of Heritage Sites of India on UNESCO List and make recommendations for suitable addition/deletion (to make the list more representative of sites suitable for inscription).
- To recommend heritage Sites for nomination for inscription on World Heritage List, taking into account both the universal outstanding value of the site and the quality of nomination dossier.

---

62 http://www.thehindu.com/todays-paper/tp-opinion/battle-of-ideas-over-delhis-ruins/article4506677.ece
65 http://asi.nic.in/pdf_data/draft_national_conservation_policy_monuments.pdf
To review the existing Site Management Plan (SMP) and to give suitable recommendations for implementation of existing SMPs and development of SMPs for other Sites where none exist. The Advisory Committee would comprise experts and consultants who have prepared ‘winning’ nomination dossiers or high quality Site Management Plans (SMPs).

Examples of Community Management of Heritage: The Gobindgarh Fort project\(^{66}\) in Amritsar, a public-private partnership, has sought to create an effective framework for the sustainable conservation and revitalisation of Gobindgarh Fort in the absence of a cultural heritage policy. The Gobindgarh Cultural Heritage Management Authority constituted by the Punjab government was to identify both public and private sector partners to create socio-economic infrastructure within the fort to make it a vibrant public space. The partners would be offered various concessions, including long-term rights and the use of physical properties of the fort and the lands abutting it as a means of revenue generation.

Another example is that of Begumpur Mosque. Various community initiatives such as the Friends of ASI (FrASI) consisting of activist historians, heritage enthusiasts, conservation architects along with students from local schools have been involved in creating awareness and involved in conservation activities\(^{67}\). The FrASI is working with the residents of Begumpur village to try out new community-led conservation practices around the 17\(^{th}\) century Begumpur Mosque in Delhi.

Monuments and Tourism: A key contradiction basic to India’s heritage policies has been the historical assumption that tourism destroys heritage. This issue has become current with the Supreme Court of India banning tourism in tiger reserves, prompting two of India’s leading tiger experts, K. Sankar and Prof. Qamar Qureshi of the Wildlife Institute of India, to propose – while studying both tourism and no-go tourism zones of the Pench Tiger Reserve in Madhya Pradesh, along with its buffer zones spread across Seoni and Chhindwara districts – that there is no significant difference in tiger densities in tourism and non-tourism zones. In the instances of heritage buildings, especially places of worship, the claim has further been made that heritage buildings that are actually used as places of worship are, in fact, better preserved than those where such worship is banned. We provide one illustration representative of the problem: the issues in recent years concerning the Taj Mahal, avowedly India’s best known heritage building.


\(^{67}\) [http://www.thehindu.com/features/friday-review/history-and-culture/preserving-our-heritage/article4443087.ece](http://www.thehindu.com/features/friday-review/history-and-culture/preserving-our-heritage/article4443087.ece)
For a second instance, the illegal evictions of Hampi bazaar. (see the March 2012 report by the NGO Equations).

**Corporate participation issues: (A) The Taj Corridor Case:** Between 2002-03, the Taj Heritage Corridor case hit the headlines, as Nasimuddin Siddiqui, a minister in the Government of Uttar Pradesh under Chief minister Mayawati, was charged with corruption. The project was intended to upgrade tourist facilities around the Taj, and was given Environmental Clearance by the then-Bharatiya Janata Party (BJP) Government in the Centre for a cost of INR 175 crore (approx. USD 35 million). Following major allegations of embezzlement, the project was effectively made defunct, and plans are being made to remove the partial construction near the Taj Mahal site and replace it with a low tech forested greenbelt. The High Court of Allahabad has ruled in favour of a Rs. 45-50 crore (approx. USD 9-10 million) project, but exactly who will foot the ASI bill remains unclear.

**The Taj Mahal: Conundrums for Tourism:** As per data published by the Indian Tour Operators Promotion Council, in 2007, the number of international tourists hit a number of nearly 5 million, nearly twice the number in 2001. It is estimated that the Taj Mahal itself takes in 1.4 million tourists a year. The Taj Mahal is now a listed World Heritage monument, and the Archaeological Survey of India has to mandatorily provide a ‘Periodic Reporting Exercise on the Application of the World Heritage Convention’. In its 2002 report, the ASI testified that they have replaced decayed stone pieces, paved the forecourt concrete, installed ribbed metal walkway low bridges around the central tank and added a coir matting walkway in the summer to prevent burns to feet due to the hot marble surface, and provided barricades along water channels to keep the crowd from spoiling water, all the while taking care that all such measures ‘preserved and protected the monument without disturbing its originality’.

**Environmental issues and transportation: the rickshaw puller:** In 1998, the Ministry Of Environment and Forests constituted a new authority, known as the Taj Trapezium Zone Pollution (Prevention and Control) Authority, to monitor progress of the implementation of various schemes for protection of both the Taj Mahal and the environment. These included, among other things, steps to ‘ensure compliance of specified emission-standards motor vehicles and ensuring compliance of fuel quality standards’. One issue that now arises came to be known as the ‘Cycle Rickshaw Case’.

---

The Institute for Transportation and Development Policy (ITDP), a New York based organisation that stresses non-motorised environmentally sound transportation, initiated what has come to be known as The Taj Mahal Cycle Taxi Improvement Project at the request of the Municipality of Agra. According to ITDP, Agra produces between 30,000 and 50,000 cycle rickshaws per year, and in all, the total number of jobs created by the provision of cycle rickshaw service in Agra could range from 30,000 to 90,000 people. Further, ITDP estimated that an average rickshaw driver logs around 24,500 km per year, and stated that, ‘if these trips were changed into trips by highly polluting two stroke IC engine, the annual emission impact would be roughly an additional 11 metric tons of lead in Agra’s atmosphere, 4,000 tons of particulate, 20,000 metric tons of CO, and 150 tons of NOx’. On the other hand, the cycle rickshaw has been banned in New Delhi and faces the prospect of similar bans in other Indian cities as tourists are uncomfortable with the idea of riding in a vehicle of questionable safety and comfort and one in which the driver has to physically struggle to walk the bicycle uphill or over embankments, as is the case at the Taj Mahal in Agra.

The project sought not to import the bikes into Agra but rather to enable the local community to manufacture and produce the bikes with technical assistance. This policy could lead, it was claimed, to higher end production jobs in Agra. The new cycle rickshaw was to work with a multi-speed gear system which reduces strain on the rickshaw driver. The weight of the vehicle is lighter and evenly distributed, which makes it easier to pedal and steer, and the long chassis offers stability and prevents toppling. For the passenger, there are comfortable seats and backrests which absorb shocks and offer more comfortable rides. In addition, the permanent hood offers protection against sun and rain, and there is plenty of luggage space under the seats.

### Intangible heritage

**Traditional knowledge:**

India’s National Knowledge Commission (NKC) has outlined the field as follows:

- (Traditional knowledge) should include **plant-based drug formulations** of which we have over 40,000 that have come to us through the Ayurveda, Unani, Siddha, Tibetan (all documented) and the non-documentated tribal systems of medicine.

---

69 Quoted from Sean Farrel, TED Case Studies, Number 668, 2002. [http://www1.american.edu/ted/taj.htm](http://www1.american.edu/ted/taj.htm)
- Traditional **agricultural practices** of which 4502 have been documented by the Indian Council of Agricultural Research in a series of volumes, with 86 having been validated and 38 cross-validated till December 2005.

- **Culinary traditions** which use some 150 documented vegetables for which nutritional and other information is available, and an equal number of fruits.

- **Culture-specific tourism**, for example, through identification of tribal art centres, promoting authentic local performing arts, and making use of the unusual sites and practices that we have in our country.

- Traditional **water harvesting practices** which have been well-documented, for example in a book brought out by the Centre for Science and Environment, New Delhi.

- **Traditional products, services and art forms** that are not included above.

The NKC claims that principled commercialisation of our cultural, creative and legacy practices has the potential of generating employment for at least 100 million people and an annual revenue of at least INR 600,000 crores (USD 120,000 million) per year.\(^\text{70}\)

This issue further splits into two further areas: (1) the question of who maintains control over traditional knowledge and (2) how traditional knowledge can be exploited as economic benefit to the country.

**Traditional knowledge, bio-piracy and patent wars**: Warning the world against what it has called ‘Scientific and Technological Colonialism’, India has offered to help all developing countries in protecting their wealth of traditional knowledge with patents so that they are not exploited by the West. Defining bio-piracy as the use of intellectual property systems to legitimise the exclusive ownership and control over biological resources and biological products and processes that have been used over centuries in non-industrialised culture, India claims that it would have to fight for patents claimed by other countries, as in the case of *haldi* (turmeric), Neem and Basmati. Creation of a Traditional Knowledge Data Library (TKDL), which targets Ayurveda in the first phase, would, it is claimed, go a long way in this goal.

The problem India has faced is that U.S. courts require adequate evidence in the form of printed and published information that traditional use of turmeric is widely known before the patent has been claimed. In the instance of turmeric, which is claimed to be a success story, and although

\(^{70}\) [http://www.knowledgecommission.gov.in/focus/traditional.asp](http://www.knowledgecommission.gov.in/focus/traditional.asp)
medicinal use of turmeric is ubiquitous in India, it had a hard time finding the necessary references, which it finally did, and which allowed the U.S. Patent and Trademark Office to revoke this patent. Similar concerns have arisen in instances of several medicinal plants.

On the other hand, with basmati rice, the Government of India was able to challenge only three of the 20 claims granted to the patent holder, Ricetec, since it could provide evidence on record only to challenge these. Unlike turmeric whose use is widespread, it was claimed that knowledge of basmati is often restricted to specific communities.

Currently, the problem faced by many developing countries is that there is no requirement under patent laws of most countries for the holder of the patent, or of any intellectual property rights, to share the benefits with those who had collected, preserved or initially identified the biological material as potentially worthy of investigation. India and other developing countries have emphasised to the World Trade Organisation (WTO) the need to recognise the rights of holders of traditional knowledge to share benefits arising out of innovation on the basis of their knowledge, and the biological resources nurtured by them. They have also recommended that applications for patents should mandatorily disclose the source of origin of the biological resource and knowledge pertaining to it, so as to facilitate benefit sharing with the originators of the knowledge and resource. The United States has strongly opposed this as a ‘legal and administrative nightmare’. This stand, according to Divya Bhargava, by the U.S. would only lead to greater misappropriation of biological resources and knowledge.  

Traditional knowledge and issues of digitisation: As is well known, a landmark in global efforts to protect traditional knowledge and cultural productions has been UNESCO’s adoption of the Convention for the Safeguarding of Intangible Cultural Heritage (CSICH) in 2003, for ‘identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalisation of the various aspects of such heritage.’ CSICH happened in the context of UNESCO’s efforts to promote global information democracy, while validating the right of nations to defend their cultures against unwanted external influence, and the most controversial measure under consideration has been the UNESCO Convention on the Diversity of Cultural Expressions.

---

71 This section summarizes the essay ‘Patent Act: Biopiracy Of Traditional Indian Products - An Overview’, by Divya Bhargava, 14 May, 2009, countercurrents.org
Although CSICH has inspired a handful of national campaigns to use electronic resources to combat the loss of local traditions, and India has announced plans to ‘carry out extensive documentation of intangible heritage to provide the preservation of each expression of heritage by making exhaustive inventories and storing them electronically for the future’, Brown (2005) says that there is ‘reason to doubt that such technocratic and top-down approaches to heritage protection have much to offer’. This is, he says, partly because of unthinking overuse of digital resources which are themselves often fragile and susceptible to loss, but also because ‘the Internet and other intrusions of the Information Society have pushed many native peoples toward greater secrecy’. To him, the notion that ‘knowledge must be recorded by outsiders in order to save it from loss is impossible to reconcile with the inward-looking, protective turn now observed in many indigenous communities’. This shift in the direction of secrecy, he says, drives indigenous demands for the ‘repatriation of information’ — that is, the return (and, in rare cases, the destruction) of ethnographic texts and images that communities wish to see removed from the public domain on the grounds that the knowledge documented in these materials should never have been public in the first place.

The specific instance of traditional medical knowledge (TMK): Among the key new industries to have emerged from traditional knowledge is the medical industry, concentrated primarily around Ayurveda, claimed by some sources as an industry that is already valued at INR 50 billion and growing at a rate between 10-15 % annually. In 1970, the Indian Medical Central Council Act was passed, aimed at standardising qualifications and providing accreditation. In India, over 100 colleges offer degrees in traditional ayurvedic medicine. In order to fight biopiracy and unethical patents, the Government set up the Traditional Knowledge Digital Library (TKDL) in 2001, as a repository of 1200 formulations of various systems including Unani and Siddha. However, Sita Reddy (2006) claims that redefining TMK as a proprietary resource ‘often ends up removing it from the public domain in an attempt to return it to its alleged creators’, even as the efforts to make TMK public often result in protecting it from globalisation. TKDL is, she says, a particularly instructive example of this paradox. Created to fend off foreign patents on what they define as a nation’s heritage, it bears the ‘simultaneous burden of proving that a proposed innovation has been part of the public domain for centuries, but do so by asserting ownership over it, which directly conflicts with their appeals to a universal public domain’. A second paradox of legibility that she points to is what legal scholars call the hyperownership of an increasingly contested biological commons: a ‘situation in which state-based systems of ownership push the boundaries

72 http://www.francorp.in/ayurveda.php
of sovereignty so far in unleashing a spiral of enclosures that they risk creating new property claims, new subjects, and the possibility of an anticommons’.

**Intangible heritage list with UNESCO:** A representative list includes Buddhist chants in Ladakh (in 2012), Chhau dance, Kalbelia folk songs of Rajasthan, Mudiyettu in Kerala (in 2011) and Kodiyyettam, Ramlila and the tradition of Vedic chanting (in 2008).

The **Parampara Project** led by the Ministry of Culture and the Centre for Environment Education, Ahmadabad (supported by the Ministry of Environment and Forests), is a national networking and conservation initiative to safeguard India’s Intangible Cultural Heritage (ICH). ICH includes ‘popular and traditional expression such as, oral literature, music, dance, games, mythology, rituals, costumes and craftwork know-how. Intangible heritage also includes cultural spaces, where popular and traditional cultural activities take place in a concentrated manner (sites for story-telling, rituals, marketplaces, festivals, daily rituals, annual processions, regular performances, etc.). The cultural heritage, in this sense, is also linked to the professions and income generating activities such as agriculture, livestock rearing, forestry, fisheries, etc.

The Parampara project aims to:
- provide a platform to synergise efforts and showcase initiatives made by different agencies (groups, individuals and institutions) towards conservation of India’s ICH
- exchange of knowledge, experience and best practices
- to create a database based on new/past/conserved living traditions

**4.2.3 Culture Industries: policies and programmes**

**Definitions**

The cultural/creative economy sector in India received a major and transformative intervention in 2005 at what came to be known as the ‘Jodhpur Consensus’, a conclave conducted by UNESCO under its Creativity and Cultural Industries Programme in Asia and the Pacific. The conclave was entitled ‘Asia Pacific Creative Communities: Cultural Industries for Local Economic Development’, and was designed to help governments and the private sector coordinate initiatives and help policy makers develop a common understanding and approach to developing a conceptual framework for cultural industries in the region. It was done in co-operation with the United Nations Industrial Development Organisation (UNIDO), the World Intellectual Property

---

73 [http://www.paramparaproject.org/about.html](http://www.paramparaproject.org/about.html)
Organisation (WIPO), the World Bank and the Asian Development Bank. The ensuing ‘Jodhpur Consensus’ defined Cultural Industries as follows:

Cultural Industries are defined as those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the utilisation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning.

The Big Idea

The phenomenon of a dynamic global business using creativity, traditional knowledge and intellectual property to produce products and services with social and cultural meaning, points to the next Big Idea. (Montek Singh Ahluwalia, Executive Head of the Planning Process, Government of India, 2005).

In 2005, following a proposal by designer Rajeev Sethi, the Planning Commission appointed a Task Force on Culture and Creative Industries to make recommendations for the 10th Five Year Plan.

The final document by the Task Force was never officially adopted by the Planning Commission, and as such by the 10th Five Year Plan, although several aspects of its contentions do in fact reveal an unacknowledged influence on what appears the definitive turn to the culture industries strategy in the 11th Five Year Plan. As such, the final, extravagantly designed report of the Task Force, is worth looking at in some detail, mainly for the breathtaking audacity of several of its claims.

In his provocatively titled preface, ‘Positioning the Big Idea: Creative and Cultural Industries as a Lead Sector’, Ahluwalia states that the Planning Commission sees itself as primarily facilitating ‘the transition of cultural industries (traditional art and craft) into creative industries’ with the help of design and media industry. Such a transition would ‘create original inroads into the global market’. Bringing together tradition and technology would not just ‘bring us at par with international strategy’ but would ‘create distinctively Indian products and services… our own original contribution that can hold its own against the best the world has to offer’.
What places India in a unique position to achieve this goal is, in Ahluwalia’s opinion, its vast human resource — ‘the largest number of economically vulnerable people all over the country’— who in turn would find employment in these industries. Thus, alongside its contribution to the GDP, culture industries are seen as having the greatest available potential to employ currently unemployed/underemployed people, especially in rural areas.

Sethi’s own manifesto statement, ‘Making, Doing, Being’ reproduces a specific strategy that we have seen was already one the Planning Commission was working with. He claimed that whereas agriculture employs 48% of India’s organised workforce, has a 20% share in the country’s GDP and is growing at 2-3%, on the other hand self-organised, household, artisanal and legacy industries employ 30% of the organised workforce of the country, have a 14% share in the GDP and are growing at the rate of 12-15%. The crux of his argument was that India possesses an excess capacity of 20-22% of its population in agriculture, which effectively means that around 5 crores of people in agriculture are either unemployed or underemployed. While organised manufacturing, mining and services can absorb a maximum of 2 crore\(^74\) of this population, India still possesses an employable workforce of 13 crore literate and 15 crore illiterate people. If properly worked, this can be harnessed by creative, cultural and traditional/legacy industries, to contribute to a GDP that, even if computed at half the per-capita income (INR 18,000 p.a.), could well grow to INR 216,000 crores (USD 43,200 million) equivalent to roughly 6% of GDP at current prices.

While elements of this kind of strategy echo some of the earlier plans of the Nehruvian era – as also evident in Sethi’s extended reference to the troika of Kapila Vatsyayan, Kamaladevi Chattopadhyay and Pupul Jayakar, architects of Nehruvian cultural policy, what is perhaps most significant is his inversion of the very relation of tradition and modernity, something that none of that venerable trio could have possibly imagined. Sethi now claims that science in modern times plays the role that culture did in traditional times; large industry and IT telecom play today the role that cottage industries and household manufacturing did in the past, nuclear and hydel power replaces water mills, allopathic medicine replaces indigenous systems of health, electronic broadcasting and cinema replace live itinerant performances and popular theatre, dance, music, etc. For him, a ‘subsidy ridden minus’ suddenly becomes a potential ‘plus’ when it acknowledges its character and maximises the potential it offers instead of dismissing it as a defect.

\(^74\) A crore is a unit in the South Asian numbering system equal to ten million.
Such a formulation is directly echoed in the 11th Five year plan. The crucial chapter on ‘Employment Perspective and Labour Policy’ has a major section on the informal sector. The Plan expects to significantly step up growth in employment in other sectors, countering the long-term trends observed in the past. Employment in manufacturing should grow at 4% per annum against the trend of growth in the preceding 11 years (1994–2005) of 3.3% per annum. Employment in construction should grow at 8.2% per annum against the trend of 5.9% growth, and in the transport and communication sector at 7.6% against the long-term trend of 5.3%. These growth rates in employment in individual sectors are achievable provided they are supported by programmes for skill development, which will ensure availability of the relevant skills without which the growth of employment will probably choke. It is also necessary to ensure a wider provision of social security and welfare of unorganised workers, particularly in sectors such as construction and transport (‘Employment Perspective and Labour Policy’, 11th Plan v 1, Ch. 4).

The Plan thereafter brings the service sector together with industrial sectors and an ambiguous category called ‘other sectors’, to combine, crucially, IT-enabled services, telecom services, tourism, media and entertainment services, energy-production, distribution and consumption of horticulture and floriculture, with industries such as leather, rubber and rubber products, wood and bamboo products, gems and jewellery, handicrafts, handlooms and khadi and village industries.

The specific Plan for Arts & Culture, typically tucked away in Volume 2 of the 11th Plan (Chapter 2, ‘Youth Affairs and Sports and Art and Culture’) nevertheless echoes several of the key components of the far more visible Employment/Labour plan. A summary statement of the ‘Specific Plan of Action’ for Art and Culture includes ‘dovetailing of cultural and creative industries—media, films, music, handicraft, visual and performing arts, literature, heritage, etc., for growth and employment’, ‘generating demand for cultural goods and services as a matter of sustenance rather than patronage, thus bringing art and culture sector in the larger public domain’, ‘promoting export of core cultural goods and services for taking the country in the list of first 20 countries ranked by UNESCO for export of culture, recognising ‘cultural heritage tourism’ as an upcoming industry with mutually supportive activities, and crucially, ‘building cultural resources with adaptation of scientific and technological knowledge to local circumstances, and forming partnerships between local and global’ along with ‘infusion of knowledge capital in cultural institutions through flexible engagements’.

Questions of Intellectual property
In addition to employment generation, a key cornerstone of the entire strategy enshrined in the 2006 task force and the 11th Plan was to generate across-the-board Intellectual Property (IP) assets.

In their contribution to the Task Force report, lawyer and one of India’s leading authorities on IP, Pravin Anand, along with Swati Sukumar, defined cultural industries as those which derive economic value from cultural value, and as such split the category into two: (1) ‘classical’ cultural industries i.e. broadcast media, film, publishing, recorded music, design, architecture, new media and (2) the ‘traditional arts’ i.e. visual arts, crafts, theatre, concerts and performance, literature, museums and galleries. While the two areas needed to be treated differently in terms of their respective IP, they nevertheless could come together if the emphasis was on creating and legally supporting ‘innovation culture’ in India.

The specific focus on IP law in India should be, they argue, towards converting every single Indian Into an IP creator. While IP education and awareness programmes have been launched for various authorities like the Customs Department, the Police and even the Courts, the potential IP creators themselves have received no such education. They therefore recommend that various Governments set up grassroots-level Intellectual Property Management Cells in every district.

As per the Task Force, this kind of IP required the following, and the net was cast very wide:

- A proper Copyright Law (The Indian Copyright Act has been recently revamped, and has been discussed later, in Section 5).
- Geographical Indicators to include all elements of traditional knowledge including, as a random list, folklore, music, painting styles, dance styles, emblems, insignias, old processes or practices (to grow, to preserve and to heal), textiles, designs, etc. It is important, they said, that the definition should be illustrative and not exhaustive).
- Creation of a Collecting Society: State acquisition of traditional knowledges where necessary should be acquired by a new entity called the Traditional Knowledges Board which, they propose, should function like a Collecting Society along the lines of the Performing Rights Society envisaged by Section 33 of the Copyright Act, 1957.
- Credit structures for traditional knowledge producers, including Self-Help Groups (SHGs) who could interface with authorised credit, and producing specific loan packages for IP generation
- Management of heritage: specialised initiatives to develop trained administrators of heritage
- Focus on innovation with respect to energy efficiency
- Marketing: specific focus on trade fairs, and creation of Rural Business Hubs
- **Registries of Traditional Knowledge and Genetic Resources** (the relevant portal of WIPO was established by the Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore (IGC) at its third session and is linked to the Clearing House Mechanism of the Convention on Biological Diversity (CBD). The purpose of the Portal was to facilitate the study of IP issues related to traditional knowledge (TK) and genetic resources databases and registries.

- **Specific focus on health**, especially on Ayurveda

The recommendations by the Rajeev Sethi initiative were themselves never taken forward, but some aspects highlighted in the report – especially with regard to labour – do find themselves reflected in 11th Plan priorities.

**Training for the culture industry**

This profile has repeatedly sought to demonstrate that much of what is today known as the culture industry was, in the period of high industrialisation, a part of what was known as the ‘informal’ or ‘decentralised’ sector. As such, although there are few programmes dedicated for training of culture industry professionals, there are numerous training course and institutes for training of what have today been named culture industries. These include institutes for film and media offering Diplomas, University departments offering Bachelors’ and Masters’ programmes in Communications Studies, and professional institutions such as the Film and Television Institute of India, Pune (FTII) and the Satyajit Ray Film and Television Institute, Kolkata (SRFTI). Institutions of design increasingly offer courses that include traditional design. Similar programmes are available in music, publishing etc. Some management institutions (e.g. Indian Institute of Management, Bangalore) have explored event management programmes. An early instance in Arts Management was the programme offered at the Sanskriti Foundation, New Delhi, and more recently by the Goethe Institute-supported ArthinkSouthAsia. (See section 8 for more details).

**4.2.4 Cultural diversity and inclusion policies**

As mentioned, the definition of a ‘minority’ is intrinsic to the idea of cultural policy, as enshrined in Articles 29 and 30 of the Constitution. Such minorities are primarily religious, caste-based and linguistic.

The main minority groups in India include, as per the 2001 Census, **Dalits** (Scheduled Castes) - 166.6 million (16%), **Muslims** - 120 million (13.4%), **Adivasis** (Scheduled Tribes) - 84 million (8%), including Nagas - 100,000 million (0.1%); also, **Christians** - 25,080,000 million (2.4%), **Sikhs** -

---

75 [http://www.arthinksouthasia.org/](http://www.arthinksouthasia.org/)
14,800,000 million (1.9%), **Kashmiris** - 9 million (est. 0.9%). Other minorities include **Buddhists, Jews, Anglo-Indians, Andaman Islanders** and **Parsis**.

In addition to the grievances emerging from Kashmir, Muslims of India have claimed persecution and genocide in the state of Gujarat. Muslim leaders condemn the failure of the Gujarat government and the Indian courts to prosecute those involved in the killing of over 2,000 Muslims at the hands of Hindu extremists. In many cases, attempts to hold perpetrators of Gujarat riots accountable were hampered by the allegedly defective manner in which the police recorded complaints. There were allegations made by the victims that the police failed to register their complaints or recorded the details in such a way as to lead to lesser charges. There has also been the continuation of another related sectarian Hindu-Muslim dispute over the sacred site of Ayodhya.

Despite the Constitution and legislation prohibiting caste discrimination 166.6 million Scheduled Castes (including the Dalits) and the 84.3 million Scheduled Tribes (Adivasis) continue to face discrimination and social segregation in many aspects of public and private life. The Adivasis, who have historically been deemed as outside the ambit of the Hindu caste system, are consistently discriminated against and suffer from socio-economic marginalisation. Dalits are made the victims of social ostracism, having inadequate access to health care and poor working conditions. Dalit women continued to face ‘double discrimination’ on the basis of their caste as well as gender – deprived of education and basic health care, they are frequently forced into slave-like work and menial labour.

In the light of the systematic denial of the fundamental rights of the Dalits, the UN, on 19 April 2005, decided to appoint two Special Rapporteurs to examine the substantial and deep-rooted problem of caste-based discrimination. The rapporteurs were mandated to study all issues surrounding the discrimination against Dalits and report to the UN Sub-Commission on the Promotion and Protection of Human Rights. The three-year process led to the drafting of a set of Principles and Guidelines aimed at eliminating caste-based discrimination. The final report, officially issued in 2009, states that ‘discrimination based on work and descent is a form of discrimination prohibited by international human rights law as proclaimed by the Universal Declaration of Human Rights and other key international human rights instruments, and that discrimination based on work and descent is not only a major human rights violation but also major obstacle to development’, and made all States acknowledge this form of discrimination and take necessary steps to eliminate and prevent discrimination based on work and descent,
including affirmative action. The reports of the special Rapporteurs are not binding upon States; the States themselves having the discretion as to the extent to which they would adopt the recommendations set forth in the reports produced by the special Rapporteurs.

In 2006, the Government drew up and implemented a reservation policy through a legislative enactment in Parliament that would entitle members of Other Backward Classes (OBCs), both Hindu and Muslim, to avail of fifty % of seats in all government educational institutions and all government-aided and sponsored educational institutions. This was in consonance with the objectives of the Ninth Five Year Plan (1997-2002) that sought to enhance ‘growth with social justice and equity’.

The Mandal Commission recommendations (already discussed earlier) have had a significant influence on the recent changes in the political map of the country both at the federal level and at the State level. At one level, Mandal has brought in the demand for greater decentralisation and increased democratisation of political power. At another level, it has been the reason for political expediency and the government placing more emphasis on caste and religion in certain areas of policy-making. While implementation of the Mandal Report by the V.P. Singh Government and the Rajiv Gandhi Government in the early 1990s arguably has had a pronounced effect on the political developments in the last decade in a positive way in some sense, it is also seen one of the reasons for the meteoric rise of the right-wing Hindu party, the BJP.

In September 2008, an anti-Christian wave of violence spread in the state of Orissa, that left 38 people dead and many injured. According to media reports tens of thousands of Christians fled their homes. Pope Benedict condemned the incidents that also involved churches being set on fire. The Indian Supreme Court ordered the state government to ensure the security of the refugees.

While there are substantial failings in India’s compliance with international commitments, the State has nevertheless accepted and ratified a number of international human rights and minority rights instruments. India is a party to both the International Covenants on Civil and Political Rights (1966), the International Covenant on Economic, Social and Cultural Rights (1966). However, India has expressed its reservations on Article 1 of both these treaties, in effect denying the application of the right to self-determination to such groups as Kashmiris or Nagas. Neither has India ratified the first optional protocol, which allows individuals to make complaints
to the Human Rights Committee. India also has as yet failed to ratify the second optional protocol to the International Covenant on Civil and Political Rights which abolishes capital punishment.

India has ratified the International Convention on the Elimination of All Forms of Racial Discrimination (1966), the Convention for the Elimination of All Forms of Discrimination against Women (1979) and the Convention on the Rights of the Child (1989). India has yet not ratified the optional protocol to the Convention for the Elimination of All Forms of Discrimination against Women (1979). It has, however, accepted the two protocols attached to the Convention on the Rights of the Child.

India was one of the first countries to ratify the International Labour Organisation’s Convention 107 (1957) on Indigenous and Tribal Population Convention. India, however, has failed to ratify the revised ILO Convention concerning Indigenous and Tribal Peoples in Independent Countries. India continues to take issue with the United Nations Working Group on Indigenous Peoples on the applicability of the criteria of the Special Rapporteur José R. Martinez Cobo’s definition of Indigenous People. According to the viewpoint of successive Indian governments, the definition as articulated by Martinez Cobo is restricted in application to the Indigenous Peoples of the American Continent, Australia and New Zealand.

4.2.5 Language Issues and Policies

Languages and dialects

The states of India have been reorganised on a linguistic basis to make linguistic diversities more manageable. The Eighth Schedule to the Indian Constitution under Articles 344(1) and 351 contains a list of 22 scheduled languages: Assamese/Axomiya, Bengali, Bodo, Dogri, Gujarati, Hindi, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Oriya, Punjabi, Sanskrit, Santhali, Sindhi, Tamil, Telugu and Urdu. At the time the Constitution was enacted, inclusion in this list meant that the language was entitled to representation on the Official Languages Commission. In addition to promoting the use of the language, a candidate appearing in an examination conducted for public service at a higher level is entitled to use any of these languages to answer the paper. The Official Languages Act (1963) defines Hindi as the principal official language of India with English as a secondary language for official work. It also authorises the use of official languages of the states for official purposes like in the Parliament, Central and State Acts and in the High Courts. Article 345 of the Constitution authorises the
states of India to adopt ‘official languages’ of that state. Political processes apart from the size of population of native speakers determine recognition of languages.

There are thousands of dialects (with and without their own script) spoken by language minorities all over the country that are not recognised by the Constitution under the Eighth Schedule. For example, Tulu\(^{76}\) and Kodava\(^{77}\) have substantial numbers of speakers but are not recognised under the language schedule. The UNESCO lists as many as 197 languages mostly in the tribal belts of India as being endangered.\(^{78}\)

**The category of ‘Classical Language’**

In 2004, the Government of India, based on the recommendation of a committee of linguistic experts from the Sahitya Akademi, declared that languages that met certain requirements could be accorded the status of a ‘Classical Language in India’. Languages thus far declared to be Classical are Tamil (2004), Sanskrit (2005), Kannada and Telugu (2008). Some of the criteria for the inclusion as a classical language by the Sahitya Akademi’s expert committee are: ‘High antiquity of its early texts/recorded history over a period of 1500-2000 years; a body of ancient literature/texts, which is considered a valuable heritage by generations of speakers; the literary tradition be original and not borrowed from another speech community; the classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots’.

**Mother tongue**

Under Article 350A and 350B titled Special Directives in the Constitution, special emphasis is laid on the teaching of mother tongue and protection of linguistic minorities:

350A. *Facilities for instruction in mother-tongue at primary stage*

It shall be the endeavour of every State and of every local authority within the State to provide adequate facilities for instruction in the mother-tongue at the primary stage of education to children belonging to linguistic minority groups; and the President may issue such directions to any State as he considers necessary or proper for securing the provision of such facilities.

**Linguistic minorities**

350B. *Special Officer for linguistic minorities*

(1) There shall be a Special Officer for linguistic minorities to be appointed by the President.

---

(2) It shall be the duty of the Special Officer to investigate all matters relating to the safeguards provided for linguistic minorities under this Constitution and report to the President upon those matters at such intervals as the President may direct, and the President shall cause all such reports to be laid before each House of Parliament, and sent to the Governments of the States concerned.

Main debates of language pluralism
One of the big policy debates concerning language is the widespread concern about the use of English as a medium of instruction in schools. Until now the medium of instruction in primary and secondary schools throughout the country has been in the mother tongue. English is seen by most Indians as a means of upward mobility and some also see the English language as a tool of emancipation from caste oppressions. But there is a fear that vernacular languages will slowly die out if English is made the medium of instruction.

Translation: The National Translation Mission (NTM) was set up on the recommendations of the National Knowledge Commission and is based in the Central Institute of Indian Languages, Mysore. The NTM is working towards making translation a mainstream industry apart from facilitating access to good quality knowledge texts to students and academics in regional languages, a dire need in India today.

The NTM also hopes to benefit the general public, teachers, translations departments in universities and institutions, translation software developers, comparative literature scholars, publishers, NGOs working on public health, civil rights, environment, popular science, etc. film and documentary producers looking for subtitles and multilingual releases, FM and other radio houses who want to air programmes in different languages.

National Book Trust, India (NBT), founded in 1957 is an autonomous organisation under the Ministry of Human Resource Development, Government of India. The NBT develops and makes available good quality books at affordable rates. Apart from publishing books in 14 Indian languages the Trust promotes books and reading through reading clubs and books festivals, provides assistance to authors and publishers and promotes children’s literature. The NBT publishes books on subjects ranging from fiction, technology, medical sciences to illustrated books for children. The Trust published 2314 titles (148 originals, 168 translations, 1996 reprints and 2 revised editions) in the year 2010-11.

Centres for Translation: The Sahitya Akademi has established four Centres for Translation at Bangalore, Ahmedabad, Delhi and Shantiniketan which translate works from their respective regions into English and other languages. The Centres are currently in the process of translating books into English for the Akademi’s ‘One Hundred Twentieth Century Classics’ scheme being brought out in collaboration with NBT.

Project for tribal and oral literature: The Sahitya Akademi launched the Language Development Board in 1996 to document the oral traditions of Indian languages that fall outside of the 8th Schedule of the Indian Constitution i.e. communities speaking the non-scheduled and non-recognised languages. Most of these languages constitute dialects spoken by tribals in various parts of the country. This project aims to document, examine and publish oral literature in these languages before they become extinct.

Some of the activities of the project:
- To take up the work of conservation and promotion of literature in tribal languages as a national mission, through publications and recording.
- To constitute an advisory committee of folklorists, linguists, theatre persons, musicologists and writers to consider the possibility of treating tribal imagination as a unified subject.
- To create a national network of local level folklorists to have local level workers to assist the Akademi in the project.
- To hold periodical workshops of these workers to train them in the work of the project.
- To organise seminars on the theme of tribal literature involving eminent folklorists, linguists, etc.
- To undertake a regular publication journal once in two years on the themes, stories of genesis, subversions and the concepts of the heroic, to begin with.

4.2.6 Media pluralism and content diversity (Including censorship)

Ernst & Young report (Spotlight on India’s Entertainment Economy: Seizing New Growth Opportunities, 2011) counters fears of the industry’s inability to address digital challenges, by pointing to the extent to which film companies use digital media to generate new ancillary revenues, including direct-to-consumer engagement. Film-related songs, games, and mobile themes account for 50% of Indian mobile value-added service (VAS) revenues. Studios are also

80 http://sahitya-akademi.gov.in/sahitya-akademi/projects-schemes/tribal_oral_literature.jsp
making films available directly to users on pay-per-view, with direct-to-home (DTH), digital cable and IPTV distributors. The use of social media, for example through exclusive online chats between lead actors and audiences prior to a release, to gather feedback at different stages of a movie, and to disseminate web-based home entertainment, is growing. The Indian home entertainment market represents just 8% of film industry revenues due to relative high pricing and piracy, but represents, they say, the major growth opportunity of the future.

**Media concentration and cross-media ownership**

In February 2009, the Telecom Regulatory Authority of India (TRAI) came out with a set of recommendations on cross-media and ownership restrictions with specific reference to broadcast media\(^{81}\). This was in response to a request by the Ministry of Information and Broadcasting (MIB), and it cut across the broadcasting sector to include print media and other miscellaneous ownership within the fold of telecom, information and broadcasting. ‘Looking at the increasing trend of print media entering into broadcasting sector’, TRAI was asked ‘to examine the issue in its entirety, the Authority in the present context should also include print media’.

Earlier to this, as well known media commentator Paranjoy Guha-Thakurta (‘India Needs Cross-Media Restrictions’)\(^{82}\) shows, the Administrative Staff College of India (ASCI) had already prepared a report that the MIB had effectively ignored. This report had pointed out that there is ‘ample evidence of market dominance’ in specific media markets, and had argued in favour of an ‘appropriate’ regulatory framework to enforce cross-media ownership restrictions, especially in regional media markets where there is ‘significant concentration’ and market dominance in comparison to national markets (for the Hindi and English media). In India at present, restrictions on cross-media holdings are imposed only on DTH and private FM (frequency modulation) radio companies, while broadcasters, cable operators, and publishing houses have no such restrictions even though there are enough examples of print companies operating in television broadcasting, internet and radio and vice versa.

Companies in this sector included over 60,000 cable operators, DTH providers, multi-system operators (MSOs) and operators proving HITS (head-end-in-the-sky) services. Almost none of these operators are licensed, and many of the provisions of the TRAI Act pertain to licensees. ‘This limits TRAI’s jurisdiction on broadcasting companies’, the ASCI report observed. The report

---

82 [http://thehoot.org/web/Indianeedscrossmediarestrictions/6005-1-1-4-true.html](http://thehoot.org/web/Indianeedscrossmediarestrictions/6005-1-1-4-true.html)
studied major media conglomerates in the country including the following groups: Sun, Essel/Zee, STAR India, Times of India/Bennett Coleman, Eenadu, India Today/TV Today, Ananda Bazar Patrika, Jagran Prakashan, Malayala Manorama, Mid-Day Multimedia, Rajasthan Patrika, Dainik Bhaskar, Hindustan Times/HT Media, Network18, Reliance Anil Dhirubhai Ambani group, New Delhi Television, Malar, B.A.G. Films, Positiv Television, Outlook and Sahara. Cross-media ownership was detected in most of the above groups.

In its recommendations, the TRAI had asked that broadcasters should not have ‘control’ over distribution of television channels and vice versa. The regulator had also called for putting safeguards for horizontal and vertical integration for broadcasters and distribution companies and suggested separate Mergers & Acquisitions guidelines for the sector to prevent media concentration and creation of significant market power.

Most leading media houses opposed the TRAI’s role in probing print companies that have ventured into television. The established media conglomerates refused to accept the need for restrictions over ownership and control, arguing that this would result in devious and dubious forms of censorship, resurrecting the ghosts of the 1975-77 Emergency if cross-media restrictions were imposed. Although the TRAI report had asserted that ‘necessary safeguards (needed to be) be put in place to ensure plurality and diversity are maintained across the three media segments of print, television and radio’, there was strong resistance on the part of media groups to the idea of restrictions on their sector. Many different arguments were proposed, e.g. that regulation would stifle growth, that the multiplicity of media and the highly fragmented nature of the Indian market prevents monopolisation, and that regulation of the sector amounts to an impingement on the Constitutional right to freedom of expression [specified in Article 19(1)(a)]. Further, some groups, ‘particularly those associated with print’, argued that it was not under the jurisdiction of the TRAI to make recommendations on any matter which did not relate directly to telecommunications. The Information and Broadcasting Ministry clarified that the issue of cross-media ownership restrictions ‘should be examined in its entirety’ and that it was within the jurisdiction of the TRAI to make recommendations regarding cross-media ownership.

After hearing the arguments of media groups, TRAI came to the conclusion that certain restrictions were required on vertical integration, that is to say on media companies owning stakes in both broadcast and distribution companies within the same media. The reasoning behind this restriction was that vertical integration can result in anti-competitive behaviour, whereby a distributor can favour its own broadcasters’ content over the content of a competitive broadcaster. TRAI stated that vertical integration in the media market was causing serious
problems, citing numerous disputes brought before the Telecom Disputes Settlement and Appellate Tribunal (TDSAT) between broadcasters and cable operators alleging denial of content by other service providers.

Further, the TRAI report drew attention to the fact that all restrictions on vertical integration are currently placed on companies. However, large media conglomerates in India are usually groups that own many different companies. This allows them to have controlling stakes both in broadcasting and distribution by acquiring licenses under their different subsidiary companies, thus totally bypassing current restrictions and defeating the purpose of their existence in the first place. The report therefore suggests that the restrictions no longer be placed on “companies” but on “entities”, which would include large groups and conglomerates.

Recent debates among media professionals: social networking and censorship
The most controversial issue in debate in 2011-12 refers to the government ordering pre-screening of user content by networking sites like Yahoo, Facebook and Google. Telecommunications minister Kapil Sibal stated that this was in order to maintain ‘the sensibilities of our people’ and that ‘cultural ethos was important to us’. A brief overview of the history of the conflict:

In June 2000, the Indian Parliament created the Information Technology (IT) Act to provide a legal framework to regulate internet use and commerce, including digital signatures, security and hacking. The act criminalized the publishing of obscene information electronically and granted police powers to search any premises without a warrant and arrest individuals in violation of the Act. A 2008 amendment to the IT Act reinforced the government’s power to block Internet sites and content and criminalised sending messages deemed inflammatory or offensive. In addition, Internet filtering was also mandated through licensing requirements. Internet Service Providers (ISPs) seeking licenses to provide Internet services from the Department of Telecommunications (DOT) were required to ‘block Internet sites and/or individual subscribers, as identified and directed by the Telecom Authority from time to time’ in the interests of ‘national security’, and license agreements also required ISPs to prevent the transmission of obscene or otherwise objectionable material. In 2001, the Mumbai High Court appointed a committee to oversee issues relating to online pornography and cyber crime, which published a report analysing key issues, and made recommendations on licensing cyber cafes, such as identity cards for cyber cafe visitors, on minors using computers in public spaces, and the need to maintain Internet Protocol logs by cyber cafes.
In 2003, the Government established the Indian Computer Emergency Response Team (CERT-IN) whose stated mission was ‘to enhance the security of India’s Communications and Information Infrastructure through proactive action and effective collaboration’. CERT-IN accepts and reviews requests to block access to specific websites, and all licensed Indian ISPs must comply with its decisions for which there is no review or appeals process. Many have argued that giving CERT-IN this power through executive order violates constitutional jurisprudence holding that specific legislation must be passed before the government can encroach on individual rights.

Following the November 2008 terrorist attacks in Mumbai, which killed 171 people, the Indian Parliament passed amendments to the Information Technology Act that expanded the government’s censorship and monitoring capabilities. In March 2012, Reporters Without Borders added India to its list of ‘countries under surveillance’, stating that since 2008 the Indian authorities have stepped up Internet surveillance and pressure on technical service providers, while publicly rejecting accusations of censorship. The national security policy of the world’s biggest democracy is undermining freedom of expression and the protection of Internet users’ personal data. Freedom House’s Freedom on the Net 2011 report, reports the following:

- India’s overall Internet Freedom Status is ‘Partly Free’, unchanged from 2009.
- India has a score of 36 on a scale from 0 (most free) to 100 (least free), which places India 14 out of the 37 countries worldwide that were included in the 2011 report.
- India ranks second best out of the nine countries in Asia included in the 2011 report.
- Prior to 2008, censorship of Internet content by the Indian government was relatively rare and sporadic.
- While there is no sustained government policy or strategy to block access to Internet content on a large scale, measures for removing certain content from the web, sometimes for fear they could incite violence, have become more common.
- Pressure on private companies to remove information that is perceived to endanger public order or national security has increased since late 2009, with the implementation of the amended ITA. Companies are required to have designated employees to receive government blocking requests, and assigns up to seven years’ imprisonment private service providers—including ISPs, search engines, and cybercafes—that do not comply with the government’s blocking requests.
- Internet users have sporadically faced prosecution for online postings, and private companies hosting the content are obliged by law to hand over user information to the authorities.
- Both bloggers and moderators can face libel suits and even criminal prosecution for comments posted by other users on their websites.
In April 2011, the new ‘IT Rules 2011’ were adopted as a supplement to the Information Technology Act, 2000. These rules required Internet companies to remove within 36 hours of being notified by the authorities any content that is deemed objectionable, particularly if its nature is ‘defamatory,’ ‘hateful,’ ‘harmful to minors’ or ‘infringes copyright’. Cybercafé owners were required to photograph their customers, follow instructions on how their cafés should be set up so that all computer screens are in plain sight, keep copies of client IDs and their browsing histories for one year, and forward this data to the government each month. On 7 December 2011, the Times of India reported that Google was asked to remove around 358 items by the Government of India out of which 255 items were said to criticise the government as per a Google transparency report. Other reasons include defamation (39 requests), privacy and security (20 requests), impersonation (14 requests), hate speech (8 requests), pornography (3 requests) and national security (1 request). Google admitted that 51 % of the total requests were partially or fully complied with.

In 2011, an annulment motion against the Information Technology (Intermediaries Guidelines) Rules, moved by P. Rajeev, a Member of Parliament from the Communist Party of India (Marxist) in the Rajya Sabha, was the first serious attempt by Internet freedom activists to get the Information Technology (IT) Act, 2000, discussed and reviewed by the country’s lawmakers. Not unexpectedly, the motion specifically against the rules governing intermediaries – clause (zg) of subsection (2) of Section 87 read with subsection (2) of Section 79 of the IT Act, 2000] was not carried. However, the discussion that preceded it at least demonstrated the concerns of parliamentarians about what Internet freedom activists have termed the ‘draconian’ provisions of the IT Act.

On 15 June 2012, the High Court of Madras passed an order saying that entire websites cannot be blocked on the basis of ‘John Doe’ orders. It said that the ‘order of interim injunction dated 25/04/2012... is granted only in respect of a particular URL where the infringing movie is kept and not in respect of the entire website. Further, the applicant is directed to inform about the particulars of URL where the interim movie is kept within 48 hours’. The High Court provided this clarification after being approached by a consortium of Internet Service Providers.

Social media and Assam violence

83 Upper House of the Indian Parliament
Between 18-21 August 2012, the Government ordered more than 300 specific URLs to be blocked. The blocked articles, accounts, groups, and videos were said to contain inflammatory content with fictitious details relating to Assam violence and supposedly promoting the exodus to the North East. Many of the blocked URLs are Indian right wing activism against corruption. This raised questions about freedom of speech in the largest democracy of the world. It also raised questions about the censorship of people and posts debunking rumours. Over four days from August 18, the Government of India issued directives to Internet Service Providers to block Twitter accounts of two Delhi based journalists. The government also blocked several right-wing websites, in addition to articles from Wikipedia and news reports of violence in Assam.

Support for production and distribution of local content
All Indian media outlets produce local content. Given the overwhelming predominance of Indian media in the areas of film, news television, and local entertainment (soap operas, etc.), local content is very strong.

TV channels with cultural or artistic content
Two major locations that are worth mentioning for local cultural and artistic content are Doordarshan’s Public Service Broadcasting Trust (PSBT), which supports independent documentary cinema, and NDTV’s ‘Documentary 24x7’ programme. Book and art review programmes are also common on television, the best known being Sunil Sethi’s arts programme on CNN-IBN.

Training programmes for journalists to sensitise them to culture related issues and conflicts to ensure a diversity of views
There are now numerous institutions across the country offering courses in journalism and mass communication, this being a major growth area. Leaders, especially institutions capable of offering a component of media ethics, include the Indian Institute of Mass Communication, Delhi, the A.J. Kidwai Mass Communication Research Centre at the Jamia-Millia University, Delhi and the Asian College of Journalism, Chennai. For a very exhaustive list of the top schools of Journalism in India see http://cyberjournalist.org.in/courses.html.

Censorship/auto-censorship/public debates about measures that could be seen as restricting content diversity
India has had a long history of both a free press as well as attempts through the 20th century and into the 21st to muzzle press freedom. The most notorious instance of suspension of press
freedoms took place during the Emergency. The present crisis is twofold: one, the attack on the
Internet and social media (see response on attacks on social media above) and two, the reverse
situation of a muzzling of free speech – an excessive and overproducing news media which are
increasingly coming together with reality television to create news, through for example sting
operations.

Following the growing perception for a need for self-regulation, the News Broadcasters
Association (NBA)\(^\text{84}\) was set up, which represents the private television news and current affairs
broadcasters. The NBA is an organisation funded entirely by its members and has, at present, 20
leading news and current affairs broadcasters (comprising 45 news and current affairs channels)
as its members.

There have been calls to establish an independent regulatory authority as self-regulation has its
limits. Many argue that self-regulation cannot be effective as large corporations are buying
stakes in media houses in India and self-regulation also not having adequate mechanisms to
deal with violations. For example, when the NBA imposed a fine on one of its members for
violation of its norms, the news channel withdrew its membership\(^\text{85}\). There have also been
dissenting voices that feel that a media regulator is a way to ‘exercise political control over
editorial content’\(^\text{86}\).

These issues have come into a sharper focus in the wake of the Leveson Inquiry recommending
the establishment of a new independent body in the United Kingdom. The press in India is
regulated by a quasi-judicial body called the Press Council of India (PCI) whose controversia
Chairman, former Supreme Court Judge Markandey Katju welcomed Leveson Report, but stated
that what he wanted was ‘regulation, not control, of the media, the difference between the two
being that whereas in control there is no freedom, in regulation there is freedom but subject to
reasonable restrictions in the public interest’, and also that such regulation ‘should be not by the
government or any individual but by an independent statutory authority (which can be called the
Media Council)’, whose members ‘should be mediapersons, not appointed by the government but
elected by the media organisations’. He wanted the media council to have ‘punitive powers
including power of suspending licences and imposing fine’.\(^\text{87}\) The PCI in India is largely seen as
an advisory body that is ineffective in regulating the media as it has no real power to take

\(^{84}\) http://www.nbanewdelhi.com
\(^{85}\) http://archive.tehelka.com/story_main50.asp?filename=Ws141111BHANWARI_DEVI.asp
\(^{86}\) http://www.thehindu.com/opinion/op-ed/article3381143.ece

punitive action against complaints. In 2012, a draft of the Print and Electronic Media Standards and Regulation Bill that sought to create a regulatory authority was circulated but never placed before the Parliament. The proposed bill apart from having no media representation in the governing council gave the regulator some overarching powers such as provisions to suspend media coverage during an event that might pose a threat to national security and excluding itself from the preview of the Right to Information Act.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Major cultural policy document(s) and main public actors responsible for implementing programmes and policies to promote intercultural dialogue in India at national, regional and local policy levels

As mentioned already in Section 3.4, India historically has always had a major policy of intercultural dialogue, covering (a) the Commonwealth, (b) the Non-Aligned national sector following the Bandung Conference, and (c) the ‘Look East Policy’ inaugurated in 1991.

Indian Council for Cultural Relations (ICCR)

In terms of state action, ICCR is the key agency. The ICCR’s founding purpose is ‘to participate in the formulation and implementation of policies and programmes relating to India’s cultural relations with other countries’ and to ‘foster and strengthen cultural relations and mutual understanding between India and other countries’, and finally to ‘establish and develop relations with national and international organisations in the field of culture’. Its key instruments are administration of scholarship schemes for overseas students on behalf of the Government of India and other agencies, and to supervise the welfare of international students, grant of scholarships to foreign students to learn Indian dance and music, exchange of exhibitions, organisation of and participation in international seminars and symposia, participation in major cultural festivals abroad, organisation of ‘Festivals of India’ abroad, exchange of groups of performing artistes, organisation of lecture-demonstrations by performing artistes abroad, to maintain a Distinguished Visitors Programme, under which eminent personalities from abroad are invited to India and Indian experts are sent abroad to deliver lectures on issues of mutual interest, and to operate Chairs for Indian Studies in universities abroad. The ICCR’s annual budget (as per its 2010-11 Annual Report) was INR 150.7 crore (USD 30.14 million) as Grant-in-Aid from the Ministry of External Affairs.

The ICCR has regional offices in Mumbai, Cuttack, Kolkata, Chennai, Lucknow, Hyderabad, Bangalore, Chandigarh, Thiruvananthapuram, Shillong, Varanasi, Pune, Jaipur, Guwahati, Goa, Bhopal and Jammu.

Public actors responsible for implementing programmes and policies

India has now a growing number of public actors who have set up bilateral and multilateral links with foreign agencies. These are directly civil society initiatives, of which the best and most prominent example is the Pakistan-India People’s Forum for Peace and Democracy (PIPFPD), which was set up in September 1994 in Lahore. The objective of this initiative has been to ‘facilitate common people in both the countries to listen to voices that are different from the belligerent voices of the respective Governments’, and comprises rights activists, business people, trade unionist, environmentalists, women’s movements, artists, writers, social workers, professionals, academicians, students, scientists and mass movements. The Forum has organised seven Joint Conventions: Delhi (February 1995), Lahore (November 1995), Kolkata (December 1996), Peshawar (November 1998), Bangalore (April 2000), Karachi (December 2003) and Delhi (February 2005). Each convention was attended by an average of 350 delegates – from both the countries – in historic meetings that discussed five major issues: war, demilitarisation, peace and peace dividends; democratic solution to Kashmir problem; democratic governance; religious intolerance in India and Pakistan; and globalisation and regional co-operation.

A somewhat less visible but active entity is the China-India Forum, set up at Beijing University, China in February 2007 with initial support from the Charles Leopold Mayer Foundation for Human Progress (FPH), Paris, France. Its avowed objectives are, apart from cross-cultural dialogue facilitating pluralism, to create a platform for the government, media, religious leaders, local people of both countries, farmers, youth, women, businessmen and other professionals, educational institutions to come together to have a cross-cultural dialogue.

Private actors

In terms of forging diplomatic, cultural and business contacts, Asia Society’s India Centre, Mumbai, and the InKo Centre, Chennai, are both an important new resource, setting up links between India and the rest of Asia. Please refer to section 3.4.4 for detailed list of private players.
Most major countries (UK, USA, France, Germany, China, Japan, etc.) have CEO-level Forums with eminent Indian businessmen and their counterparts.

Good practice: We provide only one instance below; there could be numerous others.

**Example: The West Heavens Project**: There are few examples from the specific field of the arts, but the one prominent and outstanding instance has been the West Heavens initiative, set up by an art gallery owner from Hong Kong. The initiative for cultural exchange was developed jointly by the Institute of Visual Culture (of China Academy of Art) and Hanart TZ Gallery and supported by the Moonchu Foundation, with the idea of fostering a closer understanding of India in China, through contemporary art and scholarship, and to develop cross-cultural dialogue based on visual culture and notions of Asian modernity. The West Heavens: India China Summit on Social Thought, titled ‘From the West Heavens to the Middle Kingdom: An Exchange between China and India in Contemporary Art and Thoughts’ included an art exhibition and a parallel series of intellectual forums. The organisers claimed that it was ‘the first major artistic engagement between India (historically referred to as the West Heavens in Chinese Buddhist texts) and China’, and was built on two previous projects: ‘EDGES OF THE EARTH: Migration of Asian Art and Regional Politics, An Investigative Journey in Art’, a series of research journeys to Asian countries in 2003, and the Guangzhou Triennial 2008, ‘Farewell to Post-Colonialism’, an exhibition with forums that investigated creative possibilities under present predicaments of cultural politics. The SAME-SAME: A Mumbai – Shanghai Research on Urbanity project investigated the use to which the Indian government was putting the so-called ‘Shanghai model’ as a new model for India’s urban development.

### 4.2.8 Social cohesion and cultural policies

Social cohesion issues in India primarily run on the broad question of secularism. Following the 42nd Amendment to the Indian Constitution, it was firmly established that India did not have an official state religion, and that all Indians had the right to preach, practice and propagate any religion they chose, and that the government must not favour or discriminate against any religion. It also required that no religious instruction could be imparted in government or government-aided schools.

The divide has been whether such an amendment effectively, in practice, requires the state to abolish religion in the name of secularism, or permit all religions to equally exist and define an inter-faith linkage that could be now named secularism.
Good practice which could be recognised as innovative for inter/multicultural and inter-religious programmes and activities

An example: Auroville is an experimental township in the state of Tamil Nadu and is governed by the Auroville Foundation, through an act of the Indian Parliament. This township is ‘dedicated to the promotion of international understanding and the realisation of an actual human unity’. The Foundation is fully controlled by the Indian Government. The Ministry of Human Resource Development appoints the Governing Board who, in turn, appoints the key committees such as the Funds and Assets Management, the Budget Co-ordination and City Planning Authority.

Auroville is an exercise in multiculturalism. People from more than 50 nationalities are residents of this city. The township also contains various permanent pavilions representing the nations and cultures of the world. There are many cutting edge experiments underway in the areas of education, community living, architecture, sustainability and handicraft development.

4.2.9 Employment policies for the cultural sector

In 2005, the Planning Commission set up an Inter-Ministerial Task Group on Technological, Investment and Marketing Support for Household and Artisanal Manufacturing (2005), which claimed that the household and artisanal sector formed ‘the backbone of India’s socio economic fabric’ since around 65 lakh persons are engaged in handloom weaving and allied activities, 6.2 million in handicrafts and 19.1 million in village and small enterprises, 6.2 million in sericulture and 7.3 million in food processing. A large segment of artisans and household manufacturers belong to the disadvantaged strata of society – Scheduled Castes, Scheduled Tribes, Other Backward Classes and the minority community. In order to increase the living standards of this disadvantaged stratum of our society, it is imperative that their main source of livelihood be firmly placed on a sustainable growth trajectory.

Such growth could only be ensured through giving a major boost to the unorganised sector, the backbone of the Indian economy. Whereas manufacturing in the organised sector has a Net Domestic Product (NDP) of INR 1,27,387 crores (USD 25477.4 million) and accounts for 6.75 million jobs, the unorganised sector has an NDP of INR 82,419 crores (USD 16,483.8 million) and accounts for 34.04 million jobs. This, said the Report, translates into employment intensity in the unorganised sector that is 7.8 times that of the organised sector. In order, therefore, to

---

89 http://planningcommission.nic.in/aboutus/taskforce/inter/inter_tech.pdf
90 A lakh or lac is a unit in the South Asian numbering system equal to one hundred thousand (100,000).
address the issue of employment in the areas of handlooms, handicrafts, sericulture, village & small industries, food processing industries, it was necessary to address and overcome sector-wide constraints of inadequate technology, improper marketing and insufficient credit.

It is clear that those employed in such sectors are not ‘professionals’ in the usual sense of the term, nor are they even white-collar workers, but often come from the lowest social strata. Bringing respectability to their professions is therefore a major task, and while some of the statements being made by the Inter-Ministerial group clearly evoke early Planning documents outlined in previous sections, the solutions being now provided have been occasionally drastic. The Report proposes, for example, a ‘cluster based development strategy for this sector’ where ‘clusters of artisans in a defined geographical area’ are permitted common services and facilities such as: a design centre, a post-production processing and finishing centre, a common tooling and machine centre, an internet enabled market exchange for e-commerce, a product standardisation and quality control centre, a bulk merchandising interface forum where bulk orders are received and disaggregated to artisans and finished products are received from artisans and aggregated for delivery to export houses/department stores/chain stores, etc. and common plant facilities for treatment and disposal of hazardous waste.

4.2.10 Gender equality and cultural policies

It is widely recognised that if the cultural/creative sector can be defined in terms of the diversity of traditional economies, and domestic and community practices, then an overwhelming number of persons working in this sector are at or even below subsistence-level; they often come from the lowest strata of society and a large number of those employed in this sector are women. Women, it is widely admitted, form an unusually high %age of cultural labourers. There is considerable legal recognition of this fact, but little practical strategy at the level of policymaking. Legal recognition of this fact includes the provision of a separate cell in the Ministry of Labour, whose tasks include implementing guidelines drawn up by the Ministry of Women and Child Development, implementation of the Equal Remuneration Act, 1976, and to follow up action on the Supreme Court Judgement in the matter of prevention of sexual harassment of women at their work place. Among the broad legal acts that are of relevance are the Beedi & Cigar Workers (Conditions of Employment) Act, 1966 and the Inter State Migrant Workmen (Regulation of Employment & Conditions of Service) Act, 1979, both of which ensure availability of crèches and specify employment timing. The Building and Other Construction Workers (Regulation of
Employment and Conditions of Service) Act, 1996, which requires women to be represented on building and construction worker welfare boards. There are no quota schemes or specific strategies.

Statistical data of women in places of power in cultural institutions would be hard to put together. With regard to Ministers, India presently has a total of 74 Central Ministers (31 Cabinet Ministers, of whom 2 are women; 7 Ministers of State with Independent Charge, of whom 2 are women; and 36 Ministers of State of whom 4 are women).

4.2.11 New technologies and digitisation in the arts and culture

Cinema: Although there has been growing concern at the decaying state of India’s celluloid heritage, as represented both in the documentary cinema with the Films Division of India (FDI) and fiction cinema with the National Film Archive of India (NFAI), it was only when Indian filmmaker (and winner of India’s highest award for cinema, the Dadasaheb Phalke award) Mrinal Sen publicly complained in 2009 that his retrospective at the Cannes International Film Festival was cancelled due to poor quality of prints, that the Government of India announced a major digitisation initiative that would restore up to 500 films with the National Film Development Corporation and a like number with the NFAI, the Children’s Film Society and the FDI.

Digitisation for conservation: The major digitisation work in the arts for conservation done by the Government is with the Indira Gandhi National Centre for the Arts (IGNCA), its leading agency attempting large-scale digitisation of art legacies through its Kalasampda Digital Library where it is making available online archival material, photographs, documentation, research papers, reports and other material from its collection. The IGNCA’s recent collaboration with the Manipal Centre for Philosophy and the Humanities, called Archive of Indian Music (AIM), has only recently been launched.

The National Mission for Manuscripts was established in 2003, by the Ministry of Tourism and Culture, Government of India to promote manuscript conservation, manuscript digitisation and scholarship through manuscript studies and workshops. These manuscripts vary in the theme, aesthetic, calligraphy, illumination and illustration, language, script and texture. The project aims to create a database of manuscripts by locating, documenting and preserving manuscripts in a

---

92 http://www.archiveofindianmusic.org/
variety of places like universities, libraries, temples, mathas (Hindu seminaries), madrasas (Islamic seminaries), monasteries and private collections through the Manuscript Resource Centres and Manuscript Conservation Centres that were established in all the states of the country.

**Archives of Indian Literature:** The Sahitya Akademi has launched this initiative in 1997 to collect and preserve material connected with writers and literature like manuscripts, photographs, audio recordings, video recordings and portraits, etc. The Akademi has commissioned 45 video documentaries on the lives of eminent Indian authors as part of the project.
5. Main legal provisions in the cultural field
5.1 General legislation
5.1.1 Constitution

In the Indian Constitution, Articles 29 and 30 are the ones usually used to define both cultural and educational rights. These Articles deal broadly with cultural rights such as language, script and religion. Article 29(1) of the Constitution speaks of the right of citizens to ‘conserve (any) distinct language, script or culture’. We detail below the specific references:

Cultural and Educational Rights: In Article 29, these refer to the protection of interests of minorities, and include 29(1) which says that ‘any section of the citizens residing in the territory of India or any part thereof having a distinct language, script or culture of its own shall have the right to conserve the same’, and 29(2) which affirms that no citizen shall be denied admission into any educational institution maintained by the State or receiving aid out of State funds on grounds only of religion, race, caste (or) language.

Article 30 refers specifically to the rights of minorities to set up educational institutions. 30(1) explicitly allows minorities – whether based on religion or language – as explicitly possessing the right to establish and administer educational institutions of their choice. 30(2) requires that the Indian state shall not discriminate against any educational institution on the ground that it is under the management of a minority.

The above rights have proved particularly significant in the context of the general accusation, through the 2000s, of several Muslim educational institutions as preaching fundamentalist ideologies.

Apart from Articles 29 and 30, there are several other Constitutional provisions that are seen as having a bearing on culture: including the right to equality (Article 15) and the even more famous right to freedom of speech and expression (Article 19).

Article 15 asserts that ‘no citizen shall, on grounds only of religion, race, caste, sex, place of birth... be subject to any disability, liability, restriction or condition with regard to... access to shops, public restaurants, hotels and places of public entertainment; or... the use of wells, tanks, bathing ghats, roads and places of public resort maintained wholly or partly out of State funds or dedicated to the use of the general public (and also that) Nothing in this article or in clause (2) of
article 29 shall prevent the State from making any special provision for the advancement of any socially and educationally backward classes of citizens or for the Scheduled Castes and the Scheduled Tribes.’

And, Article 19 states that
All citizens shall have the right... to freedom of speech and expression; to assemble peaceably and without arms; to form associations or unions; to move freely throughout the territory of India; to reside and settle in any part of the territory of India (and) to practise any profession, or to carry on any occupation, trade or business.’

Additionally, Article 25 states that ‘subject to public order, morality and health... all persons are equally entitled to freedom of conscience and the right freely to profess, practise and propagate religion.

Although it has an important caveat, namely, that ‘nothing in this article shall affect the operation of any existing law or prevent the State from making any law...regulating or restricting any economic, financial, political or other secular activity which may be associated with religious practice.’

Article 26, elaborating further, asserts that ‘subject to public order, morality and health, every religious denomination or any section thereof shall have the right... to establish and maintain institutions for religious and charitable purposes (and) to manage its own affairs in matters of religion.’

**Fundamental Duties:**
Article 51 A, detailing the fundamental duties of citizens, asserts that such duties include:
(a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
(c) to uphold and protect the sovereignty, unity and integrity of India;
(d) to defend the country and render national service when called upon to do so;
(e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
(f) to value and preserve the rich heritage of our composite culture;
(g) to protect and improve the natural environment including forests, lakes, rivers and wild life, and to have compassion for living creatures;
(h) to develop the scientific temper, humanism and the spirit of inquiry and reform.

5.1.2 Division of Jurisdiction

The Constitution of India under the Seventh Schedule defines the power distribution between the federal government (the Centre) and the States in India. This part is divided between legislative and administrative powers. The legislative section is divided into three lists: Union List-I, States List-II and Concurrent List-III as per the Provisions of the Article 246. Some of the questions pertaining to culture are enumerated in this list.

List I - Falling under absolute domain of the Central Government of the Indian Union, and from which the States or the Union territories are specifically excluded.

Relevant sections are below:
10. Foreign affairs; all matters which bring the Union into relation with any foreign country.
11. Diplomatic, consular and trade representation.
13. Participation in international conferences, associations and other bodies and implementing of decisions made thereat.
14. Entering into treaties and agreements with foreign countries and implementing of treaties, agreements and conventions with foreign countries.
20. Pilgrimages to places outside India.
49. Patents, inventions and designs; copyright; trade-marks and merchandise marks.
60. Sanctioning of cinematograph films for exhibition.
62. The institutions known at the commencement of this Constitution as the National Library, the Indian Museum, the Imperial War Museum, the Victoria Memorial and the Indian War Memorial, and any other like institution financed by the Government of India wholly or in part and declared by Parliament by law to be an institution of national importance.
63. The institutions known at the commencement of this Constitution as the Benares Hindu University, the Aligarh Muslim University and the Delhi University; the University established in pursuance of Article 371-E; any other institution declared by Parliament by law to be an institution of national importance.
66. Co-ordination and determination of standards in institutions for higher education or research and scientific and technical institutions.
67. Ancient and historical monuments and records, and archaeological sites and remains, declared by or under law made by Parliament to be of national importance.
68. The Survey of India, the Geological, Botanical, Zoological and Anthropological Surveys of India; Meteorological organisations.

**List II - Falling under exclusive domain of the individual State Governments and Union territories, and from which the Central Government is specifically excluded.**

5. Local government, that is to say, the constitution and powers of municipal corporations, improvement trusts, district boards, mining settlement authorities and other local authorities for the purpose of local self-government or village administration.
6. Pilgrimages, other than pilgrimages to places outside India.
12. Libraries, museums and other similar institutions controlled or financed by the State ancient and historical monuments and records other than those [declared by or under law made by Parliament] to be of national importance.
33. Theatres and dramatic performances; cinemas subject to the provisions of Entry 60 of List I; sports, entertainments and amusements.
44. Treasure trove.

**List III - Subjects falling under the domain of both the Central as well as the State Governments and about which each can independently promulgate laws and lay down rules.**

17-A. Forests
25. Education, including technical education, medical education and universities, subject to the provisions of Entries 63, 64, 65 and 66 of List I; vocational and technical training of labour.
28. Charities and charitable institutions, charitable and religious endowments and religious institutions.
40. Archaeological sites and remains other than those ...declared by or under law made by Parliament to be of national importance.
5.1.3 Allocation of public funds

The Ministry of Culture (MoC) has sole discretion, subject to audit and other restrictions, to disburse funds in the following areas:

**Tangible Cultural Heritage:** Funds for the Archaeological Survey of India, National Museum, National Gallery of Modern Art, and to all other museums (such as the the Indian Museum, Victoria Memorial Hall, the Salarjung Museum, etc.) and for all funds relating to capacity-building of museums. The MoC also solely supports the National Research Laboratory for Conservation of Cultural Property and the National Culture Fund.

**Intangible Cultural Heritage:** Under this category, the MoC funds the National School of Drama, Indira Gandhi National Centre for the Arts, Sahitya Akademi, Lalit Kala Akademi and Sangeet Natak Akademi. It also solely supports the Centre for Cultural Resources and Training, Kalakshetra Foundation and all Zonal Cultural Centres.

**Knowledge Resource Heritage:** Under this category, the MoC supports the National Archives of India, Anthropological Survey of India, Nehru Memorial Museum and Library, Asiatic Society, Maulana Abul Kalam Azad Institute of Asian Studies, etc.

There have been no recent legal developments in this area.

5.1.4 Social security frameworks

There have been some attempts by the Ministry of Culture to introduce social security measures. One such scheme is the Pension Grant, which provides financial assistance to persons distinguished in letters, arts and such other walks of life who may be in indigent circumstances and their dependents (as modified W.E.F. 01.04.2009):

- To be eligible for assistance under the Scheme, a person’s contribution to art and letter, etc must be of significance. Traditional scholars who have made significant contribution in their fields would also be eligible notwithstanding the absence of any published works.
- Personal income of the applicant (including income of the spouse) must not exceed INR 4000 per month.
- The applicant should not be less than 58 years of age (this does not apply in the case of dependents).
5.1.5 Tax laws

There are no specific legislations that provide for tax incentives although cultural institutions that are registered as charitable trusts can claim tax deduction for donations to certain prescribed funds under Section 80G of the Income Tax Act, 1961.

The deduction to certain funds and charitable institutions is allowed to any taxpayer, on the qualifying amount that is limited to 10% of gross total income of the assessee reduced by income deducted under any section. Also, certain donations are eligible for 100% deduction and certain donations (including for those investing in acquiring art) are eligible for 50% deduction.

The National Culture Fund remains a specific exception, since it was set up under the Charitable Endowments Act 1890, and donations to it are eligible for 100% tax deduction under Section 80 G(2)(III hh) of the Income Tax Act, 1961.

5.1.6 Labour laws

There are several labour laws, or at least laws impacting labour conditions in some way, that could be related to culture. The Equal Remuneration Act, 1976, the Child Labour (Prohibition and Regulation) Act, 1986 and the Inter State Migrant Workmen (Regulation of Employment & Conditions of Service) Act, 1979 are all acts that impact cultural labour. Some of the areas of cultural practice that merge with industrial conditions – e.g. the film industry in Mumbai – do attract relevant laws under the Bombay Industrial Relations Act, 1946 with subsequent amendments.

5.1.7 Copyright provisions

The Indian Copyright Act 1957 recognises ‘fair use’ under Section 52 of the Act. It is one of the widest fair use exceptions in the world with regards to education. The Copyright Act was recently amended to provide greater moral rights to authors, broadened the scope of fair use, increased the access of copyright material to the disabled, expanded the right to royalties, introduced the concept of Digital Rights Management and has overhauled rules concerning production of cover versions of music. (Also see Section 4).
Section 37 of the Indian Copyright Act 1957 recognises the Rights of Broadcasting. Some of the significant changes to the Copyright Act are listed below:

**Fair Use:**
- **Any work** - Section 52(1)(a) now allows for fair dealing with respect to any work (except a computer programme) as opposed to the previous definition that excluded only literary, dramatic, musical or artistic works other than computer programmes.
- **Commercial Rental** - a newly added clause in Section 2 (fa) excludes use of computer programme, sound recording, visual recording or cinematograph films by non-commercial/non-profit library or educational institution from being defined as a commercial rental.
- **Persons with Disabilities** - Under the new Section 52(1)(zb) allows copyrighted works to be accessed by persons with disabilities and organisations that work with persons with disabilities. Further, under section 31(B) organisations can apply for a compulsory licence to access works for the benefit of persons with disabilities.

**Amendments with respect to the rights of performers/artists/artistic works:**
- **Communication to Public** - Under Section 2(ff), the definition of communication to the public has been expanded to include performance while additionally expanding the scope of communication to include both simultaneous and individual modes.
- **Section 38(A) establishes the ‘performer’s right’, i.e. the right of any performer who appears or engages in any performance.**
- **Performance in a Cinematograph film** - Section 2(qq) states that performers’ rights (as defined under Section 38 (B) that confer performer’s rights and right to integrity) will accrue only to those who have been acknowledged in the credits of the film. Although, all performers in the film are entitled to the right to integrity.
- **Terms of Copyright for Photographs** - Section 22 now brings the definition of photographs on par with other artistic works which means that unlike the previous provision where the copyright subsisted sixty years after publication it will now effectively subsist till sixty years after the death of the photographer.
- **Authors of Underlying Works in Cinematograph films and sound recordings** - Significant changes have been made to Sections 18, 19 and 33 to ensure that authors or underlying works (literary or musical work not forming a part of any cinematograph film) have the right to royalties and the use of their works, although such rights may have already be assigned.
- **Authors Rights** - Section 57 of the amendment now allows legal representatives (those with paternity rights) apart from the author (previously, the only person who could initiate such action) to initiate legal proceedings to exercise the right of integrity.

- **Cover Versions** - Section 31 C mandates statutory licences for cover versions of sound recordings. The minimum duration of producing a cover version is 5 calendar years (previously only 2 years). Advance payments of royalties should be made for a minimum 50,000 copies. This rule can be relaxed for unpopular languages or dialects. The medium of the cover version should be the same as the original. Cover versions should not resemble the original and state clearly that they are cover versions. Alterations are not allowed and treated in the same manner as ‘alteration to literary or musical work’. Alterations will be allowed only if it is ‘technically necessary for the purpose of making of the sound recording’.

Amendments with respect to technological developments:

- **Future Technologies** - Section 18 of the Amendment Act states that there can be no assignment of copyright for technologies not in commercial use when the assignment was signed.

- Three new sections have been added in the amendments that deal with Digital Rights Management (DRM):
  - Section 2(xa) defines ‘Rights Management Information’ or RMI which should include the information identifying the work or performance, the title, name and address of the owners of rights, terms and conditions and other codes that relate to the performance.
  - Section 65(A) criminalises the circumvention with an intention of infringing of an effective technological measure applied for the purpose of protecting any of the rights conferred under the Copyright Act unless it is carried out by one of the many exceptions where the circumvention is permissible, such as in the case of research, conducting a legal investigation, national security or identification or surveillance of a user.
  - Further section 65(B) criminalises acts relating to the Rights Management Information (RMI) like unauthorised removal or alteration of the RMI or the unauthorised distribution, import, broadcast or communication of the public copies of the works. It also entitles the rights owners to avail civil remedies.
  - **Conversion of Art** - Under Section 52(1)(w) limits the conversion of a three-dimensional object from a two-dimensional artistic work, such as a technical drawing, for the purposes of industrial application of any purely functional part of a useful device without the permission of the copyright owner.
5.1.8 Data protection laws

Section 43 A of the Information Technology Act, 2000, as amended by the Information Technology Act, 2008 makes it mandatory to protect data in India. This section deals with the legal obligations of corporate bodies who ‘possess, deal or handle any ‘sensitive personal data’, requiring that they implement and maintain ‘reasonable’ security practices. Their inability to implement such practices could make them ‘liable to compensate those affected by any negligence attributable to this failure’.

5.1.9 Language laws

The promotion of regional languages is left to the respective states in India. The Constitution of India recognises the close link between language and culture and the need to protect the same through education. Some judgements of the Supreme Court of India are listed below.

The Prasarn Bharati Corporation, the main public broadcaster of the country, under Section 12 of the Prasarn Bharati (Broadcasting Corporation of India) Act, 1990, is expected to:

- provide adequate coverage to the diverse cultures and languages of the various regions of the country by broadcasting appropriate programmes; and,
- promote national integration by broadcasting in a manner that facilitates communication in the languages in India; and facilitating the distribution of regional broadcasting services in every State in the languages of that State.

Key Supreme Court cases dealing with language rights
i. Kerala Education Bill In re, AIR 1958 SC 956: ‘The distinct language, script or culture of a minority community can best be conserved by and through educational institutions, for it is by education that their culture can be inculcated into the impressionable minds of the children of their community.’
ii. Jagdev Singh Sidhanti v. Pratap Singh Daulta, AIR 1965 SC 183: ‘This case assumes from Article 29(1), the right to conserve language and what methods can be used to conserve language. Right to conserve the language of the citizen includes the right to agitate for the protection of the language.’
iii. D. A. V. College Bhatinda v. State of Punjab, AIR 1971 SC 1731: ‘The right of the minorities to establish and administer educational institutions of their choice would include the right to have a
choice of the medium of instruction also which would be result of reading Article 30(1) with Article 29(1).’

iv. D A V College Jullundur v. State of Punjab, AIR 1971 SC 1737: ‘The Supreme Court held that the setting up of Guru Nanak Dev University at Amritsar to promote inter alia the studies and research in Punjabi language and literature and to undertake measures for the development of Punjabi Language and culture did not infringe Article 29(1).’

v. Ahmedabad St. Xaviers College Society v. State of Gujarat, AIR 1974 SC 1389: ‘Article 29 and 30 confer four distinct rights. First is the right of any section of resident citizens to conserve its own language, script or culture as mentioned in Article 29(1).’

iv. Virendra Nath Gupta v. Delhi Administration, 1996, 2 SCC 307: ‘In exercising their right a linguistic minority may take steps for the purpose of promoting its language, script or culture.’

5.1.10 Other areas of general legislation (e.g. competition law, criminal law, etc.)

The Competition Act of 2002 replaced an earlier law called the Monopolies and Restrictive Trade Practices (MRTP) Act, 1969. This act was amended in 2007 to include provisions for setting up the Competition Commission of India and the Competition Appellate Tribunal.

5.2 Legislation on culture

Cultural Policy Frameworks: Draft National Policy on Culture, 1992

Laws relating to funding of cultural institutions: None

Laws providing financing: None

Status of artists: None

<table>
<thead>
<tr>
<th>Title of the act</th>
<th>Year of adoption</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indian Treasure Trove Act</td>
<td>1878</td>
</tr>
<tr>
<td>Ancient Monuments Preservation Act</td>
<td>1904</td>
</tr>
<tr>
<td>Ancient Monuments and Archaeological Sites and Remains Rules</td>
<td>1959</td>
</tr>
<tr>
<td>Antiquities and Art Treasure Act</td>
<td>1972</td>
</tr>
<tr>
<td>Delivery of Books and Newspapers (Public Libraries) Act</td>
<td>1954</td>
</tr>
<tr>
<td>Public Records Act</td>
<td>1993</td>
</tr>
</tbody>
</table>
### International treaties ratified by India

<table>
<thead>
<tr>
<th>Title of the Treaty</th>
<th>Year of adoption</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Human Rights</strong></td>
<td></td>
</tr>
<tr>
<td>Universal Declaration of Human Rights (UDHR)</td>
<td>1949</td>
</tr>
<tr>
<td>International Covenant on Civil and Political Rights (ICCPR)</td>
<td>1979</td>
</tr>
<tr>
<td>International Covenant on Economic, Social and Cultural Rights (ICESCR)</td>
<td>1979</td>
</tr>
<tr>
<td><strong>UNESCO</strong></td>
<td></td>
</tr>
<tr>
<td>Universal Copyright Convention</td>
<td>1957</td>
</tr>
<tr>
<td>with Regulations for the Execution of the Convention</td>
<td></td>
</tr>
<tr>
<td>Convention for the Protection of Producers of Phonograms against Unauthorized</td>
<td>1974</td>
</tr>
<tr>
<td>Duplication of their Phonograms. Geneva</td>
<td></td>
</tr>
<tr>
<td>Convention on the Means of Prohibiting and Preventing the Illicit Import, Export</td>
<td>1977</td>
</tr>
<tr>
<td>and Transfer of Ownership of Cultural Property. Paris</td>
<td></td>
</tr>
<tr>
<td>Convention concerning the Protection of the World Cultural and Natural Heritage.</td>
<td>1977</td>
</tr>
<tr>
<td>Paris</td>
<td></td>
</tr>
<tr>
<td>Convention on Wetlands of International Importance especially as Waterfowl Habitat</td>
<td>1981</td>
</tr>
<tr>
<td>Ramsar</td>
<td></td>
</tr>
<tr>
<td>Multilateral Convention for the Avoidance of Double Taxation of Copyright</td>
<td>1983</td>
</tr>
<tr>
<td>Royalties, with model bilateral agreement and additional Protocol. Madrid</td>
<td></td>
</tr>
<tr>
<td>Universal Copyright Convention as revised on 24 July 1971, with Appendix Declaration relating to Article XVII and Resolution concerning Article XI. Paris</td>
<td>1988</td>
</tr>
<tr>
<td>Regional Convention on the Recognition of Studies, Diplomas, and Degrees in Higher Education in Asia and the Pacific. Bangkok</td>
<td>2000</td>
</tr>
<tr>
<td>Convention on the Protection and Promotion of the Diversity of Cultural Expressions</td>
<td>2006</td>
</tr>
<tr>
<td>Paris</td>
<td></td>
</tr>
</tbody>
</table>
There is no specific legislation governing the visual and applied arts except under the Indian Copyright Act 1957.

Under Section 2 (c) of the Indian Copyright Act, 1957:
(c) *artistic work* means-
(i) a painting, a sculpture, a drawing (including a diagram, map, chart or plan), an engraving or a photograph, whether or not any such work possesses artistic quality;
(ii) work of architecture; and
(iii) any other work of artistic craftsmanship;

In many instances obscenity laws under the Indian Penal Code, 1860 are used to regulate exhibitions, publications etc. For example, a recent controversy involved M.F. Husain who had painted an image of a Hindu goddess in the nude. Many considered it obscene and various cases were registered against him under the obscenity laws throughout the country. Although the courts cleared him of any wrong doing, ‘obscenity’ has become an easy tool to target free expression (See Section 4.1 for more on the issue involving artist M.F. Husain).

Sec 292(1) of the Indian Penal Code defines obscenity as:
‘For the purpose of sub-section (2), a book, pamphlet, paper writing, drawing, painting, representation, figure or any other object, shall be deemed to be obscene if it is lascivious or appeals to the prurient interest or if its effect, or (where it comprises) two or more distinct items, the effect of any of its items, is if taken as a whole, such as to tend to deprave & corrupt persons who are likely, having regard to all relevant circumstances, to read, see or hear the matter contained or embodied.’

Other laws that are indirectly used for regulation:
**The Young Persons (Harmful Publication) Act, 1956** prohibits publications defined under Section 2 of the Act that ‘tend to corrupt a young person into whose hands it might fall, whether by inciting or encouraging him to commit offences or acts of violence or cruelty or in any other manner whatsoever.’

**The Indecent Representation of Women (Prohibition) Act, 1986**: Sec 2 (c) of the Act defines indecent representation of women. Sec 3 of the Act talks about prohibition of advertisements
containing indecent representation of women. This section prohibits a person from getting involved, directly or indirectly in the publication of any advertisement containing indecent representation of women in any form. Sec 4 prohibits publication or sending by post of books, pamphlets etc, containing indecent representation of women.

The Information Technology Act, 2000 under Section 67 makes publication & transmission in electronic form of material which is lascivious or appeals to the prurient interest or if its effect is such as to tend to deprave and corrupt persons who are likely, having regard to all relevant circumstances to read, see or hear the matter contained or embodied in it, punishable with imprisonment and fine.

5.3.2 Performing arts and music

There is no specific legislation governing performing arts and music except in the Indian Copyright Act, 1957. Of specific relevance here, however, is the Dramatic Performance Act. The original act, passed under colonial regulation in 1876, and widely believed to be draconian and directed towards the specific banning of Girishchandra Ghose’s play ‘Neeldarpan’ (1872), was not repealed after Independence, and has indeed been replicated by several state governments: e.g. the Karnataka Dramatic Performances Act, 1964 or the Orissa Dramatic Performances Act, 1962. All state Governments have the power to regulate ‘Theatres and dramatic performances’ under Article 246 of the Constitution of India.

The Karnataka Dramatic Performances Act, 1964, for example, gives the state the power to prohibit ‘objectionable performances’ which could ‘incite any person to resort to violence or sabotage for the purpose of overthrowing or undermining the Government established by law in India or in any State thereof or its authority in any area; or... incite any person to commit murder, sabotage or any offence involving violence; or seduce any member of any of the armed forces of the Union or of the police forces from his allegiance or his duty, or prejudice the recruitment or discipline of any such force; or incite any section of the citizens of India to acts of violence against any other section of the citizens of India; or which is deliberately intended to outrage the religious feelings of any class of the citizens of India by insulting or blaspheming or profaning the religion or the religious beliefs of that class; or is grossly indecent, or is scurrilous or obscene or intended for blackmail.’
The Act does explain that a ‘performance shall not be deemed to be objectionable merely because... words are uttered, or signs or visible representations are made, expressing disapprobation or criticism of any law or of any policy or administrative action of the Government’, although it does expect that such criticism is made ‘with a view to obtain its alteration or redress by lawful means’. Additionally, the ‘explanation’ also requires that the ‘play, pantomime or other drama shall be considered as a whole’.

5.3.3 Cultural heritage
There are various Indian Acts that govern cultural heritage as have been categorised below.

Central Acts:
Indian Treasure Trove Act, 1878
Ancient Monuments Preservation Act 1904
Ancient Monuments and Archaeological Sites and Remains Rules, 1959
Antiquities and Art Treasure Act, 1972
Environment Protection Act, 1986

State Acts:
Monuments and Antiquities Act, 1961
Town and Country Planning Acts

City heritage
Statutory protection is available only to monuments protected under the Monuments and Antiquities Act, 1961 in the states. Most Indian cities trace their heritage back to many centuries as capitals of princely states and as centres of culture and commerce. Indian cities have significant heritage that is not governed by any heritage laws and as a consequence is being lost to rapid urbanisation. Some states list a site or building, which are under both public and private ownership, as a heritage structure. Although this measure places restrictions on the sites, it has proven to be inadequate. Cities and heritage within them are governed by Municipal laws which are a state subject. Many states do not have adequate legislation to conserve city heritage and amendments to heritage protection rules are pending in many states.
Below is a list of states and the status of pending heritage legislation:

<table>
<thead>
<tr>
<th>State</th>
<th>Legislation</th>
<th>Application</th>
<th>Heritage Regulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andhra Pradesh</td>
<td>Andhra Pradesh Urban Areas (Development) Act, 1975</td>
<td>Local Urban Metropolitan Areas</td>
<td>Amendment in 2000 by Hyderabad Urban Development Authority (HUDA) for Hyderabad</td>
</tr>
<tr>
<td>Bihar</td>
<td>Bihar Town Planning &amp; Improvement Trust Act, 1951</td>
<td>Local Urban Areas, Regional Level</td>
<td>Bill under consideration. No efforts for heritage legislation</td>
</tr>
<tr>
<td>Delhi</td>
<td>Delhi Development Act, 1957</td>
<td>Local Urban Areas</td>
<td>Delhi building bylaws modified in Feb. 2004</td>
</tr>
<tr>
<td>Goa</td>
<td>Goa, Daman &amp; Diu Town and Country Planning Act, 1976</td>
<td>Local Urban Areas, Regional Level</td>
<td>Comprehensive legislation introduced but heritage amendments pending</td>
</tr>
<tr>
<td>Himachal Pradesh</td>
<td>Himachal Pradesh Town &amp; Country Planning Act, 1977</td>
<td>Local Urban Areas</td>
<td>Comprehensive TCP legislation but no effort on heritage legislation</td>
</tr>
<tr>
<td>Region</td>
<td>Relevant Acts and Legislation</td>
<td>Areas</td>
<td>Notes</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------------------------------------------------------------------------------</td>
<td>-----------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Kerala</td>
<td>Regional Development Authority Act, 1985; Karnataka Urban Development Authority Act, 1985</td>
<td>Local Urban Areas</td>
<td>No comprehensive Town Planning Act for the State - no amendments for heritage</td>
</tr>
<tr>
<td></td>
<td>Travancore Town Planning Regulations, 1932 as amended in 1960</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Madras Town Planning Act, 1920 as amended in 1975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Madhya Pradesh</td>
<td>Madhya Pradesh Nagar Tatha Gram Nivesh Adhiniyam, 1973</td>
<td>Local Urban Areas, Metropolitan Areas, Regional Level</td>
<td>Comprehensive town &amp; country planning legislation. Heritage amendment pending</td>
</tr>
<tr>
<td>Maharashtra</td>
<td>Maharashtra Regional and Town Planning Act, 1966 as modified up to 1988.</td>
<td>Local Urban Areas, Metropolitan Areas, Regional Level</td>
<td>Amendment in 1995</td>
</tr>
<tr>
<td></td>
<td>Bombay Metropolitan Region Development Authority Act (BMRDA), 1975</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Maharashtra Housing and Area development Act (MHADA), 1976</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Maharashtra (Urban Areas) Preservation of Trees Act, 1975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orissa</td>
<td>Orissa Town Planning and Improvement Trust Act, 1985</td>
<td>Local Urban Areas</td>
<td>Not comprehensive – heritage legislation</td>
</tr>
<tr>
<td>State</td>
<td>Act(s)</td>
<td>Areas</td>
<td>Status</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------------------------------------------</td>
<td>------------------------------------------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Orissa</td>
<td>Orissa Development Authority Act, 1982</td>
<td>pending</td>
<td></td>
</tr>
<tr>
<td>Pondicherry</td>
<td>The Pondicherry Town &amp; Country Planning Act, 1969</td>
<td>Extended to whole</td>
<td>Amendments based on Goa Act underway.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Heritage amendments not incorporated</td>
</tr>
<tr>
<td>Punjab</td>
<td>Punjab Town Improvement Act, 1922</td>
<td>Local Urban Areas</td>
<td>Amendment made in April 2003</td>
</tr>
<tr>
<td></td>
<td>Punjab Scheduled Roads and Controlled Areas (Restriction of unregulated development) Act, 1963</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chandigarh</td>
<td>Capital of Punjab (Development &amp; Regulation) Act, 1952</td>
<td>Extended to whole of Union Territory</td>
<td>World Heritage Site</td>
</tr>
<tr>
<td></td>
<td>Chandigarh Trees Preservation Order, 1952</td>
<td></td>
<td>Nomination for Urban Heritage in process</td>
</tr>
<tr>
<td>Rajasthan</td>
<td>Rajasthan Urban Improvement Act, 1959 as amended in 1991</td>
<td>Local Urban Areas, Metropolitan Areas</td>
<td>Town &amp; Country Planning Act still pending Central govt. approval</td>
</tr>
<tr>
<td></td>
<td>Rajasthan Monuments , Archaeological Sites and Antiquities Act, 1961</td>
<td></td>
<td>Draft amendment to the Act in process.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>December, 2008</td>
</tr>
<tr>
<td>Uttar Pradesh</td>
<td>Uttar Pradesh Urban Planning and Development Act, 1973</td>
<td>Local Urban areas</td>
<td>Draft under consideration - no amendments for heritage</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Intangible heritage

Traditional knowledge
With the growing importance of traditional knowledge, various legislative mechanisms have been put in place for its protection and regulation:

Protection of Plant Varieties and Farmers’ Rights Act 2001[^93], which recognises the rights of farmers over their traditional knowledge and the need for its protection.

The Biological Diversity Act, 2002 was passed with the objectives to conserve, encourage sustainable use and equitable sharing of biological resources. The main provisions of the Biological Diversity Act, 2002 and Biological Diversity Rules, 2004 are:
1. Prohibition on transfer of Indian genetic material outside the country, without specific approval of the Indian Government.
2. Prohibition on anyone claiming an Intellectual Property Right (IPR), such as a patent, over biodiversity or related knowledge, without the permission of the Indian Government.
3. Regulation of collection and use of biodiversity by Indian nationals, while exempting local communities from such restrictions.
4. Measures for sharing the benefits from the use of biodiversity, including the transfer of technology, monetary returns, joint Research & Development, joint IPR ownership, etc.
5. Measures to conserve and sustainably use biological resources, including habitat and species protection, environmental impact assessments of projects, integration of biodiversity into the plans, programmes, and policies of various departments/sectors.
6. Provisions for local communities to have a say in the use of their resources and knowledge, and to charge fees for any access.
7. Protection of indigenous or traditional knowledge, through appropriate laws or other measures such as the registration of such knowledge.
8. Regulation of the use of genetically modified organisms.
9. Setting up of National, State, and Local Biodiversity Funds, to support conservation and benefit-sharing.
10. Setting up of Biodiversity Management Committees (BMC) at local, village and urban levels, State Biodiversity Boards (SBB) at the state level, and a National Biodiversity Authority (NBA).[^94]

[^94]: Kalpavriksh and Grain, 2009. Six Years of the Biological Diversity Act in India, Delhi/Pune
The Patents (Amendment) Act, 2005 was introduced to bring India’s patent law regime into compliance with the WTO TRIPs Agreement. This Act contains provisions relating to patent and traditional knowledge under Section 3 (p) and Section 25(1)(k).

The Drugs and Cosmetics Rules, 1940 regulates traditional Indian medicine systems.

Under the Geographical Indication of Goods (Registration and Protection) Act, 1999, products are defined by a geographical area where it is found traditionally. This protects valuable geographical indications which mostly include traditional knowledge in India. The law permits any organisation, authority, association of persons or producers, representing the interests of the producers established by the law, to register a geographical indication.95

5.3.4 Literature and Libraries

Delivery of Books and Newspapers (Public Libraries) Act, 1954
The publisher of every book published in the territories to which this Act extends has to compulsorily delivery at his own expense a copy of the book to the National Library in Kolkata and one such copy to three other public libraries.

Public Records Act, 1993
This Act regulates the management, administration and preservation of public records of the Central Government, Union Territory Administrations, public sector undertakings, statutory bodies and corporations, commissions and committees constituted by the Central Government or a Union Territory Administration and matters connected therewith or incidental thereto.

5.3.5 Architecture and spatial planning

There is no specific legislation with regards to architecture, though some cities have provisions for the establishment of an Urban Arts Commission. For example, the capital has the Delhi Urban Art Commission Act, 1973. These commissions advise the government and have the power to make regulations in the matter of preserving, developing and maintaining the aesthetic quality of urban and environmental design within the city.

95 See http://en.wikipedia.org/wiki/List_of_Geographical_Indications_in_India for the present list of products with GI Registration.
The Architects Act, 1972 provides for setting up of the Council of Architecture (COA). The Act provides for registration of Architects, standards of education, recognised qualifications and standards of practice to be complied with by the practicing architects. The Council of Architecture, apart from maintaining a register for architects, regulates the education and practice of the profession throughout India.

5.3.6 Film, video and photography

The Indian cinema is effectively regulated under the Indian Cinematograph Act, 1952. Although there have been several rumours and news items that this Act is to be amended, this has not yet happened. The 1952 Act governs both film certification and regulates the public exhibition of films. This act also provides for the establishment of Central Board for Film Certification (CBFC). Section 5-A of Cable Television Networks Act read with Section 4 of Cinematograph Act provides for the examination and certification of films by the CBFC.

All films for public viewing need to be certified by the Board. A film is not certified for public exhibition if any part of it is ‘against the interests of the sovereignty and integrity of India, the security of the State, friendly relations with foreign States, public order, decency or morality, or involves defamation or contempt of court or is likely to incite the commission of any offence’.

It was only in the year 2000 that cinema was given the status of an ‘industry’ under the Industrial Development Bank Act of 1964, making it eligible for financial support from banking and financial institutions. This status also meant that films now come under the organised industrial sector and are under the preview of the Industrial Disputes Act, etc.

The Indian government opened up the industry (film financing, production, distribution, exhibition, marketing and associated activities) to 100% Foreign Direct Investment in the year 2000.

The National Film Development Corporation (NFDC) set up under the Ministry of Information and Broadcasting promotes independent cinema in various Indian languages. It has financed more than 300 films in 18 Indian languages. NFDC co-produces projects involving public private partnerships.

http://dipp.nic.in/english/acts_rules/Press_Notes/press4_02.htm
Some of the terms and conditions for production of films by the NFDC are: only the first feature film or short/featurette film of the applicant Director, as the case may be, is eligible for financing under the 100% production scheme of the Corporation, and applications received should state that at least 80% of the film would have the language, which has been stated in the application.\textsuperscript{97}

The National Film Archive of India (NFAI) was established in February 1964 as a media unit of the Ministry of Information and Broadcasting. Its main objectives and functions are:

- to trace, acquire and preserve for the use of posterity the heritage of national cinema and a representative collection of world cinema
- to classify and document data related to film and undertake and encourage research on cinema
- to act as a centre for the dissemination of film culture in the country, and to promote Indian cinema abroad.

India does not have any law for compulsory deposit of films. Copies of films that receive national awards are deposited in the NFAI at the cost of producers (a law that the NFAI itself has not been able to enforce).

Films Division of India (FDI) under the Ministry of Information and Broadcasting produces documentaries and news magazines for the publicity of Central Government schemes. For some years since its birth (in 1948), it was one of the largest documentary producing units in the world. Its significant archives hold more than 8,000 titles on documentaries, short films and animation films. The content that the FDI has produced has been mainly for the State television broadcasting arm, Doordarshan. The broad themes of the documentaries and short films are heritage, national information and integration.

5.3.7 Mass media

Prasar Bharati is the main public broadcaster in the country established under the Prasar Bharati (Broadcasting Corporation of India) Act, 1990. The Prasar Bharati Corporation has two main divisions: Doordarshan, which provides multi-lingual television services throughout the country as

\footnote{\textsuperscript{97} Section 8: Production of films by the Corporation; Terms and Conditions \url{http://www.nfdcindia.com/uploads/post/Production_Guidelines.pdf}}
well as overseas, and the All India Radio, the radio broadcasting arm. Doordarshan and other
government-run channels like Lok Sabha TV (which telecasts live the proceedings of the Lok
Sabha – the House of the People of the Indian Parliament) are to be compulsorily transmitted on
all cable television networks under the Section 8(1) (i) of the Cable Television Networks
(Regulation) Act, 1995.

Some of the main powers of the Prasar Bharati Corporation are listed under Section 12 of the
Act. These include its duties as a ‘public broadcasting service’ to inform, educate and entertain
the public and to ensure a balanced development of broadcasting on radio and television. These
shall be guided by the following objectives, namely

- the upholding the unity and integrity of the country and the values enshrined in the
  Constitution;
- safeguarding the citizen’s right to be informed freely, truthfully and objectively on all matters
  of public interest, national or international, and presenting a fair and balanced flow of
  information including contrasting views without advocating any opinion or ideology of its own;
- paying special attention to the fields of education and spread of literacy, agriculture, rural
  development, environment, health and family welfare and science and technology;
- providing adequate coverage to the diverse cultures and languages of the various regions of
  the country by broadcasting appropriate programmes;
- providing adequate coverage to sports and games so as to encourage healthy competition
  and the spirit of sportsmanship;
- providing appropriate programmes keeping in view the special needs of the youth;
- informing and stimulating the national consciousness in regard to the status and problems of
  women and paying special attention to the upliftment of women;
- promoting social justice and combating exploitation, inequality and such evils as
  untouchability and advancing the welfare of the weaker sections of the society;
- safeguarding the rights of the working classes and advancing their welfare;
- serving the rural and weaker sections of the people and those residing in border regions,
  backward or remote areas;
- providing suitable programmes keeping in view the special needs of the minorities and tribal
  communities;
- taking special steps to protect the interests of children, the blind, the aged, the handicapped
  and other vulnerable sections of the people;
- promoting national integration by broadcasting in a manner that facilitates communication in
  the languages in India.
Regulation of media
Among media, only the press is regulated by a statutory authority, the Press Council of India. The Press Council of India was set up under the Press Council Act, 1978, for the purpose of preserving the freedom of the press and of maintaining and improving the standards of newspapers and news agencies in India.

Although there are laws, [under Section (6) of the Cable Television (Regulation) Act 1995] to regulate content on television (i.e. to regulate programmes and advertisements), the enforcement is left to voluntary industry bodies.

Further, three voluntary and self regulatory industry bodies play an important role:
- For advertising: The Advertising Standards Council of India
- For television: Indian Broadcasting Foundation
- For television news: The News Broadcasters Association

The Ministry of Information and Broadcasting has put out a draft Broadcasting Services Regulating Bill in 2007. This bill proposes to establish a statutory authority called the Broadcast Regulatory Authority of India (BRAI), which, apart from regulating ownership of media, will evolve a 'contents code' which all broadcasters have to comply with. The 'contents code' is a pre-censorship mechanism that will regulate programmes being aired by broadcasters. The bill also regulates the sharing of content with public broadcasting services.

Recently the government has introduced some of the above provisions through the Cable Television Networks (Regulation) Second Amendment Bill that had been proposed in the Draft Broadcasting Services Regulating Bill. These amendments seek to prohibit transmission and retransmission of channels (both local and foreign) not registered and approved by the government for transmission within the country, and to increase penalties for violations of this rule.

5.3.8 Other areas of culture specific legislation
New media legislation: for amendments to the Copyright Law and the Information Technology Act, see Section 4.
6. Financing of culture

6.1 Short overview

Since Independence and well into the 1980s, the arts in India possessed no private sources of funding. Although, as with pre-Independence situations such as e.g. Shantiniketan (originally launched by Rabindranath Tagore with personal funds), several major institutions were established with initial private funding, these were taken over by the State government. There were specific exceptions, such as the Shri Ram Centre for Industrial Relations, Human Resources, Economic and Social Development (founded in 1963), the Birla group which founded the Birla Academy (founded in 1966) and the Tata group which among other initiatives funded the National Centre for the Performing Arts, Mumbai (founded in 1969).

While in financial terms independent funding is still only a small %age of the total amounts being disbursed in India for arts and culture, the bulk of funding is still provided by the government, which includes the Indian Council for Cultural Relations, the various Zonal Cultural Centres, the various Central and State Akademis, etc. Nevertheless, the very arrival of independent, extra-governmental funding means that there is a distinct alternative to state funding visible both in qualitative and quantitative terms. The Ministry of Culture, too, while adopting no new institutions, has increasingly started making grants available to independent organisations and initiatives in the arts, such as the theatre infrastructure building scheme, the cultural events scheme, and the arts journals scheme.

From the 1990s, there was a distinct increase in independent funding in the broad field that constitutes the ‘arts & culture’ portfolio. Part of this comes from what has sometimes been derisively known as ‘Chairman’s wife’ philanthropy - e.g. the arrival of Tina Ambani, Kiran Nadar, Rakhi Sarkar or Sudha Murthy - which has included funding specific artists, or acquiring large private collections of art, and have now extended into private museums. However, there is a somewhat encouraging turn, if we see from a 1999 survey of 104 Indian donors in terms of their areas of philanthropic interest (Indian Centre for Philanthropy, 1999), which lists 13 institutions interested in supporting ‘Arts and Humanities', which compares well with support for leading causes like Conservation and Environment (16) and actually exceeds support for Science and Technology (12). All of these are far below the leading areas for philanthropic support, which are Education (81) and Medicine and Health (57). There has been growth in independent support for the visual arts, often mediated through the art galleries but also independently, and in general for arts festivals and arts awards (the Mahindra Excellence in Theatre award, the Hindu, Sultan
Padamsee and Shyamanand Jalan playwriting awards; Skoda Prize in visual arts, and the Prakriti Excellence in Contemporary Dance Awards, to name only a few).

At present in India, private funding of arts and culture comes either from major international donors (such as the Ford Foundation and HIVOS, both of whom have significantly reduced their presence in this area) or from the two major Tata Trusts: Sir Ratan Tata Trust and Sir Dorabji Tata Trust. In both these Trusts, the effort has mainly been to integrate the arts into a larger developmental focus, that of rural livelihoods: in turn leading to supporting crafts practices and linked to other initiatives, e.g. in Gujarat, Jharkhand and Himachal Pradesh. A relatively new development has been the setting up of India wings of several governmental cultural centres, to facilitate transnational partnerships, collaborations, networking and exchanges in the arts.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

The annual economic survey of India, published along with the national budget, does not specially distinguish culture, but integrates it into the broad area of the social services. Chapter 13 on Human Development, from the Economic Survey 2011-12\(^9\) includes the social services as ‘education, sports, art and culture, medical and public health, family welfare, water supply and sanitation, housing, urban development, welfare of Scheduled Castes, Scheduled Tribes and Other Backward Castes, labour and labour welfare, social security, nutrition, and relief for natural calamities’. Many of these components do include the cultural sector in the broad sense. The Survey states that expenditure on social services as a proportion of total expenditure increased from 21.6% in 2006-07 to 24.1% in 2009-10 and further to 25% in 2011-12. As a proportion of the gross domestic product (GDP), its share increased from 5.57% in 2006-07 to 6.76%, 6.91%, and 7.34% in 2008-09, 2009-10, and 2010-11 respectively, helping India face the global crisis without much adverse impact on the social sector. In 2011-12, it is expected to be 6.74% as per the budget estimate.

The alarming news is perhaps that although expenditure on big-ticket expenses such as education and health have gone up, the ‘others’ category (which includes arts & culture) shows a decline. Education as a proportion of GDP has increased from 2.72% in 2006-07 to 3.11% in 2011-12 (budget estimate), and expenditure on health has increased from 1.25% in 2006-07 to 1.30% in 2011-12 (budget estimate), of the total social services expenditure, but ‘Others’ has fallen in 2011-12 (budget estimate) as against the previous year. It is therefore likely that overall

\(^{9}\) http://indiabudget.nic.in/index.asp
expenditure (Central + State) has actually *fallen* in the cultural domain. The relevant table has been excerpted from the Economic Survey below:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total expenditure</td>
<td>1,109,174</td>
<td>1,316,246</td>
<td>1,599,533</td>
<td>1,852,296</td>
<td>2,256,369</td>
<td>2,403,348</td>
</tr>
<tr>
<td>Expenditure on social services</td>
<td>239,340</td>
<td>294,584</td>
<td>380,628</td>
<td>446,382</td>
<td>562,970</td>
<td>600,516</td>
</tr>
<tr>
<td>Of which: i) Education</td>
<td>116,933</td>
<td>127,547</td>
<td>161,360</td>
<td>197,070</td>
<td>249,343</td>
<td>276,866</td>
</tr>
<tr>
<td>ii) Health</td>
<td>53,557</td>
<td>60,869</td>
<td>73,896</td>
<td>88,050</td>
<td>103,742</td>
<td>115,426</td>
</tr>
<tr>
<td>iii) Others</td>
<td>66,850</td>
<td>106,166</td>
<td>145,370</td>
<td>161,262</td>
<td>209,685</td>
<td>208,224</td>
</tr>
<tr>
<td>Expenditure on social services</td>
<td>5.57</td>
<td>5.91</td>
<td>6.76</td>
<td>6.91</td>
<td>7.34</td>
<td>6.74</td>
</tr>
<tr>
<td>Of which: i) Education</td>
<td>2.72</td>
<td>2.56</td>
<td>2.87</td>
<td>3.05</td>
<td>3.25</td>
<td>3.11</td>
</tr>
<tr>
<td>ii) Health</td>
<td>1.26</td>
<td>1.22</td>
<td>1.31</td>
<td>1.36</td>
<td>1.36</td>
<td>1.30</td>
</tr>
<tr>
<td>iii) Others</td>
<td>1.60</td>
<td>2.13</td>
<td>2.58</td>
<td>2.50</td>
<td>2.73</td>
<td>2.34</td>
</tr>
<tr>
<td>As per cent of GDP</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.34</td>
<td>6.74</td>
</tr>
<tr>
<td>As per cent of total expenditure</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.34</td>
<td>6.74</td>
</tr>
</tbody>
</table>

Expenditure on social services:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total expenditure</td>
<td>21.6</td>
<td>22.4</td>
<td>23.8</td>
<td>24.1</td>
<td>25.0</td>
<td>25.0</td>
</tr>
<tr>
<td>Expenditure on social services</td>
<td>10.5</td>
<td>9.7</td>
<td>10.1</td>
<td>10.6</td>
<td>11.1</td>
<td>11.5</td>
</tr>
<tr>
<td>Of which: i) Education</td>
<td>4.0</td>
<td>4.6</td>
<td>4.6</td>
<td>4.6</td>
<td>4.6</td>
<td>4.8</td>
</tr>
<tr>
<td>ii) Health</td>
<td>6.2</td>
<td>6.1</td>
<td>6.7</td>
<td>6.7</td>
<td>9.3</td>
<td>8.7</td>
</tr>
<tr>
<td>iii) Others</td>
<td>48.9</td>
<td>43.3</td>
<td>42.4</td>
<td>44.1</td>
<td>44.3</td>
<td>46.1</td>
</tr>
<tr>
<td>As per cent of total expenditure</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>22.4</td>
<td>19.2</td>
</tr>
</tbody>
</table>

As per cent of social services expenditure:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total expenditure</td>
<td>28.8</td>
<td>36.0</td>
<td>36.2</td>
<td>36.1</td>
<td>37.3</td>
<td>34.7</td>
</tr>
</tbody>
</table>

*Source: RBI as obtained from Budget Documents of Union and State Governments. BE: budget estimates; RE: revised estimates.*
### Table 1: Public cultural expenditure: by level of government, YEAR

<table>
<thead>
<tr>
<th>Level of government</th>
<th>Total expenditure in national currency (INR in crore)</th>
<th>Total expenditure in USD (gross exchange value of 1 USD = INR 50/USD in million)</th>
<th>% share of total (INR In crore)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional**</td>
<td>Kannada &amp; Culture Dept. Budget (State of Karnataka) 2010-11: 156.227 2011-12: 188.865</td>
<td>Kannada &amp; Culture Dept Budget (State of Karnataka) 2010-11: 3.12 2011-12: 3.77</td>
<td>(total annual budget 2010-11: INR 70,063 2009-10: INR 85,319)</td>
</tr>
<tr>
<td>Local (municipal, incl. counties)</td>
<td>Not available</td>
<td>Not available</td>
<td>Not available</td>
</tr>
<tr>
<td>Total:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

** Sources:**
*Ministry of Culture, Government of India Outcome Budget 2012-13, Chapter 5: Plan Statement, Scheme-wise Plan Allocation and Expenditure from 2009-10 to 2011-12 and Allocation for 2012-13*  
** Action Plan for the Year 2010-11, Kannada and Culture Department, Bangalore & Action Plan for the Year 2011-12, Kannada and Culture Department, Bangalore*
Note:
INR = Indian rupees
Croe: A crore is a unit in the South Asian numbering system equal to ten million (10,000,000)

6.2.3 Sector breakdown
Table 2: Direct state cultural expenditure and transfers (central level)*; by sector, YEAR, In 1000 of national currency

Note: It is hard to provide figures here. The Ministry of Culture, Government of India budgets are available, but budgets at State Government and Municipal levels cannot be easily computed. The Ministry of Culture has effectively frozen the number of institutions for which it provides direct expenditure, but it does go for grants, and partnerships.

<table>
<thead>
<tr>
<th>A.</th>
<th>MINISTRY OF CULTURE</th>
<th>2011-12 Actual Exp. (Plan+Non-plan) INR in crore</th>
<th>USD Million*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Archeological Survey of India</td>
<td>388.88</td>
<td>77.78</td>
</tr>
<tr>
<td>2</td>
<td>Director and Administration</td>
<td>21.09</td>
<td>4.22</td>
</tr>
<tr>
<td>3</td>
<td>Promotion &amp; Dissemination (3 A Akademies and Zonal Cultural Centres: Sangeet Natak Akademi, National School of Drama, Sahitya Akademi, Lalit Kala Akademi; 3B Centre for Cultural Resources and Training (CCRT), New Delhi, Award of Scholarships to Artists in the Field of Performing, Literary and Visual Arts; Financial Assitance for Professional Group &amp; Individuals for Specified Performing Art Projects; Financial Assistance to Persons Distinguished in Letters, Arts and such other walks of Life who may be in indigent circumstances; Assistance to cultural organisations (R.K. Mission); Kalakshetra Foundation; Shanker International Children’s Competitions; Scholarships to young workers; Prest. Of Books &amp; Art Objects; Travel Grant to Eminent Artists Inst./Indiv. engaged in lit. activities; Gandhi Peace Prize; Tagore Award for Promotion of Universal Brotherhood )</td>
<td>201.68</td>
<td>40.34</td>
</tr>
<tr>
<td></td>
<td>Description</td>
<td>Amount 1</td>
<td>Amount 2</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------------------------------------------------------------------------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td>4</td>
<td><strong>Anthropology &amp; Ethnology</strong> (Anthropological Survey of India; Indira Gandhi Rashtriya Manav Sangrahalya - National Museum of Mankind, Bhopal)</td>
<td>33.82</td>
<td>6.76</td>
</tr>
<tr>
<td>5</td>
<td><strong>Archives &amp; Archival Libraries</strong> (National Archives of India; Asiatic Society, Kolkata; Asiatic Society, Mumbai; Khuda Baksh Oriental Public Library; Rampur Raza Library)</td>
<td>46.89</td>
<td>9.38</td>
</tr>
<tr>
<td>6</td>
<td><strong>Buddhist &amp; Tibetan Studies</strong> (Central Institute of Higher Tibetan Studies; Central Institute of Buddhist Studies; Sikkim Research Inst. Of Tibetology; Central Institute of Himalayan Cultural Studies; GRL Monastic School, Bomdila, Arunachal Pradesh)</td>
<td>33.18</td>
<td>6.64</td>
</tr>
<tr>
<td>7</td>
<td><strong>Indira Gandhi National Centre for the Arts</strong></td>
<td>22.5</td>
<td>4.43</td>
</tr>
<tr>
<td>8</td>
<td><strong>Museums</strong> (National Museum; National Council of Science Museums; Indian Museum; Victoria Memorial Hall; Salar Jung Museum; National Research Laboratory For Conservation Of Cultural Property (NRLC); National Gallery of Modern Art; Allahabad Museum; National Museum Institute of History of Art, Conservation and Museology; Other Items (India House, Paris; Vrindavan Research Institute)</td>
<td>136.57</td>
<td>27.31</td>
</tr>
<tr>
<td>9</td>
<td><strong>Public Libraries</strong> (National Library, Delhi Public Library, Raja Rammohan Roy Library Foundation, Central Reference Library, Central Sectt. Library, Central Library, Conmemera Library, Central Tibetan Library)</td>
<td>79.08</td>
<td>15.82</td>
</tr>
<tr>
<td>10</td>
<td><strong>International Cultural Relations</strong> (Festivals of India; Delegation under Cultural Exchanges Programme (CEP); Travel Subsidy; Other Expenses (TA/DA); Contribution to ICCROM, Rome; Inter.Cu. Act. &amp; Indo-friend. Society; Contribution to World Heritage Fund; Contribution to UNESCO; Contribution to International Federation of Arts Councils and Culture Agencies (IFACCA))</td>
<td>0.65</td>
<td>0.13</td>
</tr>
<tr>
<td></td>
<td><strong>Memorials &amp; Others</strong> (Nehru Memorial Museum &amp; Library; Maintenance of National Memorials; Development of Jallianwalabagh Memorial; Gandhi Smriti and Darshan Samiti; Nava Nalanda Mahavihara; Maulana Abul Kalam Azad Institute of Asian Studies (MAKAI), Kolkata)</td>
<td>66.49</td>
<td>13.3</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td></td>
<td><strong>Building Projects for Attached/Subordinate Offices</strong></td>
<td>13.21</td>
<td>2.64</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td>1065.66</td>
<td>213.13</td>
</tr>
</tbody>
</table>

**B. MINISTRY OF INFORMATION AND BROADCASTING**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>TOTAL</strong></td>
<td>2547.31</td>
</tr>
</tbody>
</table>

**C. INDIAN COUNCIL OF CULTURAL RELATIONS, MINISTRY OF EXTERNAL AFFAIRS (CULTURAL RELATIONS ABROAD)**

<table>
<thead>
<tr>
<th></th>
<th>2010-2011 Actual Expenditure (Plan+Non-plan)</th>
<th>2010-2011 Actual Expenditure (Plan+Non-plan)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Administration of scholarship schemes for overseas students; Grant of scholarships to foreign students to learn Indian dance and music; Exchange of Exhibitions; Organisation of and participation in international seminars and symposia; Participation in major cultural festivals abroad; 'Festivals of India' abroad; Exchange of groups of performing artistes; Organisation of lecture-demonstrations by performing artistes abroad; To maintain the Distinguished Visitors Programme, under which eminent personalities from abroad are invited to India and Indian experts are sent abroad to deliver lectures; Chairs for Indian Studies in universities abroad; Presentation of books, audio-visual material, art objects and musical instruments to institutions abroad; Secretariat for the Jawaharlal Nehru Award for International Understanding; Organisation of the annual Maulana Azad Memorial Lecture and the Maulana Azad Essay Competition; The publication of books and journals for distribution in India and abroad; Operation of Indian Cultural Centres abroad; Maintenance of a well-stocked library and the manuscripts of Maulana Abul Kalam Azad; Digitisation of rare manuscripts; Awarding of Library Fellowships; Undertake projects on behalf of the Ministry of External Affairs.

<table>
<thead>
<tr>
<th>TOTAL</th>
<th>150,7</th>
<th>30,14</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRAND TOTAL</td>
<td>3763,67</td>
<td>752,73</td>
</tr>
</tbody>
</table>

Source(s):
Ministry of Culture: [http://indiaculture.nic.in/indiaculture/budget.html](http://indiaculture.nic.in/indiaculture/budget.html)

Note:
Crore: A crore is a unit in the South Asian numbering system equal to ten million (10,000,000)
The following are projected expenditure figures as proposed under Planning Commissions Report of the Working Group on Art and Culture for XII Five-Year Plan (2012-17)⁹⁹.

<table>
<thead>
<tr>
<th>INSTITUTIONS</th>
<th>PROPOSED OUTLAY IN CRORES 2012-17</th>
<th>PROPOSED OUTLAY IN USD MILLION 2012-17*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institutions in the field of Performing Arts</td>
<td>415</td>
<td>83</td>
</tr>
<tr>
<td><strong>SCHEMES OF THE MINISTRY OF CULTURE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scheme of Financial Assistance to Professional Groups and Individuals Engaged for Specified Performing Arts Projects (Performing Arts Grant Scheme)</td>
<td>400</td>
<td>80</td>
</tr>
<tr>
<td>Scheme of Building Grants, Including Studio Theatres</td>
<td>75</td>
<td>15</td>
</tr>
<tr>
<td>Scheme For Tagore Cultural Complexes (Erstwhile Multi-Purpose Cultural Complexes Scheme)</td>
<td>200</td>
<td>40</td>
</tr>
<tr>
<td>Financial Assistance for Development of Cultural Organisations (Cultural Functions Grant Scheme)</td>
<td>75</td>
<td>15</td>
</tr>
<tr>
<td>Award of Scholarship and Fellowship to Outstanding Artists in the Field of Performing, Literary and Plastic Arts</td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>Assistance to Cultural Organisations in India (Spic Macay and Others)</td>
<td>100</td>
<td>20</td>
</tr>
<tr>
<td>Safeguarding and other Protective Measures in the Area of Intangible Heritage and Cultural Diversity (arising out of UNESCO Convention)</td>
<td>25</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NEW SCHEMES</th>
<th>Budget (INR)</th>
<th>Conversion (USD)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting up of National Centre of Performing Arts at New Delhi</td>
<td>300</td>
<td>60</td>
</tr>
<tr>
<td>Setting up of National Archives for Cultural Audio-Visual Materials</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>Setting up of National Schools of Drama</td>
<td>50</td>
<td>10</td>
</tr>
<tr>
<td>Support to State Akademies</td>
<td>250</td>
<td>50</td>
</tr>
<tr>
<td>TV Programming on Art and Culture</td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td>Indian Literature Abroad</td>
<td>35</td>
<td>7</td>
</tr>
<tr>
<td>Centres of Excellence Scheme</td>
<td>50</td>
<td>10</td>
</tr>
<tr>
<td>Setting up of International Cultural Centres at Kolkata and Chennai</td>
<td>600</td>
<td>120</td>
</tr>
<tr>
<td>Scheme for Sustaining the Living and Diverse Cultural Traditions of India</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>Scheme of Financial Assistance for Publication of Magazines and Journals dedicated to Indian Culture and Heritage</td>
<td>13</td>
<td>2.6</td>
</tr>
<tr>
<td>Management Information System (MIS) and automation of Grants-in-aid schemes</td>
<td>7</td>
<td>1.4</td>
</tr>
<tr>
<td>OTHERS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Archaeology and Anthropology</td>
<td>1003.07</td>
<td>200.61</td>
</tr>
<tr>
<td>Education, Research, International Cultural Relation (ICR) And Others</td>
<td>85</td>
<td>17</td>
</tr>
<tr>
<td>National Institute of Culture &amp; Heritage Management (Erstwhile Centre for Management of Cultural Resources)</td>
<td>100</td>
<td>20</td>
</tr>
</tbody>
</table>

*Conversion rate: USD 1 = INR 50
Note: The diverse field of digital arts could be mentioned either in their appropriate contexts (e.g. design or multimedia) or, where separate budgetary categories exist, specified under VII.
6.3 Trends and Indicators for private cultural financing (non-profit and commercial)

Overall, there is a growth in independent foundations, and commercial sponsorships, but these are still small figures compared to the annual budget of the central Ministry of Culture or State government budgets in the broad areas of the creative economy.

Independent foundations

There are a growing number of independent foundations that do provide arts and culture funding. The best known, the India Foundation for the Arts (IFA), disbursed INR 1.98 crore\(^{100}\) in the year 2010-11, in the following areas:

<table>
<thead>
<tr>
<th>EXPENDITURE PROGRAMMES (IFA)</th>
<th>2010-11 (INR)</th>
<th>2009-10 (INR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts research and documentation</td>
<td>2,750,903</td>
<td>3,392,790</td>
</tr>
<tr>
<td>Extending arts practice</td>
<td>2,787,400</td>
<td>1,706,900</td>
</tr>
<tr>
<td>Arts education</td>
<td>2,815,791</td>
<td>5,217,532</td>
</tr>
<tr>
<td>Special grants</td>
<td>806,000</td>
<td>607,319</td>
</tr>
<tr>
<td>New performance</td>
<td>2,430,950</td>
<td>2,763,741</td>
</tr>
<tr>
<td>Curatorship</td>
<td>7,647,996</td>
<td>5,692,910</td>
</tr>
<tr>
<td>Other programme costs</td>
<td>657,960</td>
<td>436,259</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>19,897,000</strong></td>
<td><strong>19,848,451</strong></td>
</tr>
</tbody>
</table>

Prakriti Foundation, Chennai supports music concerts, seminars, multi-media events, experimental cinema and theatre festivals. It organises the ‘The New Festival’ - with sponsorship from the Park Group of Hotels - that showcases new and emerging work in the field of dance, music and theatre. It has also recently established the Prakriti Excellence in Contemporary Dance Awards (PECDA) for emerging artists in the field of contemporary dance.

Seagull Foundation for the Arts, Kolkata supports activity in fine arts, theatre and cinema, promoting collaborative and experimental arts activity. It has a highly acclaimed programme of publishing in the arts, culture and media.

The Creative India Foundation, Hyderabad is in the process of establishing a sculpture park and commissions both national and international artists to create sculptures. Apart from a residency programme the Foundation funds sculptors to attend residencies and participate in international exhibitions.

\(^{100}\) INR 1 crore = INR 10 million; 1 USD is approximately equal to INR 50.
The Mohle Parikh Center (MPC), Mumbai was founded in 1990 and organises lectures, panel discussions, audio-visual presentations, seminars, workshops, courses, public art projects and international conferences. The Centre’s publications arm has published a series of monographs, books, and posters related to its programmes. In 1997, the MPC established the Architecture Forum, and in 2008, started the Children & Culture project, a new education model to reach out to marginalised and disadvantaged communities.

The Raza Arts Foundation, New Delhi set up by the eminent artist S.H. Raza in 2001, attempts to promote, and honour young artists from visual, performing and literary fields. It has been exclusively funded by Raza from his own income. Besides giving awards of INR 100,000 each to 2 visual artists, 1 poet, 1 musician and 1 dancer annually, the Foundation has supported a variety of creative projects, including publication of catalogues, books, journals, multi-disciplinary art camps, seminars on music and important visual artists, critical dialogues and discussion on the arts.

Toto Funds for the Arts, Bangalore encourages young artists in India through awards, workshops and other events in the fields of music, writing, photography and drama.

Corporate Foundations
The Infosys Foundation supports arts initiatives such as revival of arts forms, support and financial assistance to artists from the rural areas, publishes the works of lesser known authors, sponsors international and national theatre troupes performing in India, funds the restoration of built heritage and sponsors documentaries on the arts.

Sir Dorabji Tata Trust and the Allied Trusts disbursed INR 6.46 crore (USD 12.9 million) during the financial year 2010-11 for nine projects ranging from ‘promoting art scholarships and building archival facilities; protecting and conserving India’s cultural heritage and dying art forms; supporting research and development activities of the art and supporting development-media projects’. They collectively disbursed INR 329.839 crore (USD 65.97 million).

The Sir Ratan Tata Trust disbursed INR 1.34 crore (USD 0.02 million) for ten programmes related to the arts and culture (1% of the total disbursal of INR 1,687.09 crore or USD 33.7 million) in the financial year 2010-11.

The JSW Foundation is involved in heritage conservation. It facilitated the creation of the Friends of Sir J. J. School of Arts Trust\(^{103}\) that restored the exterior of the Fine Arts building. Resources for this exercise were mobilised from the Member of Parliament Local Area Development (MPLAD) fund. The Foundation is presently documenting and restoring an invaluable collection of paintings, sculptures and other artifacts and establishing an art museum at the campus in collaboration with the Maharashtra government.

The Foundation for Indian Contemporary Art (FICA) set up with the support of the Vadehra Art Gallery, New Delhi supports educational activities, research, practicing artists and public art projects. They offer an Emerging Artists Award, and have hosted writing workshops for aspiring art historians and critics.

The Reliance Foundation provides financial support to artists across various fields. It funds issues in the area of local governance, disaster management, heritage conservation and technological initiatives in the protection of language, literature, architecture and music.

Commercial sponsors
Commercial sponsorship for the arts and culture in India is growing with corporates providing direct financial support as well as indirect support mainly drawn from their marketing and advertising budgets.

Support for cultural organisations:
- Hutch/Vodafone supported Rangashankara, Bangalore and Prithvi Theatre, Mumbai
- Britannia sponsors AHA! The children’s theatre programme at Rangashankara

Some corporate have constituted their own awards in the arts, such as:
- Mahindra Excellence in Theatre Award, Mahindra Group
- Skoda Art Prize for Indian Contemporary Art, Skoda Auto
- Times of India Film Awards (TOIFA), The Times of India Group

Event sponsorship
- India Art Fair: Yes Bank

\(^{103}\) Sir J. J. School of Arts is one of India’s leading fine arts universities and is based in Mumbai.
- Jaipur Literature Festival: DSC (Infra), Airtel (Cellular), Google, Tata Steel, Coca Cola.
- Kochi Muziris Biennale, 2012: DLF (Infra), BMW (Auto), Indi-Go (Airlines), Google, Royal Enfield
- Kala Ghoda Arts Festival, Mumbai: The Times of India Group
- The New Festival: The Park Group of Hotels

There is an increasing trend of media companies organising their own festivals. Some of these are listed below:
- Deccan Herald Theatre Festival - The Deccan Herald
- Jagran Film Festival - Dainik Jagran
- The Hindu Lit for Life - The Hindu Group
- The Hindu Metro Plus Theatre Fest- The Hindu Group
- The Times of India Festival - The Times of India Group

**Corporate Social Responsibility (CSR) initiatives**
Initiatives under CSR by companies are increasing although most of them do not support arts and culture activities. Arts initiatives are always linked to larger socio-economic projects such as education or health awareness, etc. The Indian parliament has passed the Companies Bill, 2012 making CSR spend mandatory for companies that have a net worth of INR 500 crore (USD 100 million) or more, or turnover of INR 1000 crore (USD 200 million) or more or a net profit of INR 5 crore (USD 1 million) or more in a financial year. Many arts organisations lobbied to have art as a main category hoping that such a categorisation will help create a greater momentum around arts funding. However arts did not find mention in the main categories, which are poverty alleviation, healthcare, education and social business ventures. However, the bill does not restrict companies from spending on the arts. It contains provisions that allow for companies to spend on arts activities and other related activities so long as they adhere to all the CSR spending norms that the bill stipulates.

**Individual donors and patrons**
There are a small number of individual donors, who either on their own or through private foundations not primarily dedicated to the arts have supported culture. Nandan and Rohini Nilekani, Kiran Nadar (Shiv Nadar Foundation), Tina Ambani (Harmony Art Foundation), Rajashree Pathy (Coimbatore Centre for Contemporary Arts) and a few others have supported the arts.
7. Public Institutions in cultural Infrastructure

7.1 Cultural Infrastructure: tendencies & strategies

From Independence and well into the 1980s, the central and state Governments have been virtually the sole agencies supporting cultural infrastructure. As has been mentioned, apart from instances such as the Shri Ram Centre (Delhi), Birla Academy (Kolkata) and National Centre for the Performing Arts (Bombay) that were set up by private corporate agencies – with, it must be added, major state subsidy, especially in the provision of land – such infrastructure has been a governmental responsibility.

Through the 1980s, there were some changes: one, the rise of independent arts institutions, who had developed alternative means of sustenance – both through raising corporate as well as community support – and two, the perception that governmental interference often did more harm than good; and that the government should only make such infrastructure available to independent and credible not-for-profit agencies who would be better able to run it if left to themselves. The latter change in thinking is exemplified by the recommendations of the P.N. Haksar Report on the National Akademis and the National School of Drama (1990), which cautioned that the increasing bureaucratisation and politicisation of the various cultural academies/agencies supported by the state were not helping the flourishing of the arts.

From the 1990s onwards, the Ministry of Culture has not established any new institutions apart from the 49 that have been listed in Section 9.2. They have, however, always preferred to make grants available to independent agencies. Such an arrangement works well in circumstances where private donors have been wary of offering infrastructural support. Governmental grants for cultural infrastructure has taken place under the following categories:

- **Building Grants**, including Studio Theatres which provides support to create appropriately equipped training, rehearsal and performance spaces for artistes. The objective of this is to support both voluntary cultural organisations and government-aided cultural organisations to create appropriately equipped training, rehearsal and performance spaces for artistes. These include both conventional cultural spaces for performance including training centres and schools for theatre, music and dance, as well as flexible spaces, i.e., studio theatres, non-proscenium rehearsal-cum-performance spaces.

- **Salary and Production Grants** for professional groups and individuals engaged for ‘specified Performing Arts Projects’. Under this scheme, financial assistance is provided to dramatic groups, theatre groups, music ensembles, children theatre, solo artists and for all genres of performing
The grants are *ad hoc* for production costs, and can include salary remuneration to artists including casual artists at prevalent rates, cost of productions/performance, rental for halls of rehearsals, cost of costumes, transport contingencies, research expenditure, etc. Special consideration is given to projects aimed at encouraging experimental and innovative methodologies emerging out of original writing, original direction, theatre-research, theatre training programme or training of audience and those who foster cultural activities at the rural level.

- Financial assistance for *Buddhist & Tibetan Culture* to voluntary Buddhist/Tibetan organisations including monasteries engaged in the propagation and scientific development of Buddhist/Tibetan culture, tradition and research in related fields.
- Support for *museums* by Societies (or Autonomous bodies under the State Government) to promote the strengthening and modernisation of existing museums at the regional, state and local level and to further strengthen the museum movement in the country.
- *National memorials* to commemorate the role of eminent national personalities who have contributed and played a historic role in the history of our country.
- *Tagore Cultural Complexes* - Support for the rejuvenated and new version of multipurpose complexes, to be known as ‘Tagore Cultural Complexes’, which will foster and coordinate activities in the State in different cultural fields such as music, drama, dance, literature, fine arts, etc. and promote through them the cultural unity of the country and provide avenues for creative expression and learning to the younger generation. These multi-purpose cultural complexes will work as centres 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. They are intended, therefore, to go beyond the original ‘Tagore Auditorium’ scheme and foster a multi-dimensional interest in creativity and cultural expressions.
- *The Cultural Heritage of Himalayas* - The objective of the scheme is to promote, protect and preserve the cultural heritage of the Himalayan region spreading in Jammu & Kashmir, Himachal Pradesh, Uttarakhand, Sikkim and Arunachal Pradesh through research, documentation, dissemination, etc.

The government has lately been opening up to working with civil society organisations to create institutions that are completely outside of its control, but which it supports substantially. There have also been instances where the government has completely taken control of the management of such institutions.
A major example of the direct coming together of government agencies and civil society organisations to forge a successful partnership is the India Habitat Centre, Delhi. It was initiated by the Housing and Urban Development Corporation Ltd. under the Ministry of Urban Affairs. This complex brings together more than 37 offices of institutions, organisations, government agencies both national and international related to habitats, with an aim to act as a catalyst for interactions between institutions to resolve habitat-related issues.

### 7.2 Basic data about selected public institutions in the cultural sector

#### Table 3: Cultural Institutions financed by public authorities, by domain

<table>
<thead>
<tr>
<th>Domain</th>
<th>Cultural Institutions</th>
<th>Number 2010/2012</th>
<th>Trend (+ to -)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Heritage</td>
<td>Cultural heritage sites (recognised)</td>
<td>3650</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Museums (organisations)</td>
<td>9</td>
<td>No change</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>Public art galleries/Exhibition halls</td>
<td>1</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Archives (of public authorities)</td>
<td>3</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Art academies (or universities)</td>
<td>3</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Symphonic orchestras</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music schools</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music / theatre academies (or universities)</td>
<td>2</td>
<td>No change</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>Dramatic theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Books and Libraries</td>
<td>Libraries</td>
<td>8</td>
<td>No change</td>
</tr>
<tr>
<td>Audio Visual</td>
<td>Broadcasting organisations</td>
<td>1</td>
<td>No change</td>
</tr>
<tr>
<td>Interdisciplinary</td>
<td>Socio-cultural centres/cultural houses</td>
<td>7</td>
<td>No change</td>
</tr>
<tr>
<td>Other</td>
<td>Buddhist studies/special funding and research organisations</td>
<td>6</td>
<td>No change</td>
</tr>
</tbody>
</table>

### Sources:

Ministry of Culture [http://indiaculture.nic.in](http://indiaculture.nic.in)

Ministry of Information and Broadcasting [http://mib.nic.in/](http://mib.nic.in/)
7.3 Status of public cultural institutions and public-private partnerships

As mentioned earlier, from the late 1980s, the Government of India has tended not to begin new institutions, and has only supported independent institutions through arm’s length infrastructural and other support. The status of those institutions directly run or controlled by the Government does not change, and the infrastructural budgets for these goes up annually (as per Ministry of Culture annual reports). There is a second, grey area, of autonomous institutions being partnered by the Government for specific purposes. Some of these are part of the effort to support civil society participation under the Planning Commission’s NGO Partnership System, that has been implemented across various ministries and provides an interface between voluntary and non-governmental organisations with a view, hopefully, to foster transparency, efficiency and accountability.

Additionally, the government has been permitting the entry of corporate sponsors to fund important cultural festivals across states, in addition to tourism festivals like the Incredible India campaigns both nationally and internationally. In 2006, at the World Economic Forum (WEF) in Davos, the government partnered with industry bodies in a public relations campaign called ‘India Everywhere’ which showcased India’s soft power. Some other examples of public-private partnerships for conservation of important heritage sites include the Taj Mahal and Humayun’s Tomb in New Delhi.

Conservation through the National Culture Fund (NCF): NCF was established by the Ministry of Culture in 1996 to explore innovative patterns of cultural funding in India to assist existing governmental efforts and to facilitate public-private partnerships in the field of heritage conservation. Some of the benefits of partnering with the NCF are:

- Donors to NCF can avail a 100% tax exemption
- Efficient project management through a MoU signed between the Donor, NCF and Implementing Agency
- Project can be managed independently by a Project Management Committee
- Separate Joint Bank Accounts of the donor and NCF
- A plaque at the site acknowledging the donors contributions

Some of the important projects the NCF has undertaken include:

- The Shipping Corporation of India Ltd., in partnership the Archaeological Survey of India (ASI) and NCF created tourist amenities at the UNESCO World Heritage Site of Mahabalipuram, Tamil Nadu.
The Apeejay Surrendra Group, ASI and NCF, partnered to conserve, create signage and illuminate the Jantar Mantar, Delhi.

World Monuments Fund, USA, and NCF were responsible for the Conservation of Synagogue Tower, Cochin, Kerala.

Damodar Devahuti Trust and NCF helped in the preservation of Intangible Heritage Music of the Mirs, Rajasthan.

**Tata Group and the Taj Mahal:** In June 2001, the Government of India announced that it had reached a deal with the Tata group, who own the India Hotel Company, better known as the Taj Hotel Group. Under the deal, Tata would take over the management of the actual Taj Mahal and develop a number of state-of-the-art tourist facilities in the area. Tata has agreed to pay for the maintenance with a commitment of somewhere between USD 383,000 and USD 750,000. It is estimated that the Taj Mahal currently takes in about USD 2 million at the gate each month. Tata also receives a tax exemption for its spending on preservation and scored a public relations coup for its brand: the Taj Mahal hotel chain. The first stage of Tata’s commitment has been focused on urgent restoration including conservation of the damaged stones and restructuring the existing museum. The Mehtab Garden, the moonlit pleasure park, will be resurrected as would fountains, which adorned the area in the 17th century. Restaurants and a shopping mall will form part of the USD 3.3 million second phase, which will include ATMs, modern restrooms and waiting areas.

**Aga Khan Trust for Culture (AKTC):** The AKTC funded the restoration of Humayun’s Tomb in Delhi, declared in 1993 as a UNESCO World Heritage Site. The AKTC gave USD 650,000 which was routed through the National Culture Fund, and the restoration was done with the support of ASI. The Sir Dorabji Tata Trust and the Oberoi Hotels also donated towards this project.

The Trust signed a Memorandum of Understanding with the Government of Andhra Pradesh in 2013 to restore the Qutb Shahi Tombs Complex and Deccan Park in Hyderabad at a cost of INR 100 crore (USD 20 million) over the next 10 years under the Aga Khan Historic Cities Programme. This programme promotes the conservation and re-use of buildings and public spaces in historic cities. This complex comprises more than 70 structures that encompass 40 mausoleums, 23 mosques, five step-wells and water structures, a *hamam* (mortuary bath), pavilions and garden structures built in 16th and 17th centuries.
The JSW Foundation: The JSW Foundation was recently awarded the National Tourism Award of Excellence jointly with the Archaeological Survey of India for making the World Heritage Site of Qutab Minar in New Delhi a disabled-friendly historical monument.

Japanese investment in Buddhist heritage sites in India has been growing. In 2002, for example, the Indian and the Japanese governments laid out an investment plan worth INR 525 crore for preserving and developing the world famous heritage sites of Ajanta and Ellora in Maharashtra. The Japanese government sanctioned INR 430 crore for this project, while the Maharashtra government was expected to bring in the remaining amount.
8. Promoting creativity and participation
8.1 Support to artists and other creative workers
8.1.1 Overview of strategies, programmes and direct or indirect forms of support

In general, governmental (and indeed private grantmaking) support addressing support to artists and creative workers has taken the developmental rural-livelihoods turn: for example, support to crafts practices or to cultural minorities representing endangered skills is often extended by the relevant ministries (handicrafts, women and child welfare, tribal welfare etc). Apart from this, there are fellowships and awards extended (e.g. by the Indian Council for Cultural Relations) to both well-known and promising young artists, in addition to subsidies for productions or exhibitions or to have cultural functions or conferences, or for projects, or to study in either India or abroad. Institutional support in the form of grant-in-aid is extended to state Universities and not-for-profit institution.

Although most such grants are made available at the Central level, there is some leeway for State Governments to also make support available. One such example, the Sahitya Kala Parishad (Academy of Performing and Fine Arts) established in 1968, is the cultural wing of the Government of National Capital Territory of Delhi for music, dance, drama & fine arts. It is attempting to make Delhi the ‘cultural capital of the country’ through managing and organising arts exhibitions, artist camps, national music/dance/drama festivals, cultural programmes in Universities/Colleges/Schools, training workshops, lecture-cum-demonstration programmes, programmes, schemes of national importance and programmes for young and upcoming talents etc. The SKP organises music, dance and theatre programmes in which upcoming as well as eminent artists participate. The Parshad organises annual art exhibition and artists camps and interactions with eminent artists and awards prizes to persons of proven merit including artists, gurus, scholars and journalists. It also offers two-year scholarships of INR 1,500/- (USD 30) per month for advanced training in music and dance. A significant initiative by the Parishand is Bhagidari, in which both NGO groups and eminent artists and students of schools, colleges and universities are involved in the organisation of programmes. The State government sponsors and conducts activities along with literacy groups and social/cultural organisations.

8.1.2 Special artist’s funds

Although there are no ‘artists’ funds’ specifically stated, there are examples of scholarship schemes, fellowships and special funds for both eminent artists and young artists, at both Central and local levels. Continuing the examples of the Ministry of Culture and the Delhi state:
The **Ministry of Culture** offers salary grants for groups and ensembles who have repertoire of quality and have a history of having performed on an all-India basis. Such groups receive renewals only when they stage at least two productions during a financial year. Of which at least one production has to have been a new production.

The **Delhi State** has a scheme of offering lifetime financial assistance of INR 2,000 month (USD 40) to old age artists in indigent circumstances, and also offers part payment for auditorium rent/gallery rent/payment to artists to promising Delhi-based cultural institutions for organizing the performing & plastic arts activities.

The **Sangeet Natak Akademi** has a well-functioning artist aid fund to provide help to artists in indignant circumstances, specifically for those requiring medical treatment. An earlier scheme of providing Mediclaim was replaced in 2007 with the ‘Artists Aid Fund’ to be operated directly by the Akademi. Undr the previous system, a maximum of INR 150,000 was reimbursed to a single bonafide claimant in a year.

### 8.1.3 Grants, awards, scholarships

Several government agencies offer various kinds of scholarships and fellowships. These include scholarships offered by the Indian Council for Cultural Relations and by various Indian missions and Cultural Centres (see Section 3.4.1 and Section 4.2.7). The various State and Central Akademis have their own scholarships and aid structure (see Section 8.1.2). Overall, the Ministry of Culture offers up to 400 scholarships to young artists in for advanced training inside India in classical music, Indian classical dance, theatre, mime, visual art, folk, traditional and indigenous arts and light classical music. It also offers fellowships for research-oriented projects. Apart from the above, a slightly newer intervention is the introduction of fellowships in ‘New Areas related to Culture’, which include Indology, Epigraphy, Sociology of Culture, Cultural Economics, Structural and Engineering Aspects of Monuments, Numismatics, Scientific and Technical aspects of Conservation, Management aspects of Art and Heritage, studies relating to ‘application of Science and technology in areas related to culture and creativity’. The purpose behind this is ‘to encourage analytical application of new research techniques, technological and management principles to contemporary issues in areas related to art and culture’ and requires projects to be innovative, application-oriented and preferably interdisciplinary in nature.

Several private philanthropic institutions offer individual scholarships, either as grants or as loans: the J.N. Tata Trust has, for example, been a major presence, with top-up loans for students
going abroad in addition to counselling support. Both the Sir Ratan Tata and Sir Dorabji Tata Trusts have a wide range of independent support scholarships, although these are mostly ex-gratia support. A major presence historically has been the Inlaks Foundation and the Charles Wallace Trust, which has typically always included artists in their fellowships to travel abroad.

Project support to individual artists is available from the Ministry of Culture, from various Akademis, and from some private Foundations. Of note is the India Foundation for the Arts, which is the leading independent grant maker for artists and groups for arts research and production, and development of their arts practice. Both the Raza Foundation and Khoj International Artists Association now offer various kinds of support, e.g. in the nature of travel for residencies.

**8.1.4 Support to professional artists associations or unions**

India cannot be said, for practical purposes, to have any organised or recognised union activity in the arts, barring the film industry and, in some regions, the contemporary theatre industry.

**Cinema:** The All India Film Employees Confederation (AIFEC), founded in 1973 in Mumbai, however goes back to Tamil Nadu and to the work of film composer and actor M.B. Srinivasan. The AIFEC itself now has several affiliate organisations, such as the Federation of Western India Cine Employees, the Andhra Pradesh Film Industries’ Employees Federation, the Karnataka Film Workers Artists Technicians Federation, the Federation of Cine Technicians and Workers of Eastern India and the Film Employees Federation of Kerala. The Association of Motion Picture & TV Producers of India and the Film Writers’ Association, Mumbai are among the best known unions. The Independent Documentary Producers Association of India (IDPA) and the Film Writers’ Association are also actively engaged in supporting intellectual debates in their areas of work.

**Theatre:** There is union activity in some traditional performing arts, e.g. among the Koothu performers of Northern Tamil Nadu. A somewhat unique instance here was the direct intervention of Kattaikkuttu actor Perungattur P. Rajagopal who set up an organisation to both promote Kattaikkuttu as a theatre form in its own right and to further the interests of professional performers. Since its inception more than twenty years ago, the Sangam has developed into an umbrella organisation with a number of activities including educating and training a future generation of young, talented Kattaikkuttu performers (*Kattaikkuttu Gurukulam*), opening up the theatre to rural girls and women, organizing an annual theatre festival and

104 www.fwice.org
producing new, and often, innovative plays. The Kattaikkuttu Sangam has received support from the Ministry of Culture.

8.2 Cultural participation and consumption of cultural goods

8.2.1 Trends and figures
At present, with available resources, it is not possible complete this section. It is, however, easy to conclude that in spaces of heavy government subsidy – crucially those of tourism (where access to monuments for Indians is almost free) and public libraries (where access is literally free) – are far more heavily used by the people than those activities which are not subsidised and, therefore, expensive. This extends into massive festivals such as the Kumbh Mela, where by one estimate, over 100 million pilgrims visited over 55 days in February and March 2013, and the number of pilgrims visiting on February 10, 2013 (30 million) is sometimes touted as the world’s largest peaceful gathering of people ever.

Regarding more ‘organised’ spaces for cultural consumption, there are no specific surveys along the lines required. The following broad conclusions may nevertheless be made:

Cultural consumption for the most part within the upper-middle class and the rich
According to a Credit Suisse India Consumer Survey of 2011,105 the closest we have to the issues addressed here, 20% of those surveyed (over 10 cities) had an income of between INR 20,000-30,000; 6% between INR 30,000-40,000; and, 7% above INR 40,000.

Patterns of overall consumption: India’s national average of saving (according to the Reserve Bank of India) is 28% of income. According to the Credit Suisse survey, the breakdown of the spending is as follows:

- 14% of income on housing
- 23% on food
- 4% on entertainment
- 7.5% on education
- 5% on autos
- 6% on health care
- 7.5% on education
- 6% on household personal care

---

105 https://research-and-analytics.csfb.com/docView?language=ENG&source=ulg&format=PDF&document_id=868401161&serialid=b0oz1anA6Qb%2F2FDlRBNXlrmwWj8IgLPhr1P8cFV0ZkQ%3D
- 2% on mobile phones

There is no accurate data available on household spending on culture. According to the ‘Forecasts on Consumption Patterns in 2020’ higher economic growth in India will lead to a per capita income growth of about 8% per annum. So, by 2019-20, spending on recreation, educational and cultural services will see an 8% growth, one of the highest growths seen in consumer expenditures.

**Gender divisions on consumption:**
If there is one single major issue, it is to do with the varying nature of media habits between men and women. According to the National Family Health Survey- III 2005-06, media (as in cinema, magazines, newspapers, radio, television) access is directly proportional to education and affluence. Overall, the most common form of media for both women and men is television: 55% of women and 63% of men watch television at least once a week. Almost 30% of the female population across different age groups are not exposed to any form of media. Among women across all categories, television is the most preferred and newspapers and magazines the least preferred of media forms. Radio, television and a small share of print media and reach out to rural women. More than 40% of urban women read a newspaper or a magazine on a weekly basis with women from high income families have a greater exposure to different kinds of media. Across all groups men have a higher exposure to media forms than women. Among men, media penetration is the highest among the youth with radio and television exposure highest among the age group 15-19 years, newspaper and magazine reading the highest in 20-24 age group. Rural men too have greater media exposure than women with more than 40% of men accessing different kinds of media at least once a week.

---

106 Expenditure Spectrum of India, 2009-10, Indicus Analytics
### Table 3.5.1: Exposure to mass media: Women—Continued

<table>
<thead>
<tr>
<th>Background characteristic</th>
<th>Reads a newspaper or magazine at least once a week</th>
<th>Watches television at least once a week</th>
<th>Listens to the radio at least once a week</th>
<th>Visits the cinema/theatre at least once a month</th>
<th>Not regularly exposed to any media</th>
<th>Numbers of women</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caste/tribe</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scheduled caste</td>
<td>15.6</td>
<td>50.6</td>
<td>26.5</td>
<td>5.1</td>
<td>38.9</td>
<td>23,125</td>
</tr>
<tr>
<td>Scheduled tribe</td>
<td>10.0</td>
<td>30.3</td>
<td>20.9</td>
<td>3.6</td>
<td>57.4</td>
<td>10,119</td>
</tr>
<tr>
<td>Other backward class</td>
<td>19.9</td>
<td>55.1</td>
<td>28.1</td>
<td>5.3</td>
<td>36.8</td>
<td>48,880</td>
</tr>
<tr>
<td>Other</td>
<td>33.9</td>
<td>66.0</td>
<td>32.8</td>
<td>6.9</td>
<td>24.1</td>
<td>41,207</td>
</tr>
<tr>
<td>Don’t know</td>
<td>15.2</td>
<td>53.8</td>
<td>29.1</td>
<td>5.3</td>
<td>33.6</td>
<td>649</td>
</tr>
<tr>
<td>Wealth index</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lowest</td>
<td>2.0</td>
<td>13.9</td>
<td>16.3</td>
<td>2.5</td>
<td>73.7</td>
<td>21,718</td>
</tr>
<tr>
<td>Second</td>
<td>3.5</td>
<td>24.6</td>
<td>24.4</td>
<td>3.3</td>
<td>55.1</td>
<td>24,616</td>
</tr>
<tr>
<td>Middle</td>
<td>12.3</td>
<td>51.9</td>
<td>29.7</td>
<td>4.9</td>
<td>34.9</td>
<td>25,088</td>
</tr>
<tr>
<td>Fourth</td>
<td>27.0</td>
<td>75.3</td>
<td>33.6</td>
<td>5.4</td>
<td>16.2</td>
<td>26,106</td>
</tr>
<tr>
<td>Highest</td>
<td>59.7</td>
<td>92.5</td>
<td>36.8</td>
<td>10.7</td>
<td>3.9</td>
<td>27,856</td>
</tr>
<tr>
<td>Total</td>
<td>22.9</td>
<td>55.0</td>
<td>28.8</td>
<td>5.6</td>
<td>34.6</td>
<td>124,385</td>
</tr>
</tbody>
</table>

Note: Total includes women with missing information on education, religion, and caste/tribe, who are not shown separately.

### Table 3.5.2: Exposure to mass media: Men

Percentage of men age 15-49 who usually read a newspaper or magazine, watch television, or listen to the radio at least once a week, who usually visit the cinema or theatre at least once a month, and who are not regularly exposed to any of these media by background characteristics, India, 2005-06

<table>
<thead>
<tr>
<th>Background characteristic</th>
<th>Reads a newspaper or magazine at least once a week</th>
<th>Watches television at least once a week</th>
<th>Listens to the radio at least once a week</th>
<th>Visits the cinema/theatre at least once a month</th>
<th>Not regularly exposed to any media</th>
<th>Number of men</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15-19</td>
<td>55.7</td>
<td>71.2</td>
<td>48.8</td>
<td>26.9</td>
<td>11.8</td>
<td>13,008</td>
</tr>
<tr>
<td>20-24</td>
<td>57.7</td>
<td>69.5</td>
<td>48.8</td>
<td>33.3</td>
<td>12.2</td>
<td>11,989</td>
</tr>
<tr>
<td>25-29</td>
<td>54.0</td>
<td>65.4</td>
<td>45.4</td>
<td>25.2</td>
<td>15.5</td>
<td>10,654</td>
</tr>
<tr>
<td>30-34</td>
<td>53.1</td>
<td>60.8</td>
<td>41.8</td>
<td>15.2</td>
<td>20.1</td>
<td>9,744</td>
</tr>
<tr>
<td>35-39</td>
<td>49.1</td>
<td>57.5</td>
<td>40.9</td>
<td>10.7</td>
<td>24.2</td>
<td>9,302</td>
</tr>
<tr>
<td>40-44</td>
<td>48.0</td>
<td>54.3</td>
<td>39.4</td>
<td>6.6</td>
<td>29.5</td>
<td>8,193</td>
</tr>
<tr>
<td>45-49</td>
<td>47.7</td>
<td>54.7</td>
<td>39.7</td>
<td>5.0</td>
<td>25.7</td>
<td>6,750</td>
</tr>
<tr>
<td>Residence</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Urban</td>
<td>69.4</td>
<td>83.9</td>
<td>45.3</td>
<td>26.3</td>
<td>6.2</td>
<td>25,504</td>
</tr>
<tr>
<td>Rural</td>
<td>43.6</td>
<td>51.2</td>
<td>43.7</td>
<td>15.6</td>
<td>25.3</td>
<td>44,247</td>
</tr>
<tr>
<td>Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No education</td>
<td>1.6</td>
<td>31.8</td>
<td>30.6</td>
<td>11.2</td>
<td>48.8</td>
<td>12,571</td>
</tr>
<tr>
<td>&lt; 5 years complete</td>
<td>17.2</td>
<td>47.9</td>
<td>40.0</td>
<td>15.6</td>
<td>29.6</td>
<td>7,199</td>
</tr>
<tr>
<td>5-7 years complete</td>
<td>45.2</td>
<td>59.5</td>
<td>42.0</td>
<td>18.9</td>
<td>19.8</td>
<td>11,523</td>
</tr>
<tr>
<td>8-9 years complete</td>
<td>65.5</td>
<td>68.7</td>
<td>48.6</td>
<td>19.1</td>
<td>10.4</td>
<td>14,398</td>
</tr>
<tr>
<td>10-11 years complete</td>
<td>79.6</td>
<td>80.6</td>
<td>49.0</td>
<td>24.1</td>
<td>5.3</td>
<td>10,380</td>
</tr>
<tr>
<td>12 or more years complete</td>
<td>91.5</td>
<td>85.4</td>
<td>52.3</td>
<td>26.5</td>
<td>2.0</td>
<td>13,754</td>
</tr>
<tr>
<td>Marital status</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Never married</td>
<td>62.0</td>
<td>74.7</td>
<td>49.6</td>
<td>31.2</td>
<td>9.8</td>
<td>25,307</td>
</tr>
<tr>
<td>Currently married</td>
<td>48.2</td>
<td>56.8</td>
<td>41.2</td>
<td>12.9</td>
<td>22.9</td>
<td>43,501</td>
</tr>
<tr>
<td>Widowed/divorced/ separated/deceased</td>
<td>35.7</td>
<td>45.0</td>
<td>41.3</td>
<td>10.2</td>
<td>33.4</td>
<td>942</td>
</tr>
<tr>
<td>Religion</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hindu</td>
<td>53.8</td>
<td>63.3</td>
<td>44.7</td>
<td>19.4</td>
<td>18.0</td>
<td>57,112</td>
</tr>
<tr>
<td>Muslim</td>
<td>45.0</td>
<td>57.2</td>
<td>43.7</td>
<td>21.0</td>
<td>21.7</td>
<td>8,747</td>
</tr>
<tr>
<td>Christian</td>
<td>60.1</td>
<td>71.9</td>
<td>43.0</td>
<td>22.8</td>
<td>15.3</td>
<td>1,964</td>
</tr>
<tr>
<td>Sikh</td>
<td>56.0</td>
<td>84.0</td>
<td>32.3</td>
<td>6.6</td>
<td>10.7</td>
<td>1,270</td>
</tr>
<tr>
<td>Buddhist/Neo-Buddhist</td>
<td>61.1</td>
<td>70.4</td>
<td>43.2</td>
<td>21.2</td>
<td>15.5</td>
<td>596</td>
</tr>
<tr>
<td>Jain</td>
<td>95.5</td>
<td>90.4</td>
<td>46.1</td>
<td>31.9</td>
<td>0.0</td>
<td>213</td>
</tr>
<tr>
<td>Other</td>
<td>21.5</td>
<td>30.4</td>
<td>34.0</td>
<td>14.3</td>
<td>46.5</td>
<td>232</td>
</tr>
</tbody>
</table>

Continued...
Table 3.5.2 Exposure to mass media: Men—Continued

<table>
<thead>
<tr>
<th>Background characteristic</th>
<th>Reads a newspaper or magazine at least once a week</th>
<th>Watches television at least once a week</th>
<th>Listens to the radio at least once a week</th>
<th>Visits the cinema/theatre at least once a month</th>
<th>Not regularly exposed to any media</th>
<th>Number of men</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Caste/tribe</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scheduled caste</td>
<td>45.1</td>
<td>59.5</td>
<td>42.8</td>
<td>18.9</td>
<td>21.1</td>
<td>13,188</td>
</tr>
<tr>
<td>Scheduled tribe</td>
<td>29.5</td>
<td>39.5</td>
<td>36.3</td>
<td>13.6</td>
<td>37.8</td>
<td>5,725</td>
</tr>
<tr>
<td>Other backward class</td>
<td>54.1</td>
<td>63.1</td>
<td>46.2</td>
<td>21.0</td>
<td>17.4</td>
<td>27,219</td>
</tr>
<tr>
<td>Other</td>
<td>67.3</td>
<td>71.1</td>
<td>44.7</td>
<td>19.4</td>
<td>11.0</td>
<td>77,714</td>
</tr>
<tr>
<td>Don’t know</td>
<td>41.6</td>
<td>73.2</td>
<td>54.3</td>
<td>30.3</td>
<td>10.4</td>
<td>177</td>
</tr>
<tr>
<td><strong>Wealth index</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lowest</td>
<td>17.1</td>
<td>24.5</td>
<td>34.4</td>
<td>10.8</td>
<td>49.3</td>
<td>11,031</td>
</tr>
<tr>
<td>Second</td>
<td>33.3</td>
<td>40.5</td>
<td>43.3</td>
<td>15.7</td>
<td>29.4</td>
<td>12,666</td>
</tr>
<tr>
<td>Middle</td>
<td>48.7</td>
<td>61.1</td>
<td>46.5</td>
<td>20.9</td>
<td>16.0</td>
<td>14,301</td>
</tr>
<tr>
<td>Fourth</td>
<td>65.3</td>
<td>79.8</td>
<td>48.2</td>
<td>22.9</td>
<td>6.7</td>
<td>15,493</td>
</tr>
<tr>
<td>Highest</td>
<td>84.8</td>
<td>93.1</td>
<td>46.1</td>
<td>23.8</td>
<td>1.7</td>
<td>16,260</td>
</tr>
<tr>
<td>Total age 15-49</td>
<td>53.0</td>
<td>63.2</td>
<td>44.3</td>
<td>19.5</td>
<td>18.3</td>
<td>69,751</td>
</tr>
<tr>
<td>Age 50-54</td>
<td>48.5</td>
<td>54.9</td>
<td>30.6</td>
<td>3.0</td>
<td>26.8</td>
<td>4,618</td>
</tr>
<tr>
<td>Total age 55-54</td>
<td>52.7</td>
<td>62.7</td>
<td>41.9</td>
<td>18.5</td>
<td>18.8</td>
<td>74,369</td>
</tr>
</tbody>
</table>

Note: Total includes men with missing information on education, religion, and caste/tribe, who are not shown separately.

Figure 3.1 Mass Media Exposure by Residence and Sex

![Mass Media Exposure by Residence and Sex](image-url)

Percent of adults age 15-49

The combined total circulation of print media (newspapers and periodicals) exceeds 218 million with the % age of penetration being 20% of the population.

**Language-wise circulation of newspapers and periodicals**

<table>
<thead>
<tr>
<th>Language/Year</th>
<th>2003-04</th>
<th>2008-09*</th>
<th>Annualised trend growth rate between 2003-04 and 2008-09</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In millions</td>
<td>In %ages</td>
<td></td>
</tr>
<tr>
<td>Hindi</td>
<td>57</td>
<td>110</td>
<td>11.1</td>
</tr>
<tr>
<td>English</td>
<td>23</td>
<td>41</td>
<td>9.0</td>
</tr>
<tr>
<td>Other Languages</td>
<td>53</td>
<td>67</td>
<td>4.8</td>
</tr>
</tbody>
</table>

Internet usage has been increasing rapidly. The Internet subscriber base has grown from 5 million subscribers in 2003-04 to 14 million by the end of March 2009. Internet user studies also show that the majority of internet users are in the urban areas as cities have better infrastructure when compared to rural areas.

### 8.2.2 Policies and programmes

In India, the Right of Access to Culture does not itself form a crucial part of the Right to Culture. The provisions of Articles 29 and 30 of the Indian Constitution have already been discussed in Section 5. The Right of Access in India works mainly under the doctrine of Article 19, concerning freedom of speech and expression, and includes the Right to Information, i.e. to modern media – to newspapers, television, telecommunication and, most recently, the internet.

However, outreach remains a key concern, and almost all the major state institutions in theatre, film and the visual arts have their own major outreach programmes. All Central and State Akademis have a variety of cultural outreach events, including Kala Melas (arts fairs), Sahitya Parishats (literary forums), art camps etc. The National School of Drama, New Delhi has a travelling repertory company that moves extensively across the country, and has specific outreach initiatives in the North East of the country under its Extension programme. The National Film Archive of India has literally organised thousands of film appreciation programmes, where internationally renowned works of art would be shown in Indian villages, and in schools.

**Specific examples of outreach include:**

---

108 Source: Ministry of Information and Broadcasting, Government of India
109 Telecom Regulatory Authority of India (TARI), Performance Indicator Reports
110 Juxt India Online Study, 2009
SPIC-MACAY (Society for the Promotion of Indian Classical Music And Culture Amongst Youth), established in 1979, has now grown from an organisation bringing classical music to college campuses in Delhi to one that now has over 500 centres in India and abroad. It conducts over 5000 events annually, including lecture-demonstrations, festivals, and baithaks (intimate concerts). It also organises Virasat, an annual week-long festival comprising performances and workshops in folk and classical arts, literature, crafts, talks, theatre, cinema and yoga held in different educational institutions. Apart from support from various private organisations SPIC-MACAY has received support from the Ministry of Youth Affairs and Sports and the Ministry of Culture.

Film societies: India used to have a vibrant film society movement before the era of television and DVDs. The Federation of Film Societies of India remains a presence in film festivals.

Music festivals: India, of course, has a rich tradition of publicly-organised music festivals, whose key purpose is to make the best classical music and dance available at cheap prices to the public at large. A unique example here is the famous Madras Music Season, organised by more than 50 sabhas and other cultural organisations in the city of Chennai in south India. The last season saw over 1500 performances of Indian classical music, dance and allied arts, seminars, discussions and lecture demonstrations.

District-level cultural centres: Several cities have district-level cultural centres (DCCs). In Delhi, the Sahitya Kala Parishad has initiated DCCs to ‘take arts to the people’, and to decentralise cultural activities, with a fully-equipped auditorium to organise cultural programmes and training workshops. The first DCC came up in Janakpuri, on the land of the Delhi Public Library on a 50:50 sharing basis. In addition to organising cultural programmes of the Sahitya Kala Parishad, the auditorium is available to NGOs, artists and other corporate houses for organising their cultural programmes, seminar and presentations at nominal rent. The second, still being planned, is at Vikaspuri (Bodella Village), where a piece of land measuring 4313 sq. meters has been purchased from Delhi Development Authority.

8.3 Arts and cultural education

Teaching culture in schools

The background: In the history of educational policies in India, the term ‘culture’ has acquired diverse meanings. Starting with the colonial interest in introducing Western culture by prescribing certain kinds of literary texts, the question of culture occupies centre-stage in most of the early
debates on education. The linking of culture with language and literary texts in a certain language does not change even after Independence. Thus, we see that culture was what gave content to the curriculum in the early phase of Indian educational system. In order to get people to serve the British Empire efficiently, Lord Macaulay (1800-1859) suggested English education, and this was to be reversed in the post-independence period. The move was to replace English with Hindi. Yet, already in the second five year plan, a greater emphasis is placed on international co-operation, and culture of an international kind seems to have replaced the idea of national culture. The subsequent emphasis on development and the teaching of science and technology, and the importance of research in social science that would help policy studies, pushes those disciplines that came to be linked with ‘culture’ to the margin. The inability to think creatively about arts curriculum makes these disciplines not only job-unworthy but also stagnant and outdated.

Our earlier analyses of policies related to arts and culture have indicated that in the use of the term ‘Arts and Culture’, what has got emphasised has been the idea of Culture as cultural heritage. Culture in Education, therefore, has made sense only when it has been refracted through the heritage and tradition lens, which it did in the early post-independence period. However, in the developmentalist period (see Section 2.3), there is less evidence to show that art and aesthetics are seen as either part of heritage, or even as a necessary element in fulfilling the objective of development. Science and technology, which were seen to hold a modern solution for all developmental ills, often came into direct confrontation with culture, which was seen as traditional. In 1990, there was a change in this dichotomy, as we see with the setting up institutions such as the National Resource Centre for Value Education. However, this time, it is more in the form of values rather than in the form of art and aesthetics.

National Council of Educational Research and Training (NCERT): The NCERT mentions Value Education and National Curriculum Framework as its current concern. The following objectives have been put forth for research in this area:

- Analysis of NCERT science textbooks, the value of ‘compassion’, and spirituality and counseling with a view to arriving at information which could be used by interested groups.
- Preparation and production of supplementary reading material for students for inculcation of different values using stories, parables, anecdotes from literature on different faiths.

The assembling of the resource material is geared towards value-education for use by parents, teachers, teacher-educators, and counselors, training of teachers in values, training of teacher-
educators in affective development with emphasis on arts and aesthetics, and using dramas as medium for value-development.

It is quite clear from the discussion of various important documents related to education that if in the early phase of independence, culture and education were almost identical terms, gradually culture gets delinked from education and attains a meaning of its own. During the developmental phase (see Section 2.3), it was science and technology with a subsequent emphasis on education producing skilled workers that came to be considered education. In the 1980s and the 1990s, with globalisation and the liberalisation of economic policies, the state is gradually trying to link with industries while reemphasising its role in framing a national policy for education. It is also in such a context that vocationalisation of education becomes a crucial issue for the state. The commission given to the Birla-Ambani group to come up with a report that would advise the State on its policies on education, while, on the one hand, suggests the state’s eagerness to reduce its financial stake in education, on the other, indicates its willingness to see education as something that is related to the national enterprise.

However, this eagerness to retain control over education without sharing much of the burden of sustaining it at the higher level has resulted in a spate of new policy decision such as extension of autonomy (financial and academic) to colleges, linking education with industries and formulation of a Private Universities Bill. The number of changes that the field of education has undergone in the past few years has given rise to a spate of activities at the college level. Though arts disciplines have not changed dramatically over the years, a number of arts-related courses are being taught in the extra-curricular spaces of undergraduate education. This is a field that needs looking into. Many of these interesting courses are run because of the initiatives of the individuals. The state-run education system has not yet started incorporating such courses as part of the general curriculum. Though at the school level, a national-curriculum is still a reality, at the college level, new spaces are opening up for curricular intervention - either as extra, added on courses, or as amendments or revisions of existing curriculum especially in the context of the demand for vocationalisation.

8.3.1 Institutional overview
There are two important institutions that formulate curricula in general in the India: the National Council for Educational Research and Training (NCERT) and the Department State Council of Education, Research and Training (DSERT).
The NCERT is an advisory body under the Ministry of Human Resource Development. It undertakes research, development, training, extension, publication and dissemination and exchange programmes with regards to education. Although NCERT can issue guidelines, they are not binding on the states. The State Councils’ of Education of each state have the power to formulate their own curriculum based on the recommendations of the NCERT.

In 2005, the National Curriculum Framework (NCF) was announced, which was the first serious attempt at introducing art education in schools, making the following recommendations:

1. Arts education must become both a tool and a subject taught in every school compulsorily (up to Class X), and facilities for the same may be provided in every school.
2. All the four main streams covered by the term the arts, i.e. music, dance, visual arts and theatre, should be included.
3. Awareness also needs to be built among parents and guardians, school authorities and administrators regarding the importance of the arts.
4. Emphasis should be given to learning rather than teaching, and the approach should be participatory, interactive, and experiential rather than instructive (Source: National Curriculum Framework 2005 Pg.51 Chapter 3.1).

Following this announcement, a separate Department of Arts and Aesthetics was created at NCERT in 2005 with a mandate to ‘to promote all forms of arts in schools by bringing it into the mainstream of country’s education system through various activities as development, training, research, orientation and to unfold the aesthetic potentialities of children for enabling them to become contributing citizens.’ Later, NCERT constituted a National Focus Group, which brought out Position Papers across broad categories including Arts, Music, Dance and Theatre, Traditional Crafts, Education for Peace and Teaching of Indian Languages among others. The recommendations of these position papers act as guidelines for framing future curriculum for both schools as well as teacher training.

The key document among these, the Position Paper on Arts, Music, Dance and Theatre, reiterated the NCF’s requirement that arts education be taught in every school as a compulsory subject (up to Class X), and that facilities be provided for music, dance, visual arts and theatre. It further asked that Indian traditional arts be specially emphasised. It asked for school authorities to acknowledge in practice that arts be given significance in the curriculum and not just restricted to being so-called entertaining or prestige earning activities. Additionally, the Position Paper asked for a public campaign to promote arts education as a relevant subject, to address the mindsets of guardians, school authorities and even policy makers.
The Position Paper on Heritage Crafts, on its side, recommended that craft and millions of practising craftspeople are a huge resource of traditional knowledge and indigenous technologies, which could be used to value-add the educational system, if crafts are taught as a vocational, creative activity as well as a theoretical social science. The Paper wanted Crafts to not only be taught as a separate subject in its own right, but to be integrated into the study of history, social and environmental studies, geography, arts and economics. It pointed out that the prestigious Indian Institutes of Technology (IITs) in India and other technical institutions abroad use model making and origami to teach the fundamental of engineering, mathematics, and physics, and asked that craftspeople should be used as trainers and teachers, rather than only to train another cadre of crafts teachers. It envisaged different curricula to be developed for schools in rural craft pockets, where craft education enhances existing craft vocations (entrepreneurship, technical training, language skills, accountancy, marketing, and packaging) and for schools in urban belts, where education in craft would constitute an alternative experience and a creative outlet.

The Education for Peace Position Paper asked for peace clubs and peace libraries to be set up in schools, and for a pool of films - documentaries and feature films - to be assembled that could promote the values of justice and peace and be screened in schools. It also envisaged that the media be co-opted as a stakeholder in education for peace and that newspapers be persuaded to run peace columns. Specifically, it planned that provisions be made in schools to celebrate the cultural and religious diversity of India, Human Rights Day, Day for the Differently-abled, Girl Child Day, Women’s Day, and Environment Day.

The Position paper on Teaching Indian Languages emphasised the importance of the mother tongue as a medium of instruction. Arguing that primary education, even elementary arithmetic and early knowledge about society and environment, is essentially language education, the Paper strongly recommended that the medium of instruction in primary school must be the mother tongue of learners, and that the rich experiential, linguistic, and cognitive resources that they bring to schools must be built upon. Use of the languages of children should not be forbidden in the English class, and the teaching should, as far as possible, be located in a text that would make sense to the child. Further, efforts should be made to build bridges between the languages of home, peer group, and neighbourhood, and the languages of the school. It asked that curriculum designers, textbook writers, and teacher trainers make a major effort to build networks across different subjects and languages in order to enhance levels of language
proficiency. Since advanced levels of language-proficiency skills tend to get automatically transferred from one language to another, the Report found it desirable to focus attention on languages across the curriculum. It asked that Sanskrit continue to be taught as a Modern Indian Language (MIL) from Class VI, but as a classical language Sanskrit, classical Tamil (which is distinct from the contemporary spoken standard), or Latin should be taught in an interesting and challenging way for at least two years at the secondary or senior secondary level. It proposed, finally, that though efforts to eliminate religious, cultural, and social biases should be the burden of the entire educational curriculum, language classrooms may prove to be the most subtle and most successful domains of desirable social changes in this regard, and producers of learning materials may be encouraged to create responsible discourses in this regard.

8.3.2 Arts in schools (Curricula, etc.)

The National Curriculum Framework 2005 describes the status of arts education as follows:

Far from encouraging the pursuit of the arts, our education system has steadily discouraged young students and creative minds from taking to the arts or, at best, permits them to consider the arts to be 'useful hobbies' and 'leisure activities'. The arts are reduced to tools for enhancing the prestige of the school on occasions like Independence Day, Founder's Day, Annual Day, or during an inspection of the school's progress and working. Before or after that, the arts are abandoned for the better part of a child's school life and the student is headed towards subjects that are perceived as being more worthy of attention. General awareness of the arts is also ebbing steadily among not just students, but also their guardians, teachers and even among policy makers and educationists. Schools and school authorities encourage the arts of a superficial and popular nature and take pride in putting up events that showcase song and dance performances and plays that may entertain, but have little aesthetic quality. (Source: National Curriculum Framework 2005, Pg.51, Chapter 3.1).

It argued that Arts and Culture education has never been a part of mainstream school or college curricula in India. However, in recent years there has been a growing emphasis on making arts education compulsory as a means to a more holistic education. The lack of trained arts educators, it suggested, is the major drawback in realising this ambition, given that subject experts are not, conventionally, trained educationists appointed to teach theatre, dance, drawing etc.
In recent years, the importance of arts education has gained some recognition in private schools where, though it is not a part of the curriculum, schools have the resources to sustain such activity. In most state-run schools, arts activity, even the kind outside of the curriculum, is close to nil. There are a few exceptions like the state of Karnataka that created many positions for drama and music teachers in government schools from time to time. But the teachers remain marginalised in the school system and are often forced to teach other subjects. These states are now collaborating with arts organisations to formulate syllabi inculcating the idea of arts in education. Where the arts are a part of the curriculum, it is treated as subject for which - at times - there are no teachers at all. Alternative schools, such as Montessori and International Baccalaureate schools, are setting benchmarks in incorporating arts activity into everyday school curricula.

The Karnataka government is participating in the India Foundation for the Arts’ (IFA) Kali-Kalisu project that has been looking at art education in schools. The Department of State Educational Research and Training (DSERT) in Karnataka is going through a process of revising the curriculum for schools in collaboration with the IFA. IFA is developing and implementing a course for teacher educators based on arts processes, which the DSERT proposes to be taught to pre-service teachers in colleges offering Bachelor of Education (B.Ed) degrees, which will target all teachers, not just art teachers. The DSERT is also establishing an arts resource centre in Bangalore for teachers. Other programmes such as the Music Literacy Project, run jointly by Rhapsody and the Nalandaway, are collaborating with the Municipal Corporation of Chennai, Tamil Nadu to introduce a structured music curriculum in corporation schools.

**How many hours are allocated for art and music courses in schools?**

As mentioned earlier, most states in India formulate their own curriculum, and hence time allocated varies. Typically, time devoted to art decreases at the senior school levels cross various boards. Primary and middle school levels have the maximum time dedicated to art education and other art activity. Here is a typical school schedule and subject of studies according to the Central Board of Secondary Education (CBSC) for Class X formulated by the Central Government agency - it asks that learning areas should include:

- Two Languages out of: Hindi, English, Assamese, Bengali, Gujarati, Kannada, Kashmiri, Marathi, Malayalam, Manipuri, Oriya, Punjabi, Sindhi, Tamil, Telugu, Urdu, Lepcha, Limbu, Bhutia, Sanskrit, Arabic, Persian, French, German, Portuguese, Russian, Spanish, Nepali, Tibetan and Mizo;

---

111 [https://sites.google.com/site/kalikalisu/project](https://sites.google.com/site/kalikalisu/project)
112 [http://rhapsodymusic.in/](http://rhapsodymusic.in/)
113 [http://www.nalandaway.org](http://www.nalandaway.org)
- Mathematics;
- Science and Technology;
- Social Science;
- Work Education or Pre-vocational Education;
- Art Education; and,
- Physical and Health Education.

Assuming an academic week consisting of 45 periods of 40 minutes duration each, the broad distribution of periods per week would be as follows:

<table>
<thead>
<tr>
<th>Subjects</th>
<th>Suggested periods for Class X</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language I</td>
<td>7</td>
</tr>
<tr>
<td>Language II</td>
<td>6</td>
</tr>
<tr>
<td>Mathematics</td>
<td>7</td>
</tr>
<tr>
<td>Science and Technology</td>
<td>9</td>
</tr>
<tr>
<td>Social Science</td>
<td>9</td>
</tr>
<tr>
<td>Work Education OR PRE-Vocational Education</td>
<td>3+2*/6</td>
</tr>
<tr>
<td>* Time Expected to be spend outside school hours</td>
<td></td>
</tr>
<tr>
<td>Art Education</td>
<td>2</td>
</tr>
<tr>
<td>Physical and Health Education</td>
<td>2</td>
</tr>
</tbody>
</table>

Source: CBSE Curriculum

If one considers that a typical 5-day week school schedule consisting of 9 periods a day, a student in a school would be studying Art Education for 80 minutes a week.

**National Mission on Education through Information & Communication Technology (NME-ICT):**

In February 2009, the Ministry of Human Resource Development, Government of India, announced a major initiative, NME-ICT. The purpose of the mission was to use digital resources to arrive at the 11th Five Year Plan target of enhancing the Gross Enrolment Ratio, or GER, in Higher Education by 5% (i.e., from 11% to 16%). What this meant was that by the end of this programme, 16% of the total Indian population qualifying to be in university would be in university. This programme mainly built on the former National Programme on Technologically-
Enhanced Learning (NPTEL), and although some initiatives from the Indian Institutes of Technology (IITs) did include design, it was overwhelmingly dedicated to science and engineering.

**Private e-learning via use of multimedia software** is used widely in affluent private schools all over the country as teaching aids in classrooms. There has been little progress in its use for teaching of the arts. The National Council for Educational Research and Training’s (NCERT) *Position Paper on Educational Technology, 2006* made many recommendations for the introduction of technology in teaching, including recognition of the potential of Internet & Communication Technologies (ICT) and the Internet, promotion of universal access, facilitation of participatory forums, and development of communities and interest groups. It asked that the NCERT work towards transforming all schools into ICT-rich environments; creating opportunities for administrators and educational leaders in the school system to become IT-savvy and become able to use ICTs competently; encouraging ICT literacy for official and personal use; building comfort - and later, creativity - in educational work and acquiring knowledge on how learning takes place in ICT-rich learning environments; and, optimising learning paths for learners with different learning styles coming from a variety of social backgrounds, including gender differences.

**The Central Institute of Educational Technology (CIET)** is part of the National Council of Educational Research and Training. Its major aim is to promote utilisation of educational technologies viz. radio, TV, films, satellite communications and cyber media either separately or in combinations. The Institute undertakes activities to widen educational opportunities promote equity and improve quality of educational processes at school level. CIET produces interactive audio, video programmes on dance, print making apart from running online courses on education technology.

The **Indian Space Research Organisation (ISRO)** launched the Edusat Satellite in 2004 dedicated exclusively for educational services. The satellite is specially configured to create interactive classrooms. There are various initiatives underway that use the satellite services in schools for the blind; for educational television services in various regional languages for primary schools; general programmes for higher education; and, broadcast of curriculum-based lectures by open universities, among others.

**The National Council for Teacher Education (NCTE)** overlooks all matters concerning teachers’ education in India. NCTE has its own guidelines, which propose a balanced learning where there
is equal emphasis on scientific, technical and sports disciplines, human sciences and arts & crafts education. Some of the guidelines are: to implement arts and crafts in schools; to provide adequate space and learning opportunities to these subjects in teacher education curricula; and, to make arts and crafts a compulsory component of elementary as well as secondary teacher education. Recently, NCTE developed norms and standards to create Diplomas in Arts Education for the Visual and Performing Arts and to provide teachers for art education at the elementary school levels. NCTE is in the process of finalising model curricula and syllabi for these two programmes for the benefit of examining bodies responsible for prescribing curricula and conducting examinations for certification.

### 8.3.3 Intercultural education (If relevant)

There is no separate emphasis on intercultural education and cultural citizenship, as they are seen as integral parts of the education system. The organisations that make curricula try to represent the cultural diversity of India to the greatest extent possible.

For example, the guidelines on planning school curriculum on language asserts the following point:

‘Multilingual classrooms, which are the most common scenario in India, should be seen as a resource rather than as an obstacle in education. Teachers should regard the classroom not only as a space for teaching but also as a site for learning. Multilingual and multicultural classrooms should be creatively used to foster awareness about linguistic and cultural diversity.’

And, the guidelines on planning school curriculum for teaching states:

‘... further envisions that arts in India are also living examples of its secular fabric and cultural diversity. An understanding of the arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation. Arts will enrich the lives of our young citizens through their lifetime, not merely during their school years.’

The Right of Children to Free and Compulsory Education Act, 2009 was enacted to fulfill the constitutional obligations under Article 21A (The Right to Education) of the Indian Constitution, which states that ‘the State shall provide free and compulsory education to all children of the age of 6 to 14 years in such manner as the State may, by law, determine.’ This act has some landmark provisions making it mandatory for all ‘unaided’ schools (namely, private schools that receive no support whatsoever from the state) to provide free education to at least 25% children
from the neighbourhood – as a measure of ensuring common schooling. This is a premise to increase the diversity of students in a class as inter-cultural education in itself. Emphasis is also laid on enrolling children of the migrant populations.

**Case in Point:** An ongoing debate about the North East of India, which consists of a group of 7 states with their own distinct cultures that are often perceived as ‘alien’ in most parts of mainland India. Insensitivity to the cultural mores of North East India manifests itself in various ways including harassment and abuse. Most schools in Bangalore, which have a large section of their students from the North-East, have shown remarkable knowledge and acceptance of the culture, which in turn enables people from the region to better assimilate themselves in the city.

**8.3.4 Higher arts education and professional training**

In India, higher education is split between three major entities. There are **Universities** (state and central, and, now increasingly, private), who either offer courses directly at undergraduate or graduate levels, or through Schools (to take a recent instance, the School of Culture and Creative Expression, at the Ambedkar University, Delhi) or the Sarojini Naidu School of Arts & Communication, which is a part of the University of Hyderabad. Then, there are **single-discipline professional institutions** (like the National Institute of Design; the Film & Television Institute of India; and, the School of Planning and Architecture), many of which are controlled either by the All India Council of Technical Education (AICTE) or, if a ‘professional’ discipline, by the relevant Council, e.g. the Council of Architecture for architecture courses. There are also a third set of **autonomous institutions**, including those that offer practical arts education, which have University affiliation.

**Higher education in the visual arts and performing arts:** Many prominent universities throughout the country offer various Diploma, Bachelors, Masters and Ph.D programmes in the Visual and Performing Arts. Some of the prominent universities include the Maharaja Sayajirao University, Jawaharlal Nehru University, Banaras Hindu University, University of Delhi, Jamia Millia Islamia and University of Mumbai. The School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, currently offers MA, M.Phil. and Ph.D. programmes. The M.A. in Arts and Aesthetics is a cross-disciplinary programme combining a study of the Visual and Performing Arts, and Cinema Studies. The M.Phil and Ph.D. degrees offer specialised degrees in any one of the three streams at the school, Visual Studies, Theatre and Performance Studies and Cinema Studies.
Theatre: India has no less than 49 Departments of Theatre, of which the best known are Department of Indian Theatre, Punjab University, Chandigarh; Academy of Theatre Arts, University of Mumbai; Lalit Kala Kendra, University of Pune; and, School of Drama and Fine Arts, Thrissur. Many of these Departments, e.g. Pune, Baroda, Mumbai and Chandigarh, also have music departments. The National School of Drama, New Delhi provides a three-year full-time Diploma Course or entrants intending to make theatre their profession. The Kalakshetra Foundation, Chennai offers Diploma courses in dance, music, and fine arts, and Post Diploma study in music and dance.

Design: The ‘Eames Report’ (written by designers Charles and Ray Eames in 1958) outlined a programme for professional design training in India that went on to became the backbone for the National Institute of Design (NID), Ahmedabad. NID was set up in 1961 as an autonomous national institution for research, service and training in industrial design and visual communication under the Department of Industrial Policy and Promotion, Ministry of Commerce and Industry, Government of India. NID offers a Graduate Diploma Programme in Design (GDPD) and a Post-graduate Diploma Programme in Design (PGDPD) with specialisation in industrial design, product design, furniture & interior design, ceramic & glass design, communication design, graphic design, animation film design, film & video communication, exhibition (spatial) design and textile, apparel and lifestyle accessory design.

The National Institute of Fashion Technology (NIFT) was set up in 1986 under the aegis of the Ministry of Textiles, Government of India and later granted statutory status under the act of Parliament of India in 2006. NIFT offers Bachelor in Design (B.Des) and Technology (B.FTech.) and Masters Programmes in Design (M.Des.)

Film: The Film and Television Institute of India (FTII) was set up in Pune in 1961, as India’s first full-scale training institution for cinema, including courses in Direction, Editing, Sound and Camera. In 1971, the Television wing was added, moving from its earlier location within the national broadcaster, Doordarshan’s Mandi House offices in Delhi. Originally intended to be an in-service training location for personnel from Doordarshan, a one-year course in television was later added.

In recent years, several new film institutes have opened, notably the Satyajit Ray Film and Television Institute, Kolkata, along with private initiatives set up by members of the film industry (such as Whistling Woods International, Mumbai; L.V. Prasad Film & TV Academy, Chennai; and,
Rama Naidu Film School, Hyderabad. Most regions in India now have their own film schools, including the Annapurna International School of Film and Media, Hyderabad; Arya Film and Television Academy, Jaipur; Asian Academy of Film & Television, New Delhi; Biju Pattanaik Film and Television Institute, Cuttack; Centre for Advanced Media Studies, Patiala; City Pulse Institute of Film & Television, Gandhinagar; Department of Culture & Media Studies, Central University of Rajasthan; Government Film and Television Institute, Bangalore; Indian Film and Television Institute, Meerut; School of Film and Media Sciences, KIIT University, Bhubaneswar; Madras Film Institute, Chennai; Matrikas Film School, Delhi; and, Regional Government Film and Television Institute, Guwahati.

India has seen a near-explosion of centres of mass media, television and journalism. The leading institutions however continue to dominate, namely the AJK Mass Communication Research Centre, Jamia Millia Islamia, New Delhi and the Asian College of Journalism, Chennai.

Among the unusual instances of professional practitioners who now also offer well-known courses are the Attakkalari Centre for Movement Arts, Bangalore and the Gati Dance Company, Delhi. Both offer Diplomas in contemporary dance.

8.3.5 Basic out-of-school arts and cultural education (music schools, heritage etc.)

Historically, self-taught artists in all disciplines, or those who have learnt in ‘illegitimate’ ways from teachers, are part of India’s history. The tyrannical relationship of shishyas (disciples) and their gurus (teachers) or the question of who constitutes a ‘legitimate’ pupil and who does not, are a part of both North Indian classical and South Indian Carnatic music traditions. In the visual arts, self-taught artists (often from tribal or low-caste origins) being valorised for their freedom has been a part of India’s history (e.g. at Shantiniketan). The institutionalisation of out-of-school teaching has, however, developed only recently, and has been seen as a major revenue model for some institutions.

Most major art museums [e.g. the National Museum, Delhi, or the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai] run courses in conservation and museology for independent students, usually in the evenings or on weekends. Most well-known artists today have extensive structures of assistants (usually from art schools and who work for experience). The formal structure of out-of-school education has taken a new turn in Mumbai with several courses – such as the art courses at Jnanaprabhava and at the Bhau Daji Lad Museum – targeted for professionals with an interest in all-round training.
Several established theatre institutions (e.g. Ninasam in Heggodu, Karnataka) offer short courses in theatre training. Summer courses are also becoming increasingly common in numerous institutions. There are even larger numbers of private academies and schools offering training in classical music, going back to the legendary music schools of the early 20th century (e.g. the Gandharva Mahavidyalaya in Delhi). Among these are the ITC-Sangeet Research Academy in Kolkata, Brhaddhvani in Chennai and the Chidambaram Academy of Performing Arts, Chennai.

In the area of publishing, the National Book Trust offers certificate courses in publishing. The Seagull Foundation, Kolkata (through its publishing school, the Seagull School of Publishing) offers short courses in editing and in book design.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Amateur arts: Any discussion of amateur arts needs to note that almost none of the first generation of independent artists in most art forms were trained. While students of painting, music, theatre and literature from Shantiniketan114 remain an influential exception – as do students in dance from the Kalakshetra115 or the Kalamandalam116 – these are, in terms of sheer numbers, a minority in India in the years immediately after Independence. An explosion in arts training, therefore, takes place only from the 1960s and grows through the 1980s and ‘90s, so that over the years it has become near-impossible to find, say, a painter or a theatre actor who has not undertaken some professional training.

Folk culture: The concept of ‘folk’ culture has been a controversial one, since it often connects to another controversial category, that of ‘tribal’ practices. India, of course, has several such traditions, among the best known being the Santhal artists of Birbhum district in West Bengal (in which the famous Visva Bharati University at Shantiniketan is also located), and the Warli artists of Maharashtra. A lot of so-called folk art was directly sponsored by the Indian state after Independence as folk, e.g. Madhubani painting, to provide employment and to supply state Emporia (see Section 2.3 on Marketing of Cultural Resources). India’s bifurcation of the categories ‘folk’ and ‘classical’ has informed the nature of its cultural interventions and indeed its understanding of what constitutes the ‘nation’. Folk has been taken to signal India’s diversity,

114 Visva Bharati University, established by the Bengal polymath, Rabindranath Tagore, in Shantiniketan, West Bengal
115 Kalakshetra Foundation, a cultural academy dedicated to the preservation of traditional values in Indian art, especially in the field of Bharatanatyam dance and Gandharvaveda music, was founded in 1936 by Rukmini Devi Arundale. It is located in Chennai.
116 Kalamandalam Deemed University of Art and Culture, a major centre for learning Indian performing arts, especially those that developed in the southern states of India, with the special emphasis on Kerala, was inaugurated in 1930. It is currently situated in the village of Cheruthuruthy in Thrissur District, Kerala.
and the classical (or the classicisation impulse) as signaling that which we have in common, i.e. that which makes us a nation.

The concept of the ‘folk’, however, received a further turn with the intervention of visual artist J. Swaminathan, whose work at the Bharat Bhavan, Bhopal, with tribal artists allowed these artists to become properly contemporary. In music, the Baul singers of Bengal are almost indistinguishable from contemporary Bhakti/Sufi rock bands such as Bhoomi, or Punjabi and Hindi bands have a strong influence of Sufi (e.g. Indian Ocean). A further definitional distinction may, however, need to be drawn between folk (as represented say by Shantiniketan, and coded by the folklorist Gurusaday Dutt, who founded the Bratachari movement for spiritual and social improvement and to ‘create a sense of world citizenship as well as national awareness among people, irrespective of caste, religion, sex and age’ and set up the Mymensingh Folk Dance and Folk Music Society in 1929) and a more recent institutionalised legacy of folklore (linked to S.N. School of Arts & Communication, Hyderabad and the National Folklore Support Centre, Chennai).

A more specific issue today concerns endangered forms. See the Indira Gandhi National Centre for Arts Report on ‘Cultural Mapping of India’ under UNESCO’s Programme on Cultural Industries and Copyright Policies and Partnerships117 for a summary of endangered practices.

8.4.2 Cultural houses and community cultural clubs

The role of cultural ‘hubs’ is becoming increasingly central to much discussion on urban infrastructures. Although it is true that several downtown theatre and music venues were places to primarily go and see the arts, such places were almost always also locations to ‘hang out’in as well: like the park adjacent to the Ravindra Kalakshetra, Bangalore, the sweets shops in Bengali Market adjacent to the theatre venues in and around Mandi House, New Delhi or the steps of the Jehangir Art Gallery, Mumbai. And so, long before the more ‘formal’ or consciously-located hubs such as the Prithvi Theatre, Mumbai and Rangashankara, Bangalore, provided with adequate cafes and book shops for theatre and cultural centres for people to meet, most cities had such venues, albeit informally.

In a 2009 baseline study of theatre spaces in 10 cities in India, the India Foundation for the Arts showed that among the popular venues in Mumbai were St Andrews auditorium, the Sophia Auditorium, Shivaji Mandir, Karnataka Sangha, Mumbai Marathi Sahitya Sangh, the Mysore Association, the Probodhan Thakeray Hall and Ravindra Natya Mandir. They showed that the use

of performance venues appears to be tied to the language in which they perform. Marathi theatre groups prefer to perform in the Shivaji Park Dadar areas (Shivaji Mandir). The Malayalam group they interviewed (as well as the Kannada group) restrict their performances to Karnataka Sangha in Matunga. All of these venues were importantly proto-hubs for artists and generally theatre lovers to hang out in and around.

In Chennai, the report found that spaces like Museum Theatre (which is used for other government events) and Alliance Française ranked among the most popular venues both for Tamil as well as English groups. According to an actor from Koothu-p-pattarai, when Alliance Française gave out their venue for reasonable rates, there was more theatre activity. Both have an added draw – Museum Theatre is a heritage structure built in the colonial times and has been the favourite venue for veteran groups like the Madras Players and the Alliance Franciase has had a strong association with theatre ever since it was set up in India.

In Bangalore, the report found that Kannada groups preferred the Ravindra Kalakshetra which was the primary host to theatre until the end of 1970s, whereas Rangashankara is a favorite because of its location in South Bangalore and the facilities it offers. Newer and more ‘adventurous’ groups (both English and Kannada) explore alternative spaces like Seva Sadan and Centre for Film & Drama (CFD). Because of the pressure on places like Rangashankara and Ravindra Kalakshetra, groups have expressed the need for other intimate theatre spaces, especially in the various residential areas. The Alliance Française is another major venue, used primarily because of the location which draws an English-speaking audience. In another league altogether are the large venues which are patronised by large cast productions: Chowdiah Memorial Hall, Ambedkar Bhavan and the Christ College Auditorium.

The Alliance Franciase and the Max Mueller Bhavan-Goethe Institut, in most instances, provided among the first significant locations for formal hubs, including art exhibitions and film screening spaces, along with inexpensive cafes. India has had a long tradition of music and dance associations, who programme performances through the year, usually either at small venues or even in private homes. Mumbai, Bangalore and Chennai would between themselves have perhaps hundreds of such associations.

8.4.3 Associations of citizens, cultural advocacy groups, NGOs, and advisory panels
Citizen initiatives addressing cultural rights do not normally address the arts, but have been concerned with conservation and heritage issues or, in some instances, as ‘software’ for
communicating developmental messages for social ‘upliftment’ of disadvantaged groups, literacy programmes, and for marketing of cultural products for sustainable livelihoods.

Specifically, as associations of citizens coming together to directly impact their immediate environment, the Urban Design Research Institute (UDRI). Mumbai, and CIVIC (Citizens Voluntary Initiative for the City), Bangalore, are famous instances.
9. Sources and Links

9.1 Key documents on cultural policy

Bibliography:

Government Reports:


Ministry of Education and Social Welfare: Review Committee on National Akademis and Indian Council for Cultural Relations, Government of India, New Delhi, 1972 (Chairman G.D. Khosla)


Ministry of Human Resource Development: Report of the High-Powered Committee to review the performance of the National Akademies and the National School of Drama, Department of Culture, New Delhi, July 1990. (Haksar Committee Report)

Planning Commission of India: First Five Year Plan, Chairman: Jawaharlal Nehru, 1952

Planning Commission of India: Second Five Year Plan, Chairman: Jawaharlal Nehru, 1956

Planning Commission of India: Third Five Year Plan, Chairman: Jawaharlal Nehru: 1961

Planning Commission of India: Fourth Five Year Plan, Chairman: Indira Gandhi, 1970


Prime Minister's Council on Trade And Industry: Special Subject Group On Policy Framework For Private Investment In Education, Health And Rural Development: Mukesh Ambani (Convenor), Kumarmangalam Birla (Member), April 2000


**Books/Monographs/Essays:**


Dhareshwar, Vivek 1995 Our Time: History, Sovereignty and Politics. Economic and Political Weekly, 30.6


HIVOS, ‘Culture and Development: HIVOS’s Cultural Policy’: 1995


Indiresan, P.V., ‘(Wh)ither IITs?’, *Seminar* # 494, *Unviable Universities, A Symposium on the Crisis in Higher Education*, October 2000


Manuel, Peter 1993 *Cassette Culture: Popular Music and Technology in North India*. University of Chicago Press, Chicago

Menon, Nivedita ed. 1999 *Gender and Politics in India*. Oxford University Press, Delhi.


Singh, B.P., *India’s Culture: The State, the Arts and Beyond*, New Delhi, OUP, 1999.
The making of cultural policy is spread across various ministries and institutions controlled by the government. This is a result of the diversity of cultures, size of population and geographical area of the country.

**Ministry of Culture, Government of India** is the primary policy making ministry for autonomous cultural bodies, research institutions, educational institutes for the arts, Buddhist studies, state and regional cultural academies, literary and visual arts organisations, central libraries and museums and matters of cultural heritage (archaeology). It also runs various grants and schemes ranging from funding research, new infrastructure, works by artists, artists welfare etc. in the field of arts and culture. [http://www.indiaculture.nic.in/](http://www.indiaculture.nic.in/)

**Subordinate Offices**

**Archaeological Survey of India** (ASI) is a branch of the Ministry of Culture responsible for making policy with regards to protection of cultural heritage, i.e. matters concerning the restoration and maintenance of ancient monuments and archaeological sites. [http://asi.nic.in/](http://asi.nic.in/)
Other Subordinate Offices

Central Reference Library - http://crlindia.gov.in/
National Museum, Delhi - http://nationalmuseumindia.gov.in/
National Research Laboratory for Conservation of Cultural Property, Lucknow - http://www.nrlc.gov.in

Attached Offices

The Central Secretariat Library, New Delhi - http://www.csl.nic.in/
National Archives of India - http://nationalarchives.nic.in/

Autonomous Bodies

Museums

Indian Museum, Kolkata - http://indianmuseumkolkata.org/
National Council of Science Museums, Kolkata - http://ncsm.gov.in/
National Museum Institute, New Delhi - http://www.nationalmuseumindia.gov.in/
Salar Jung Museum, Hyderabad - http://www.salarjungmuseum.in/

Libraries

Rajaram Mohan Roy Library Foundation, Kolkata - http://rrrf.nic.in/
Khuda Bakhsh Oriental Public Library, Patna - http://kblibrary.bih.nic.in/
Delhi Public Library, Delhi - http://dpl.gov.in/
Rampur Raza Library, Rampur - http://razalibrary.gov.in/

Thanjavur Maharaj Serfoji’s Saraswathi Mahal Library, Thanjavur
Academies
Lalit Kala Akademi, New Delhi - http://lalitkala.gov.in/
Sahitya Akademi New Delhi - http://sahitya-akademi.gov.in/
Sangeet Natak Akademi - http://www.sangeetnatak.org/

Zonal Cultural Centres
North Zone Cultural Centre, Patiala - http://www.culturenorthindia.com/
North Central Zone Cultural Centre, Allahabad - http://www.nczccindia.in/
North East Zone Culture Centre, Dimapur
South Central Zone Cultural Centre, Nagpur - http://sczcc.gov.in/
South Zone Cultural Centre, Thanjavur
West Zone Cultural Centre, Udaipur - http://www.wzccindia.com/
Eastern Zone Cultural Centre, Kolkata - http://ezccindia.org/

Others
Centre for Cultural Resources & Training, New Delhi - http://ccrtnca.gov.in/
Gandhi Smriti and Darshan Samiti, New Delhi - http://gandhismriti.gov.in/
Kalakshetra Foundation, Chennai - http://www.kalakshetra.in/
Indira Gandhi National Centre for the Arts - http://igncart.org/
National School of Drama, New Delhi - http://nsd.gov.in/
Victoria Memorial Hall, Kolkata - http://victoriamemorial-cal.org/
National Culture Fund - http://ncf.nic.in/

Buddhist
Central Institute Of Buddhist Studies, Leh - http://cibsleh.in/
Central University of Tibetan Studies, Sarnath – http://indiaculture.nic.in/indiaculture/pdf/CUTS.pdf
Central Institute of Himalayan Culture Studies, Arunachal Pradesh
Nava Nalanda Maha Vihara, Bihar


Central Board of Film Certification - [http://www.cbfcindia.tn.nic.in/](http://www.cbfcindia.tn.nic.in/)

Children's Film Society, Mumbai - [http://cfsindia.org/](http://cfsindia.org/)

National Film Development Corporation (NFDC), Mumbai - [http://www.nfdcindia.com/](http://www.nfdcindia.com/)

Prasar Bharati

- All India Radio - [http://allindiaradio.org/](http://allindiaradio.org/)
- Doordarshan - [http://www.ddindia.net/](http://www.ddindia.net/)

Press Council of India - [http://presscouncil.nic.in/](http://presscouncil.nic.in/)

Film and Television Institute of India, Pune - [http://www.ftiindia.com/](http://www.ftiindia.com/)

Satyajit Ray Film and Television Institute, Kolkata - [http://www.srfti.gov.in/](http://www.srfti.gov.in/)

Indian Institute of Mass Communication, New Delhi - [http://iimc.nic.in/](http://iimc.nic.in/)

Films Division, Mumbai - [http://www.filmsdivision.org/](http://www.filmsdivision.org/)

Directorate of Film Festivals, New Delhi - [http://dff.nic.in/](http://dff.nic.in/)

National Film Archives of India, Pune - [http://www.nfaipune.gov.in/](http://www.nfaipune.gov.in/)

**Ministry of External Affairs, Government of India (MEA)** is the primary foreign policy making arm of the Indian Government. The MEA makes policy with regards to promotion of culture between various countries primarily though its cultural arm the Indian Council for Cultural Relations. [http://meaindia.nic.in/](http://meaindia.nic.in/)

Indian Council of World Affairs, New Delhi - [http://www.icwa.in/](http://www.icwa.in/)

Indian Public Diplomacy, New Delhi - [http://www.indiandiplomacy.in/](http://www.indiandiplomacy.in/)

Indian Council for Cultural Relations (ICCR), New Delhi - [http://www.iccrindia.net/](http://www.iccrindia.net/)

**Ministry of Human Resources Development (MHRD), Government of India** is responsible for the regulation of all education and educational institutions in the country. It directly controls 153 educational (universities/research) and cultural institutions. [http://mhrd.gov.in/](http://mhrd.gov.in/)

Auroville Foundation, Auroville - [http://www.auroville.org/organisation/aurovillefoundation.htm](http://www.auroville.org/organisation/aurovillefoundation.htm)

National Bal Bhavan, New Delhi - http://nationalbalbhavan.nic.in/

Indian Council for Historic Research (ICHR), New Delhi - http://www.ichrindia.org/

Indian Council of Social Science Research (ICSSR), New Delhi - http://www.icssr.org/

Indian Council of Philosophical Research (ICPR), New Delhi - http://www.icpr.in/

National Council for Educational Research and Training (NCERT), New Delhi – http://www.ncert.nic.in/

**Ministry of Tourism, Government of India** is responsible for the formulation of tourism related policies. [http://www.tourism.gov.in/](http://www.tourism.gov.in/)

India Tourism Development Corporation (ITDC) - [http://www.theashokgroup.com/](http://www.theashokgroup.com/)

**Ministry of Micro, Small and Medium Enterprises, Government of India** formulates policies with regards to small and medium scale cultural/creative industries. [http://msme.gov.in/](http://msme.gov.in/)

Khadi and Village Industries Commission (KVIC), Mumbai - [http://www.kvic.org.in/](http://www.kvic.org.in/)

**Ministry of Tribal Affairs, Government of India** is responsible for making welfare policies of the ‘Scheduled Tribes’ of the country. [http://tribal.nic.in/](http://tribal.nic.in/)

Tribes of India - [http://www.tribesindia.com/](http://www.tribesindia.com/)

**Ministry of Minority Affairs, Government of India** is responsible for making welfare policy for mostly religious minorities. [http://www.minorityaffairs.gov.in/](http://www.minorityaffairs.gov.in/)

**Ministry of Social Justice & Empowerment, Government of India** is the nodal ministry to oversee the interests of the Scheduled Castes, Backward Classes, Persons with Disabilities, Senior Citizens and Victims of Substance Abuse. [http://socialjustice.nic.in/](http://socialjustice.nic.in/)

**Ministry of Textiles, Government of India** is responsible for policy formulation, planning, development export promotion and trade regulation in respect of the textile sector. This includes all natural and manmade fibres that go into the making of textiles, clothing and handicrafts. [http://www.texmin.nic.in/](http://www.texmin.nic.in/)

Central Cottage Industries Corporation (CCIC), New Delhi - [http://www.cottageemporium.in/](http://www.cottageemporium.in/)

Handicrafts and Handlooms Export Corporation (HHEC) - [http://www.hhecworld.in/](http://www.hhecworld.in/)

National Handloom Development Corporation Limited (NHDC), Lucknow – [http://www.nhdcltd.co.in/](http://www.nhdcltd.co.in/)

National Institutes of Fashion Technology

**Ministry of Commerce and Industry, Government of India** looks after the regulation, development and promotion of India’s international trade and commerce through formulation of appropriate international trade & commercial policy. [http://commerce.nic.in/](http://commerce.nic.in/)

Ministry of Youth Affairs & Sports, Government of India makes policies with regards to all the sports infrastructure, sporting societies and federations, representation in National and International sporting events, apart from policies for the welfare of youth of the country like the National Youth Festivals and the International Youth exchange programmes.

http://yas.nic.in/index.html

National Youth Festival - http://nyf2012.in/

List of State Cultural Institutions Listed in the G.D. Khosla Review Committee on National Akademis and Indian Council for Cultural Relations

Bihar:
Bharatiya Nritya Kala Mandir
Bihar Hindi Sahitya Sammelan
Rashtriya Bhasha Parishad, Patna
Bihar Arts Theatre, Patna
Bihar Arts School, Patna

Goa:
Kala Akademi
The Academia de Musica
Music Circle
Gomant Vidya Niketan
Swami Vivekananda Society

Gujarat:
State Lalit Kala Akademi, Ahmedabad
State Sangeet Natak Akademi, Gandhinagar
Sangeet Nritya Natya Parishad
Sahitya Parishad
Gandharva Mahavidyalaya, Ahmedabad- http://gandharvabruhad.org/
Arya Kanya Mahavidyalaya, Baroda

Jammu & Kashmir:
J&K Akademi of Art, Culture and Languages, Srinagar - http://jkc.weebly.com/

Karnataka:
State Lalit Kala/Sangeet Natak and Sahitya Akademis, Bangalore
Literature and Culture Department, Bangalore- http://kannadasiri.kar.nic.in/
Ayyangar College of Music, Bangalore
Kannada Sahitya Parishad, Bangalore- http://www.kasapa.kar.nic.in/
Bangalore Gayan Samaj- http://www.gayanasamaja.org/

Kerala:
Kerala Kalamandalam, Thrissur- http://www.kalamandalam.org/
State Sahitya Akademi, Thrissur- http://www.keralasahityaakademi.org/
State Sangeet Natak Akademi, Thrissur
State Lalit Kala Akademi, Thrissur

Madhya Pradesh:
Madhya Pradesh Kala Parishad
Little Ballet Troupe (Rageshri), Bhopal- http://rangasrilbt.org
Shankar Gandharva Mahavidyalaya, Gwalior

Maharashtra:
The State Department of Culture (State Natya Mahotsav, State Sangeet Nritya Mahotsav, State Tamasha Mahotsav, the film festival (Marathi and Gujarati films), and four theatres)
J.J. School of Art- http://jjiaa.org/home.htm

Orissa:
State Lalit Kala, Bhubaneswar
Sangeet Natak, Bhubaneswar - http://www.orissasangeetnatak.org/
Sahitya Akademis, Bhubaneswar - http://www.orissasahityaakademi.org/english
Utkal Sanitya Samaj, Cuttack
Kala Vikash Kendra, Cuttack- http://odissikvk.com/
Utkal Sangeet Mahavidyalaya, Bhubhaneshwar
Utkal Sangh Parishad, Puri

Pondicherry:
Pondicherry State Sangeet Natak Sangham, Pondicherry
Punjab:
Punjab Lalit Kala Akademi, Chandigrah
Punjab Sangeet Akademi and Natya Kala Akademi
Chandigarh Lalit Kala, Chandigarh- http://www.lalitkalachandigarh.com/
Prachin Lalit Kala- http://www.pracheenkalakendra.org
Art Gallery in the State Museum, Chandigarh
Directorate of Languages
Haryana State Dance and Drama Division

Rajasthan:
State Lalit Kala, Jaipur
Sangeet Natak, Jodhpur- http://sangeetnatakkakademi.org/
Sahitya Akademi, Udaipur
Ram Singh Shilpa Kala Mandir, Jaipur

Tamil Nadu:
State Lalit Kala Akademi, Chennai
Tamil Development Department, Chennai- http://artandculture.tn.gov.in/
Regional Office of the Central Sahitya Akademi, Chennai
Government College of Arts & Crafts
Satguru Sangeet Vidyalaya, Madurai
Central College of Music, Madurai
Government School of Sculpture, Mahabalipuram
School of Metal Craft, Kanchipuram

Uttar Pradesh:
State Lalit Kala Akademi
Department of Cultural Affairs
Government College of Arts and Crafts
State Sangeet Natak Akademi
Hindi Sahitya Sammelan
Prayag Sangeet Samiti

West Bengal:
Department of Education
Rabindra Sadan, Kolkata
Rabindra Bharati University, Kolkata - http://www.rbu.ac.in/
Government College of Fine Arts, Kolkata
Birla Academy of Fine Arts, Kolkata - http://www.birlaart.com/
Uday Shankar Cultural Centre, Kolkata

Cultural research, advice and statistics
Centre for the Study of Culture and Society - http://www.cscsarchive.org/
Centre for the Study of Developing Societies - http://www.csd.in/index.php
The Asian Heritage Foundation - http://www.asianheritagefoundation.org/

Grant-giving bodies

Private Arts Funding
India Foundation for the Arts, Bangalore - http://www.indiaifa.org/
INLAKS India, Mumbai - http://www.inlaksfoundation.org/
Khoj International Artists’ Association - http://www.khojworkshop.org/
Outset Contemporary Art Fund, New Delhi - http://outset.org.uk/india
Raza Arts Foundation
Sir Ratan Tata Trust - http://www.srtt.org/
Sir Dorabji Tata Trust, Mumbai - http://www.dorabjitatatrust.org/
The Foundation for Indian Contemporary Art (FICA) - http://www.ficart.org/

Foreign and Diplomatic Grant Giving Bodies

Grant Giving Diplomatic Agencies and Cultural Centres
Alliance Franciase - http://www.afindia.org/
Pro-Helvetica: Swiss Arts Council, New Delhi - [http://www.prohelvetia.in/](http://www.prohelvetia.in/)

Japan Foundation, New Delhi - [http://www.jfindia.org.in/](http://www.jfindia.org.in/)

Norwegian Embassy, New Delhi - [http://www.norwayemb.org.in/Embassy/Contact-information/Embassy1/](http://www.norwayemb.org.in/Embassy/Contact-information/Embassy1/)

Goethe-Institute - [http://www.goethe.de/ins/in/lp/enindex.htm](http://www.goethe.de/ins/in/lp/enindex.htm)

INKO Centre, Chennai - [http://www.inkocentre.org/](http://www.inkocentre.org/)

**Foreign Cultural Centres**


Hungarian Cultural Centre

Iran Culture House - [http://newdelhi.icro.ir/index](http://newdelhi.icro.ir/index)

Portuguese Cultural Centre - [http://institutocamoes.org/](http://institutocamoes.org/)

Russian Centre of Science and Culture (RCSC) - [http://www.russiancentre.org.in/](http://www.russiancentre.org.in/)

The Italian Cultural Centre - [http://www.russiancentre.org.in/](http://www.russiancentre.org.in/)

**Culture/arts portals**


**Professional associations**

1. Shanthiroad Studio/Gallery, Bangalore - [http://1shanthiroad.com/](http://1shanthiroad.com/)


Cholamandal Artists' Village, Chennai

India Habitat Centre, New Delhi - [http://www.indiahabitat.org/](http://www.indiahabitat.org/)

India International Centre, New Delhi - [http://www.iicdelhi.nic.in/](http://www.iicdelhi.nic.in/)

Indian National Trust for Art and Cultural Heritage (INTACH) New Delhi - [http://www.intach.org/](http://www.intach.org/)

Majlis, Mumbai - [http://www.majlisbombay.org](http://www.majlisbomay.org)

Spic Macay, New Delhi - [http://spicmacay.com/](http://spicmacay.com/)

The Bharatiya Vidya Bhavan, Mumbai - [http://www.bhavans.info/](http://www.bhavans.info/)
Indian People’s Theatre Association, Mumbai- http://www.iptamumbai.org/
Sahmat, New Delhi- http://www.sahmat.org/

Prominent Cultural Organisations

Private Museums
Coimbatore Centre for Contemporary Arts, Coimbatore - http://www.cocca.co.in/
DakshinaChitra, Chennai - http://www.dakshinachitra.net/
Dashrath Patel Museum, Alibagh- http://www.dashrath.in/
Devi Art Foundation, Gurgaon - http://www.devartfoundation.org/
Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad- http://www.mittalmuseum.com
Kaladham Museum, Vijaynagar
Kiran Nadar Museum of Contemporary Art, New Delhi - http://www.knma.in/
Sanskriti Kendra, New Delhi - http://sanskritifoundation.org/
Virasat-e-Khalsa- Khalsa Heritage Centre Anandpur Sahib - http://virasatekhalsa.in/

Cultural Organisations
Adishakti, Pondicherry- http://www.adishaktitheatrearts.com/
Arangham Trust, Chennai- http://www.arangham.com/
Archive of Indian Music, Bangalore- http://www.archiveofindianmusic.org/
Attakkalari, Bangalore- http://www.attakkalari.org/
Bangalore Little Theatre Foundation, Bangalore- http://bangalorelittletheatre.org/
Bhasha Trust, Ahmadabad- http://www.bhasharesearch.org/
Bombay Natural History Society (BHNS), Mumbai- http://www.bnhs.org/
Brhaddhvani, Chennai- http://www.brhaddhvani.org/
CAMP, Mumbai - http://camputer.org/
Crafts Council of India, Chennai- http://www.craftscouncilofindia.org
Darpana Academy of Performing Arts, Ahmedabad - http://www.darpana.com/
Dhrupad Sansthan, Bhopal- http://dhrupad.org/
Experimenta- http://experimenta.in
Gandharva Mahavidyalaya - http://www.gandharvapune.com
Gandhi Seva Sadan, Perur
ITC Sangeeth Research Academy, Kolkata - http://www.itcsra.org/
Jaaga, Bangalore - http://www.jaaga.in/
Jana Natya Manch, New Delhi- http://www.jananatyamanch.org/
JD Centre of Art, Bhubaneswar- http://www.jdcentreofart.org
Jnanapravaha, Mumbai - http://www.jp-india.org/
Kanoria Centre for the Arts, Ahmadabad - http://www.kanoriaarts.org/
Khamir Crafts Resource Centre, Bhuj- http://www.khamir.org/
Kochi Biennale Foundation, Kochi- http://www.biennalfoundation.org/
LOFT, Mumbai- http://www.theloft.in/
Margi, Thiruvananthapuram- http://www.margitheatre.org/
Mohile Parikh Centre, Mumbai - http://mohileparikhcentre.org/site/
Music Academy, Chennai - http://www.musicacademymadras.in/
Natanakairali, Irinjalakuda
National Ballet Academy and Trust of India, New Delhi - [http://nbati.org/](http://nbati.org/)
National Folklore Support Centre, Chennai- [http://www.indianfolklore.org](http://www.indianfolklore.org)
Natya Shodh Sanstan, Kolkata- [http://www.natyashodh.org/](http://www.natyashodh.org/)
Nav Sadhana Kala Kendra, Varanasi - [http://navsadhana.org.in/](http://navsadhana.org.in/)
Periferry, Guwahati - [http://www.periferry.in/](http://www.periferry.in/)
Ranga Shankara, Bangalore - [http://www.rangashankara.org](http://www.rangashankara.org)
Regional Resource Centre for Folk Performing Arts, Udupi
Rupayan Sansthan, Jodhpur
Sampradaya, Chennai
Seagull Foundation for the Arts, Kolkata- [http://www.seagullindia.com/sfa/profilenavs.html](http://www.seagullindia.com/sfa/profilenavs.html)
Shriram Bharatiya Kala Kendra, New Delhi - [http://www.thekendra.com/](http://www.thekendra.com/)
The Bhandarkar Oriental Research Institute, Pune - [http://www.bori.ac.in/](http://www.bori.ac.in/)
The Creative India Foundation, Hyderabad- [http://www.creative-india.org/](http://www.creative-india.org/)
The Ishara Puppet Theatre Trust, New Delhi- [http://www.isharapuppet.com/IsharaPuppets/default.htm](http://www.isharapuppet.com/IsharaPuppets/default.htm)
The Lalbhai Dalpathbhai Institute of Indology, Ahmedabad
The Oriental Research Institute (ORI), Mysore - http://www.uni-mysore.ac.in/oriental-researchinstitute/

The Ramakrishna Mission Institute of Culture, Kolkata - http://www.sriramakrishna.org


The Kattaikkuttu Sangam - http://www.kattaikkuttu.org/


Tibetan Institute of Performing Arts, Dharamshala - http://www.tibetanarts.org/

Toto Funds the Arts, Bangalore - http://totofundsthearts.blogspot.in

Triveni Kala Sangam, New Delhi - http://www.artheritagegallery.com/