

QUADRENNIAL PERIODIC REPORT INDIA 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

India

Date of Ratification:

2006

Officially Designated Point of Contact of the Convention:

Website: <https://www.indiaculture.nic.in/>

Ms.

Nirupama Kotru

Ministry of Culture, Government of India

334-C, Shastri Bhawan

New Delhi 110001

India

Phone Number: +91 11 23381198

Email: jsmuseakad-culture@gov.in

Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

This report has been prepared by the Ministry of Culture, Government of India in close coordination with Sangeet Natak Akademi, the nodal agency for coordinating the activities of the 2005 Convention on Protection and Promotion of Diversity of Cultural Expressions.

A wide and inclusive consultation process was undertaken for compiling the report. Relevant authorities and agencies within the Government of India who have contributed to the implementation of the Convention in the last four years were identified and requested for inputs on specific policies and measures pertaining to the report. The information received was analyzed according to the suitability of the report and relevant data was incorporated. Annual Reports of each body/institution were also consulted for further information.

Support was also received from the Advisory Body on Intangible Cultural Heritage and Diverse Cultural Traditions of India relating to UNESCO (ABICHU) to disseminate information among civil society organizations (CSOs). A list of CSOs working in the field of culture and creative industries was proposed by ABICHU and CSO form was sent to each to receive their inputs within a stipulated timeline.

Following are the ministries, nodal agencies and other relevant stakeholders who were consulted for the preparation of the report.

- Ministry of Culture, Government of India
- Sangeet Natak Akademi
- Ministry of Human Resource Development
- Ministry of Information and Broadcasting
- Ministry of Tourism
- Ministry of Commerce and Industry
- Indian Council for Cultural Relations
- Indira Gandhi National Centre for the Arts
- National Museum, New Delhi
- Centre for Cultural Resources and Training
- Zonal Cultural Centres under the Ministry of Culture
- National School of Drama
- Lalit Kala Akademi
- Members of the Advisory Body on Intangible Cultural Heritage and Diverse Cultural Traditions of India relating to UNESCO (ABICHU)
- National Institution for Transforming India (NITI Aayog)
- UNESCO, New Delhi
- Craft Revival Trust
- Indian National Trust for Art and Cultural Heritage (INTACH)
- Banglanatak dot com
- Folkland - International Centre for Folklore and Culture
- Sahapedia
- International Centre for Inclusive Cultural Leadership, Anant National University
- Aga Khan Trust for Culture
- The Federation of Indian Chambers of Commerce and Industry (FICCI)

Executive summary:

Given the cultural diversity and pluralistic identity of India, the protection and promotion of diversity of cultural expressions is an indispensable part of all our cultural policies. The Government of India constantly endeavours to foster an environment where culture thrives within the framework of democracy, social cohesion and mutual respect.

Since 2015, when the last quadrennial periodic report was submitted, India has updated many of its existing cultural policies and programmes as well as introduced new measures to support creativity and innovation in the culture sector. Rapid technological advancements have brought a paradigm shift in the way culture is produced and consumed globally. Thus, all cultural policies and measures are implemented in India keeping in view this radical change. Special emphasis has been put on digitizing our cultural resources, especially in the wake of the COVID-19 pandemic.

India also recognizes the vital role that culture plays in building a sustainable society and instilling cultural sensitivity in the youth of the country remains one of our priorities. Continuous efforts are made to incorporate art and culture in educational curriculum and all other realms of life. Special initiatives are also undertaken to ensure that vulnerable groups and differently abled citizens have proper access to culture.

Through the efforts of our nodal agencies, mobility of artists and cultural professionals is facilitated nationally and internationally. This includes their participation in various cultural festivals and capacity-building programmes tailored to specific requirements. It is also our constant effort to ensure that gender equality is maintained in the

field of culture through equal participation, no discrimination and equal access to facilities.

Despite the achievements, significant challenges remain ahead, not just for India but for the global community at large. India will continue to reflect on the impact of COVID-19 on the culture sector and further our best attempts to mitigate it. We look forward to sharing our best practices and learning from the innovative tools implemented by other State Parties of the Convention in future.

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

Public Sector	Ministry of Culture	ichconsultant-cul@nic.in	https://www.indiaculture.nic.in/
Public Sector	Sangeet Natak Akademi	ich@sangeetnatak.gov.in	http://www.sangeetnatak.gov.in
Public Sector	Indira Gandhi National Centre for the Arts	gaur@ignca.nic.in	http://www.ignca.gov.in
Public Sector	National Museum, New Delhi	subrata.nath@nic.in	http://www.nationalmuseumindia.gov.in
Public Sector	National School of Drama	cepnsd2014@gmail.com	http://www.nsd.gov.in
Public Sector	Zonal Cultural Centres of Ministry of Culture		
Public Sector	Centre for Cultural Resources and Training	dir.ccr@nic.in	http://www.ccrindia.gov.in
	Advisory Body on Intangible Cultural Heritage and Diverse Cultural Traditions of India relating to UNESCO (ABICHU)	ms@ignca.nic.in	
Civil Society Organization (CSO)	Craft Revival Trust	r.sethi@craftrevival.org	http://www.craftrevivaltrust.org
Civil Society Organization (CSO)	Indian National Trust for Art and Cultural Heritage	intachcrafts@gmail.com, pd.iha@intach.org	http://www.intach.org
Civil Society Organization (CSO)	Banglanatak dot com	banglanatak@gmail.com	http://www.banglantak.com
Civil Society Organization (CSO)	Folkland - International Centre for Folklore and Culture	folkland@rediffmail.com	http://www.folkland.org
Civil Society Organization (CSO)	Sahapedia	sudha.gopalakrishnan@sahapedia.org	http://www.sahapedia.org
Civil Society Organization (CSO)	International Centre for Inclusive Cultural Leadership, Anant National University	inclusiveleadership@anu.edu.in	https://anu.edu.in/international-center-inclusive-cultural-leadership/
Civil Society Organization (CSO)	The Federation of Indian Chambers of Commerce and Industry (FICCI)	leena.jaisani@ficci.com	http://www.ficci.in

Civil Society
Organization
(CSO)

Aga Khan Trust for Culture

ratish.nanda@akdn.org

<https://www.nizamuddinrenewal.org/>

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES
Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors
evaluating cultural policies

Total public budget for culture (in USD):

416,766,000USD

Relevant Policies and Measures:

Ek Bharat Shreshtha Bharat

Name of agency responsible for the implementation of the policy/measure:

Ministry of Human Resource Development
Ministry of Culture
Ministry of Sports
Ministry of Youth Affairs
Ministry of Tourism
Ministry of Information & Broadcasting
Ministry of Defense
Ministry of Railways
Various State Governments

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts
Music
Performing Arts
Publishing
Visual Arts

Website of the policy/measure, if available:

<https://ekbharat.gov.in/>

Describe the main features of the policy/measure:

The main idea behind 'Ek Bharat Shreshtha Bharat' is to celebrate the cultural diversity of India through mutual interaction and reciprocity between people of different States and Union Territories (UTs) so that a common spirit of understanding resonates throughout the country. In order to do so, every State and UT in the country is paired with another State/UT for a year, during which they carry out a structured engagement with one another in the spheres of language, literature, cuisine, festivals, cultural events, and tourism. The broad objectives of the initiative are as follows i. To CELEBRATE the Unity in Diversity of our nation and to maintain and strengthen the fabric of traditionally existing emotional bonds between the people of our country; ii. To PROMOTE the spirit of national integration through a deep and structured engagement between all Indian States and Union Territories through a year-long planned engagement between States; iii. To SHOWCASE the rich heritage and culture, customs and traditions of either State for enabling people to understand and appreciate the diversity of India, thus fostering a sense of common identity iv. TO ESTABLISH long-term engagements and, v. TO CREATE an environment which promotes learning between States by sharing best practices and experiences.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During the 2019-2020 cycle, the following results have been achieved: - Successful implementation of 18 youth camps with a participation of 30+ states and union territories of India. Each camp showcased performing arts, visual arts, cuisines and handicrafts of respective states for raising awareness among the youth. - 11 performance cum lecture demonstrations on various music traditions and musical instruments of India. Some of these include traditions of Carnatic vocal music, Hindustani vocal music, Gurbani Kirtan and instruments like Mridangam and Flute. - Dissemination of publications during youth camps on Indian World Heritage Sites and other protected monuments. - Translation and publication of five books/monographs on Indian culture in other regional languages of India.

Partner(s) engaged in the implementation of the measure:

Nehru Yuva Kendra Sangathan

Type of entity:

Public Sector

Sangeet Natak Akademi

Type of entity:

Public Sector

Archaeological Survey of India

Type of entity:

Public Sector

Sahitya Akademi

Type of entity:

Public Sector

Online Certificate Courses and Post-Graduate Diploma Courses by IGNCA

Name of agency responsible for the implementation of the policy/measure:

Indira Gandhi National Centre for the Arts (IGNCA)

Cultural domains covered by the policy/measure:

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://ignca.gov.in/short-term-certification-course/>

Describe the main features of the policy/measure:

In an endeavour to promote and disseminate the art and cultural heritage of India, IGNCA introduced short-term certificate courses in 2019. The courses are offered in four cultural domains and are covered over a period of 6 weeks. The cultural domains are as follows: - Folklore and Intangible Cultural Heritage - Research Methodology - Research and Publication Ethics - Practical Perspectives on Cultural Marketing IGNCA also offers Post-Graduate Diploma courses (with 25 seats each) in the following subjects: - Cultural Informatics - Preventive Conservation - Buddhist Studies - Manuscriptology and Palaeography - Digital Library and Data Management - South-East Asian Studies - Cultural Management

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In 2019, the short-term certificate courses have successfully completed two batches. In the wake of the current pandemic, the third batch of the course is being conducted online.

Training Programmes by Centre for Cultural Resources and Training

Name of agency responsible for the implementation of the policy/measure:

Centre for Cultural Resources and Training

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://ccrtindia.gov.in/aboutus.php>

Describe the main features of the policy/measure:

The Centre for Cultural Resources and Training (CCRT) is one of the premier institutions working in the field of linking education with culture. Established in 1979, it functions as an autonomous organization under the aegis of Ministry of Culture, Government of India. At the philosophical core of the CCRT lies a commitment to holistic education, encompassing the cognitive, emotional and spiritual development of children. To this end the CCRT conducts education grounded in cultural knowledge and understanding as conducive to clarity, creativity, independence of thought, tolerance and compassion. CCRT's main thrust is to make variety of training programmes for in-service teachers, teacher educators, educational administrators and students throughout the country. It also organizes special training programmes for children with special needs. The training programmes provide an understanding and appreciation of the philosophy, aesthetics and beauty inherent in Indian art and culture and focus on formulating methodologies for incorporating a cultural component in curriculum teaching. The role of culture in science and technology, housing, agriculture, sports i.e. in all aspects of development and growth is emphasised.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Following are the statistics of the main results achieved by CCRT during 2016-2020: 1. Conducted 3979 Orientation Courses for middle, secondary and senior secondary school teachers. Orientation Courses are organized for in-service Middle/Secondary/Senior Secondary School teachers and Teacher Educators from all parts of the country. They are approximately of three weeks duration and consist of a variety of programmes such as lectures, lecture-demonstrations, practical classes and educational tours to places of natural and cultural interest. The Training Programme introduces the participating teachers to the rich fabric of our artistic and cultural heritage. It is designed to give the teachers an idea of the variety of creative expressions in India and how children can be exposed to the same. 2. Conducted 9076 thematic workshops on subjects like 'Role of Puppetry in Education', 'Our Cultural Diversity', 'Integrating Craft Skills in School Education', 'Role of Schools in Conservation of Heritage', for school teachers throughout the country. Through these workshops, teachers are introduced to innovative methods in classroom teaching that encourage creativity and sensitivity in children. They also aim at creating awareness about natural and cultural heritage of India, incorporating new methodologies for creative work in classroom teaching, using specific art forms and puppetry as an aid to education. 3. Trained 16976 teachers in remote and rural parts of the country through its workshops for 'District Resource Persons'. District Resource Persons workshops are specifically designed for teachers

working in remote and rural parts of India. These Workshops stress on the need to present India as a cultural entity to the teachers and students. Various themes covered under these workshops are architectural and sculptural heritage, folklore and lifestyle of rural and tribal India, visual, and oral performing arts and other fine arts of India. The emphasis is on the need to go beyond the political and geographical boundaries and encourage the participants to share heritage and values. The participants are also trained to conduct short term workshops in other districts of the country under the guidance of respective Principals and District Education Authorities. 4. Established 798 'Cultural Clubs' for school students throughout the country The promotion, preservation and dissemination of information on India's cultural heritage have been the prime concern of CCRT. With these objectives in mind, it has undertaken the task of setting up Cultural Clubs in schools across the country. These Cultural Clubs provide an avenue to students to form a collective voice to raise awareness of prevalent concerns and encourage active participation in fostering a welcoming, caring and sensitive community. 5. Conducted 7 training and capacity building workshops on 'Cultural Management' for students and professionals in collaboration with various universities. These workshops are specifically designed to provide regular training and mentoring opportunities to professionals working in the culture sector, such as museum curators, librarians, archaeologists, administrative staff and teachers. These are held in collaboration with public authorities and civil society organizations.

Dance Teaching Institutions and Centres of Sangeet Natak Akademi

Name of agency responsible for the implementation of the policy/measure:

Sangeet Natak Akademi (SNA)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Website of the policy/measure, if available:

<https://www.sangeetnatak.gov.in/>

Describe the main features of the policy/measure:

Sangeet Natak Akademi (SNA) has two dance-teaching institutions as its constituent units- Jawaharlal Nehru Manipur Dance Academy (JNMDA) at Imphal, and Kathak Kendra in Delhi. JNMDA is a leading institution in the teaching of Manipuri dance, JNMDA offers several comprehensive courses in the dance and music of Manipur, as well as other arts like Lai Haraoba and Thang-ta. The courses are designed as a foundation for professional artists. Kathak Kendra is one of the leading teaching institutions in Kathak dance. Located in Delhi, it offers courses at various levels in Kathak dance and in vocal music and Pakhawaj - a traditional musical instrument. SNA also has four centres to promote, propagate and preserve the following traditions- Kutiyattam Kendra in Thiruvananthapuram, Sattriya Kendra, Guwahati, Chhau Kendra and North East Centre. Kutiyattam Kendra, Sattriya Kendra and Chhau Kendra have been established to promote, propagate and preserve these traditions. North-East Centre is for the purpose of preserving the traditional and folk performing art traditions of north-eastern India. All the centres conduct regular festivals, workshops and training programs to propagate the traditions.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Employment Opportunity Initiatives by Sangeet Natak Akademi

Name of agency responsible for the implementation of the policy/measure:

Sangeet Natak Akademi

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

Sangeet Natak Akademi supports job creation in the culture and creative sector through three programmes:

1. Training Programmes and Workshops - The main objective behind these training programmes is to develop the skills of young artists and provide employment opportunity to senior artists. Moreover, by conducting these training programmes, Akademi tries to preserve the old traditions for future generations. Presently, the ongoing training programmes are being conducted under music, folk and tribal art forms, Chhau dance and mask making, Kutiyattam theatre, Khol Vadan, Vyas Ojapali, Bargeet and Kali Vadan. Training programs are being conducted in instrument making of Tabla, Rabab and Sarod and three other training programmes at the interpretation centres of Varanasi. 2. Festivals - Sangeet Natak Akademi hosts and sponsors a number of music, dance, drama, folk and tribal, puppetry festivals all over India, to promote, propagate and safeguard the rich traditions of India in performing arts. These festivals create opportunities for young artists and also support artists financially. 3. Sangeet Natak Akademi Awards and Fellowships - The Akademi Awards are the highest national recognition conferred on practising artists. The Akademi also confers Fellowships on eminent artists and scholars of music, dance and drama. The Akademi's Fellowship (Akademi Ratna) carries an award of Rs 3,00,000 and the Akademi Puraskar (Akademi Awards) carries an award of Rs 1,00,000. In 2006, the Akademi also instituted awards to young artists in the name of Ustad Bismillah Khan, the Ustad Bismillah Khan Yuva Puraskar. The Yuva Puraskar is for Rs 25,000.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

Press Council of India, 1966

Central Board of Film Certification, 1951

Indian Broadcasting Federation, 1999

Advertising Standards Council of India, 1985

If YES, these regulatory authority(ies) monitor:

Public media

Community media

Private sector media

Online media

If YES, these regulatory authority(ies) are responsible for:

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

Relevant Policies and Measures:

-

DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): YES

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): YES

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content

pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): YES

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): YES

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: NO

Relevant Policies and Measures:

National Cultural Audiovisual Archives

Name of agency responsible for the implementation of the policy/measure:

Indira Gandhi National Centre for the Arts

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

<http://ncaa.gov.in/repository/>

Describe the main features of the policy/measure:

The National Cultural Audiovisual Archives was set up by the Ministry of Culture in April 2014. It aims to ensure long-term access to the oral traditions, performing arts, ritual and cultural practices and traditional knowledge systems of India in audiovisual form. It presents unpublished, non-commercial audio-video recordings from governmental and non-governmental institutions across the country in an attempt to provide open access to the cultural heritage of India as enshrined in these recordings. The project is being implemented by the IGNCA through a Project Management Unit (PMU), under the supervision of the National Monitoring Committee and a Steering Committee. Primarily intended for artists, researchers, students and scholars, the National Cultural Audiovisual Archives is an invaluable resource for documentary filmmakers, film & television professionals, authors, GLAM (Galleries, Libraries, Archives & Museums) professionals, culture enthusiasts and connoisseurs as well. The following are the objectives of the project: - Identifying and preserving the cultural heritage of India available in audiovisual form in institutions across the country through a process of digitization and making it accessible to the people. - Instituting state-of-the-art digitization and storage systems through the aegis of IGNCA and its Partnering Institutions to preserve these audiovisual resources. - Setting up a dedicated website and a virtual network of these repositories and offering online access to their resources, programming schedules etc. - Standardization and periodic upgradation of the methods and technologies used in production, storage and retrieval of audiovisual resources. The genres to be covered will include oral traditions, traditional crafts and textiles, dance, music and theatrical practices, cultural practices and traditional knowledge. - Capacity building in conservation, cataloguing, metadata creation, digitization and retrieval of audiovisual materials. - Instituting outreach and awareness programmes.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The following have been the significant achievements of NCAA during its pilot phase (3 April 2014 – 31 March 2019): • NCAA has been able to set a benchmark in terms of following digitization and metadata standards that are accepted as best practices globally. The digitization standards pursued by NCAA are in parity with those recommended by the International Association of Sound & Audiovisual Archives (IASA) and its metadata standards are based on the extended Dublin Core metadata schema which is used by Archives, Galleries, Libraries and Museums worldwide. • For the first time ever, NCAA has managed to bring together a

total of twenty-nine (29) governmental and non-governmental institutions from across the country in order to create an integrated platform – an archive of archives – thus catapulting its Partnering Institutions to the next stage in the domain of interoperable audiovisual archiving. • A total of 31,500 hours of unpublished, non-commercial audio and video recordings have been digitized from the repositories of the twenty-nine (29) Partnering Institutions of NCAA. Following metadata verification and enrichment, over 25,000 hours of audiovisual resources have already been made accessible in the public domain at <http://ncaa.gov.in/repository>. The web portal of NCAA has attracted nearly 50,00,000 (50 Lakh) hits since August 2017, when it was placed in the public domain. • A unique Intellectual Property Rights (IPR) advisory has been generated as part of the implementation of the pilot phase of NCAA. This has been a milestone in itself given that it has led to the creation of detailed guidelines that can be followed by cultural institutions across the country to gain clarity about the possibility of digital outreach of their resources in the public domain. • NCAA has drafted detailed policy documents encapsulating its own functioning, covering various aspects of its implementation including its vision and mission and aspects related to collection, digital preservation, storage, designated user community and access. • NCAA underwent three stages of audit conducted by Primary Trustworthy Digital Repository Authorisation Body Ltd., United Kingdom and became the world's first Trustworthy Digital Repository, gaining the certification on 17 November 2017 for an initial period of three years. This is a landmark achievement for India as a whole, given that the ISO 16363:2012 certification indicates the ability of NCAA to demonstrate trustworthy and responsible digital data management. Further, it is demonstrative of an adherence to quality and consistency, respect for data integrity, and a commitment to long-term preservation of and access to the audiovisual resources that have been entrusted to the care of NCAA. • NCAA has conducted two (2) national-level training programmes in collaboration with acknowledged leaders in the domain of audiovisual archiving with a view to skill and capacity building among its Partnering Institutions. • To further the IGNCA's effort to conduct professional diploma courses, NCAA is also conducting an elective course on Audiovisual Archiving as part of the yearlong diploma in Cultural Informatics, which has been approved by the All India Council for Technical Education. • NCAA has created Sangam, a mobile and web application, envisaged as an outreach tool for its rich digital repository of audio recordings. Conceived as an aural confluence of the various musical forms of India, it is envisioned as a one-stop virtual destination for connoisseurs of classical, folk and popular styles of music alike. Sangam features over 2500 tracks organised across metadata fields such as artist, prahar, deity, keywords, etc. offering users free streaming within a musically diverse, well-designed, ads-free experience.

National Digital Repository and Portal for Museums of India

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Website of the policy/measure, if available:

<http://museumsfindia.gov.in>

Describe the main features of the policy/measure:

National Digital Repository and Portal for Museums of India provides an all pervasive and integrated access to theme based collections and artefacts irrespective of the physical and geographical locations of museums. The portal introduces India's rich heritage through a diverse range of digital collections in terms of sculptures, paintings, manuscripts, arms and weapons, terracotta, pottery, coins and a numerous other category of antiquities. The virtual museums are a wealth of knowledge accessible from anywhere and at anytime for students, teachers, researchers and even the tourists. The main features of the national portal are as under: - Search and retrieval across all museums and categories - Automatic keyword suggestions - Parameter based filtering of search results - High resolution images with zoom-in/out with metadata as provided by museums - Direct access to digital collections through categorization - Virtual exhibitions with scholarly essays published by museum curators - Automatic timeline mapping of objects - Dedicated homepages for museums managed by nodal officers - Museum wise access to digital collections - Museum wise event announcements - Scalable framework of virtual museums - Feedback submission by visitors - Portal administration - Digital repository management Through this initiative, the Ministry of Culture has embarked upon an ambitious project of the digitization of the collections of the Museums with the twin purpose of making effective utilization of technology in museum management and bringing the collections of these museums closer to the public by making them available for online viewing over the internet. Towards this endeavour, the Ministry of Culture, through the technical expertise of Centre for Development of Advanced Computing (C -DAC) Pune, an autonomous scientific society, operating under the Ministry of Electronics and Information Technology developed a standardized software called JATAN for implementation in its museums. JATAN: Virtual Museum Builder, is a digital collection management system for Indian museums. It is a client server application with features such as image cropping, watermarking, unique numbering, management of digital objects with multimedia representations, Dublin core metadata compliance, collaborative framework for museum curators and historians, search and retrieval, access control for the portal, user administration, conservation reports, 3D virtual galleries and public access through web, mobile or touch screen kiosks.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

JATAN software is successfully deployed in ten national museums across India, as standardized by Ministry of Culture, Government of India. It is also being deployed at a few private museums in India. The list of national museums where JATAN has been deployed is as under: - National Museum, New Delhi - Allahabad Museum, Allahabad, Uttar Pradesh - Indian Museum, Kolkata, West Bengal - National Gallery of Modern Arts (NGMA), New Delhi - National Gallery of Modern Arts (NGMA), Mumbai, Maharashtra - National Gallery of Modern Arts (NGMA), Bengaluru, Karnataka - Archaeological Survey of India (ASI) Museum, Goa - Archaeological Survey of India (ASI) Museum, Nagarjunakonda, Andhra Pradesh - Salar Jung Museum, Hyderabad, Andhra Pradesh - Victoria Memorial Hall, Kolkata, West Bengal

Partner(s) engaged in the implementation of the measure:

Centre for Development of Advanced Computing (C-DAC), Pune

Type of entity:

Mujh Mein Kalakar

Name of agency responsible for the implementation of the policy/measure:

Sangeet Natak Akademi

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

Mujh Mein Kalakaar (The Artist in Me) is a campaign in the form of a talent hunt through an online portal, to promote India's diverse traditional culture, initiated by Sangeet Natak Akademi on the direction of Ministry of Culture, Government of India. The program/campaign was started in 2018. It aims to:

- Identify and bring out folklores from different regions.
- Get maximum entries of the indigenous folk, traditional and customary songs, dance and theatre performed on various occasions.
- Include dances performed in traditional way.
- Include traditional and customary food items and preparations.
- Bring to fore the artistic and creative decorations, around festive themes and other traditions and rituals.
- Bring to fore the family traditions and customs.
- Ritualistic and customary practices surrounding local deities etc.

The focus of the Mujh Mein Kalakar program is on the Individuals who are practicing their indigenous arts. The program's objective is to form a data bank of such artists from different communities, showcasing their indigenous artistic talents and expressions and thereby attracting a large audience.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The first phase of the Project took off on 5 November 2018. A total of 490 entries were received, out of which 128 entries were shortlisted for the final screening. The Screening Committee chose 12 entries as the best ones. Phase two of the project was named SĀNJHI -MUJH MEIN KALĀKĀR and the online portal opened for mass participation from 13 January to 15 February 2019. It was focused on the rituals and customs around the harvest festivals celebrated all across India in January and February months. The number of entries received were 364. 12 best entries were selected by the committee. The third phase of the project focused around the festivals of Holi, Chaitra Navratri and New Year celebrated in the months of March and April. The online portal opened for mass participation from 20 March to 30 April 2019. It received a total of 115 entries. The Screening Committee shortlisted 12 best entries.

Partner(s) engaged in the implementation of the measure:

National Informatics Centre (NIC)

Type of entity:

Public Sector

International Heritage Symposium and Exhibition: Digitizing Our Heritage For The Future

Name of agency responsible for the implementation of the policy/measure:

Department of Science and Technology, Government of India

Cultural domains covered by the policy/measure:

Design

Describe the main features of the policy/measure:

The first International Heritage Symposium and Exhibition 2020 with the theme 'Digitizing our heritage for the future: An interdisciplinary dialogue' was jointly organized by the Department of Science and Technology (DST), the Karnataka State Council for Science and Technology (KSCST) and the Indian Institute of Technology (IIT) Delhi. The motivation for this event came from the Indian Digital Heritage (IDH) initiative. IDH is a unique initiative of the Department of Science & Technology, Government of India supporting collaborative projects between researchers in the areas of Technology and Humanities for the digital documentation and interpretation of our tangible and intangible heritage. The project highlights the art, architecture and cultural legacy of the world heritage site of Hampi in Karnataka, the medieval capital of the Vijaynagara dynasty. This event brought together for the first time, communities from diverse disciplines such as science, technology, culture and social sciences who are engaged in conservation, preservation and management of World Heritage in the physical and digital space. It allowed for an inter-disciplinary dialogue to take place between scientists, academicians, historians, social-scientists, practitioners, museologists, policy-makers, and industry – all stake-holders in promoting Digital Heritage specifically in the Indian context. The main objective of organizing this engagement was: - To create an eco-system where all stake-holders working in the Digital and Cultural heritage domain, come together and identify open issues in Indian heritage management. - To promote digital technology based inter-disciplinary initiatives which can have decisive contributions. - To define an agenda and action plan for technology-based interventions for enriching the heritage management landscape. - To showcase the products and services globally available in digital heritage domain and the cutting-edge research being conducted using AR/VR and AI technologies.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

A major agenda of the Symposium was to pin-point the relevant scientific know-how and technological gaps in heritage management, specifically in the Indian context. It consisted of: - Keynote and plenary talks by Indian and International speakers renowned for their work - Technical sessions with talks and panel discussions addressed by experts from various academic fields and industries; the themes of focus were : - Tangible: Physical meets Cyber World Conservation Technologies, Traditional Engineering Systems, Physical vs Digital Restoration of Paintings and Murals, Re- construction and Re-creation of damaged sites and artefacts - Intangible: Performing Arts & New Media Preserving the Traditions of Dance, Music, Crafts, Theatre and Folk Traditions using Multimedia - Heritage and Artificial Intelligence (AI) Leveraging the power of AI in preservation and dissemination of cultural heritage The event also saw the inauguration of a month-long Exhibition at the National Museum, New Delhi between 15th January to 29th February, 2020. This exhibition showcased the translation of technologies developed under the Indian Digital Heritage initiative of DST. It had a major focus on interventions in the Heritage domain driven by latest technologies such as Artificial Intelligence (AI), Augmented Reality (AR), Virtual Reality (VR) and Internet of Things (IoT), and included the following: - 5-monument exhibits - 3D fabricated models of 5 Indian monuments (including Kashi Vishwanath, Taj Mahal, Sun Temple Konark) with interactive Virtual walk-throughs and Projection Mapping, - Mini Vittala- a

room-scale 3D model of a Hampi Temple, with AR, VR and Holographic interactions, - 3D Fabricated, Augmented and Conjecturally Reconstructed physical and virtual models of Hampi monuments like the Virupaksha Bazaar Street, Audience Hall and Mahanavami Dibba.

PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES

If YES, please provide up to 2 examples:

Working Group on 'Improving Heritage Management in India' A working group under the chairmanship of CEO National Institution for Transforming India (NITI Aayog) was constituted by the Prime Minister's Office in 2019 with the main objective of improving heritage management in India. The working group consists of members from NITI Aayog, Ministries of Culture and Tourism, nodal agencies like Archaeological Survey of India and CSOs like the Indian National Trust for Art and Cultural Heritage (INTACH) and Aga Khan Trust for Culture. The working group aims to understand the current challenges for heritage management in India and provide a future roadmap.

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

National Culture Fund

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Website of the policy/measure, if available:

<http://ncf.nic.in/about-us.html>

Describe the main features of the policy/measure:

The National Culture Fund (NCF) was established in 1996 as a funding mechanism distinct from the existing sources and patterns of funding for the arts and culture in India. It enables institutions and individuals to support arts and culture directly as partners with the government. Donations to the National Culture Fund are eligible for 100% tax benefit under Section 80G (ii) of the Income Tax Act, 1961.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Some of the key projects implemented through NCF in the last four years are: 1. Reviving Crafts Heritage and Providing Sustainable Livelihoods to the Artisans Partners: Rural Electrification Foundation, NCF, Sewa Foundation, Gujarat The project's aim was to train women artisans in traditional arts and crafts and provide sustainable livelihood, restore the crafts centre 'Design Sewa' which is a heritage building and promote greater awareness, acceptance and demand for local arts and crafts. 2. In 2016, NCF supported the conference titled 'Smart Cities, Art Cities', organized by Federation of Indian Chambers for Commerce and Industry to explore the role of arts and cultural industry in sustainable development. 3. In 2016-17, NCF supported restoration of monuments, development of tourist infrastructure and up-gradation of museum facilities at more than 25 historic sites across the country.

Scheme of Financial Assistance to Cultural Institutions

Name of agency responsible for the implementation of the policy/measure:

Sangeet Natak Akademi

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

The scheme is intended to enable the Sangeet Natak Akademi to offer grants-in-aid to select cultural institutions which are engaged in the promotion of the performing arts, namely, music, dance and drama. The grants-in-aid scheme is to serve primarily two objectives, namely, to provide financial support to institutions engaged in training in the fields of music, dance drama and to encourage production of new plays and ballets. Financial assistance is provided on an annual basis to meet the expenditure on (i) the salaries and stipends of teachers and students (ii) honorariums and fees to the artists, (iii) expenses on new productions which will include rental charges and expenses on publicity, (iv) maintaining shows on a regular basis and cost of establishment (including cost of administrative staff up to 15% of the total amount of the grant). The scheme also provides for support to the folk performing parties in various regions working in the fields of music, dance and drama so that they are able to sustain their activities in their respective regions. The scheme also encourages work in other specialized areas in the field of performing arts such as community singing and children's theatre. The scheme also provides for support to research and survey project in the field of performing arts. The scheme provides support to any specific project of a specialized nature considered useful in the larger interest, for organizing festivals/special events/exhibitions of rare/dying forms of music/dance/theatre to create awareness of such art forms and for advanced training refresher courses, workshop and lecture-demonstrations, etc., by eminent Gurus.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Publication Grant

Name of agency responsible for the implementation of the policy/measure:

Sangeet Natak Akademi

Cultural domains covered by the policy/measure:

Publishing

Describe the main features of the policy/measure:

The purpose of this Scheme, which has been implemented by Sangeet Natak Akademi since its inception, is to encourage the publication of books and periodicals on music, dance and drama in all the languages of India, besides English. Books and periodicals on these subjects are often not commercially viable, and by meeting the printing costs, this scheme makes it possible for authors and publishers to present their work to public. Financial assistance under the scheme is sanctioned after expert assessment of manuscripts, as far as books are concerned, and published issues in the case of periodicals. A large number of books and periodicals in various Indian languages have been published with financial assistance made available under this scheme over the past fifty years.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India

Name of agency responsible for the implementation of the policy/measure:

Sangeet Natak Akademi

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

The Scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India was formulated in 2013 with the objective of reinvigorating and revitalizing various institutions, groups, individuals, identified non-Ministry of Culture institutions, non-government organisations, researchers and scholars so that they may engage in activities/ projects for strengthening, protecting, preserving and promoting the diverse cultural traditions of India and its intangible cultural heritage (ICH). The Scheme covers all recognized domains of ICH such as oral traditions and expressions, including language as a vehicle of the intangible cultural heritage, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship. The objective of the Scheme is to support and strengthen the efforts of various stakeholders vis-à-vis wider recognition and acceptance, dissemination, preservation and promotion of the rich, diverse and vast traditions of India including recognition of the same by the UNESCO. The Scheme aims to support (i) Institutions/ Universities/ State Governments/ Union Territory Administrations/ Societies/ Non-government organisations, involved in the preservation and propagation of intangible cultural heritage, and cultural expressions (ii) Individuals, researchers, scholars, professionals who are involved in the research, training, preservation, perpetuation, dissemination, and propagation of intangible cultural heritage and cultural expressions. Assistance under the scheme is provided in the form of non-recurring grants, honoraria, etc. with a view to address areas critical for the survival and propagation of all forms of ICH by strengthening organisations/ individuals involved in keeping these cultural traditions/ expressions alive. It also aims to preserve, disseminate and propagate the diverse cultural expressions of India by giving training support to students, artists, performers, to practitioners for workshops, performers documentation, database creation, and integration of education & culture. Assistance is also provided for short research and referencing work of relevance to ICH, its presentation, promotion as well as for projects in the field of heritage education, heritage popularization and publication work focusing on diverse cultural expressions and ICH.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The scheme has been valuable in formulating the National Inventory of ICH for India. The completed files of the grantees are uploaded on the ICH website (<http://indiaich-sna.org/>). It has also been useful for formulating the National List of ICH of India uploaded on the Ministry of Culture website (<http://www.indiaculture.nic.in/national-list-intangible-cultural-heritage-ich>). So far, a total of 324 research grants have been sanctioned under this scheme.

Scheme of Financial Assistance for Promotion of Art and Culture

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Describe the main features of the policy/measure:

The Ministry of Culture administers a Scheme called 'Scheme of Financial Assistance for Promotion of Art and Culture' under which financial assistance is given to civil society organizations working in the field of culture for propagation and dissemination of Arts and Culture. The Scheme has five components namely: (i) Repertory Grant: Under this grant financial assistance is provided to dramatic groups, theatre groups, music ensembles, children theatre and for all genres of performing arts activities. (ii) Financial Assistance to Cultural organizations with National Presence: The objective of this grant is to provide financial assistance to cultural organizations with national presence to meet the expenditure to be incurred on conducting cultural programmes/festivals in a given financial year. The financial assistance is restricted to 67% of the total project cost. (iii) Cultural Function and Production Grant: The Scheme covers all 'not-for-profit' organizations, NGOs, Societies, Trusts and Universities for supporting the Seminars, Conference, Research, Workshops, Festivals, Exhibitions, Symposia, Production of Dance, Drama-Theatre, Music etc. and small research projects on different aspects of Indian Culture. The scheme is, however, not applicable to such organizations or institutions which are functioning as religious institutions, or as schools/colleges. (iv) Financial Assistance for Preservation and Development of Cultural Heritage of Himalayas: The objective of this grant is to provide financial assistance to organizations working towards promoting, protecting and preserving the cultural heritage of the Himalayan region spreading in Jammu & Kashmir, Himachal Pradesh, Uttarakhand, Sikkim and Arunachal Pradesh through research, documentation, dissemination, etc. (v) Financial Assistance for the Development of Buddhist/Tibetan Arts and Culture: The objective of this grant is to give financial assistance to the voluntary Buddhist/Tibetan organizations including Monasteries engaged in the propagation and scientific development of Buddhist/Tibetan culture, tradition and research in related fields.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Scheme of Financial Assistance for Creation of Cultural Infrastructure

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Describe the main features of the policy/measure:

Under this scheme, financial assistance is provided to reputed not-for-profit cultural organizations, State Governments/Union Territories, Central/State Govt. agencies/bodies, Universities and Municipal Corporations for creation of appropriately equipped training, rehearsal & performance spaces, various cultural spaces, studio theatres etc. The scheme targets all kinds of cultural spaces for performing arts and specifically includes studio theatre as an innovative, cost-effective modal of rehearsal-cum-performance spaces. Thus, the scheme has two components. While one covers conventional performance spaces like concert halls, auditoria etc., the other covers non-conventional experimental performance spaces such as studio theatres. In honour of eminent Indian artist and poet, Gurudev Rabindra Nath Tagore, financial assistance is also provided under the same scheme for renovation, upgradation and expansion of Tagore Cultural Centres which exist across the country and have been serving the cultural community for over three decades. Known as the 'Tagore Cultural Complexes Scheme' (TCC), the grant provided under this concerns a vast tapestry of spaces for practically all purposes to promote arts in general. It aims to create new cultural complexes and upgrade the existing spaces. These cultural complexes work as centers of excellence in all forms of art and culture, with facilities and infrastructure for stage performances, exhibitions, seminars, literary activities, film shows etc.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

Academic and Intellectual Exchange Programmes of ICCR

Name of agency responsible for the implementation of the policy/measure:

Indian Council for Cultural Relations

Describe the main features of the policy/measure:

The academic and intellectual exchange programmes of ICCR primarily include programmes targeted towards building long-term relations between India and people from around the world and institutionalizing them for long-term impact. ICCR executes these programmes in coordination with the education and culture wings of the Indian Missions or its own Cultural Centres. Major programmes under this category are: 1. Scholarship schemes and welfare of international students 2. Fellowship programme 3. Chairs of Indian studies in foreign Universities 4. Conferences and Seminars 5. Visitors' Programmes (Distinguishes,

Academic and other Visitors' Programmes) 6. ICCR Awards Programme (Alumni, Indology and Sanskrit) 7. Promotion of Hindi and Sanskrit including publication of Gagnanchal 8. International Day of Yoga celebrations and promotion of Yoga overseas 9. Teaching of languages, dance, music, yoga at Indian Cultural Centres overseas 10. ICCR's Annual Lectures 11. Maintenance of manuscripts of Maulana Abdul Kalam Azad

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Some of the key results of this measure are as follows: 1. Scholarship Programs So far, ICCR handles a total of 24 scholarship programs for foreign students, out of which 15 are administered by Ministry of External Affairs and 03 for Ministry of AYUSH (Ayurveda, Yoga & Naturopathy, Unani, Siddha and Homoeopathy). Scholarships are offered for various courses (except medical courses) at Under Graduate, Post Graduate, M.Phil and Ph.D levels in the State and Central universities and colleges affiliated to them. In addition to mainstream courses, ICCR also offers scholarships for studying Performing Arts under the traditional Guru-Shishya parampara (mentor-disciple tradition). In a step forward towards "Digital India" ICCR developed "Admissions to Alumni (A2A Portal)" in 2018 to streamline and make the scholarship work transparent. With the introduction of the portal from the academic year 2018-19 onwards, ICCR scholarship programmes are not only digitized for aspiring foreign students but also have become effortless and transparent offering wide choices to the students as such. The portal contains all relevant information regarding ICCR sponsored scholarship schemes and other information like name of the Indian universities, courses offered by them and guideline of scholarship schemes etc. In the academic year 2018-19 approximately 2150 new foreign students have been confirmed for admission in various universities of India. 2. Fellowship Program ICCR also offers Junior and Senior research fellowships for international scholars specializing in different streams of Indian studies. 3. Chairs of Indian Studies Abroad ICCR, in consultation with Indian Missions abroad, has established Chairs of Indian Studies in different foreign universities across the globe. The purpose of these Chairs, apart from familiarizing international students about Indian history and culture, is to serve as a nucleus for Indian studies and Indian language to develop as academic institutions abroad. This is one of the most important academically influential programmes which is based on concluding MoUs with foreign universities to facilitate teaching about Indian studies, Hindi, Sanskrit and other Indian languages to faculties/students of those universities, creating thereby an exponential impact regarding awareness about India and its heritage. So far, 69 countries across the globe host Chairs of Indian studies at their prestigious universities. 4. ICCR Awards ICCR has instituted several awards, which are conferred upon the foreign nationals for their contributions in different fields, under its mandate of promoting India's cultural relations with other countries through various instrumentalities involving people-to-people contact. Such awards include – a) DISTINGUISHED INDOLOGIST AWARD The annual "ICCR Distinguished Indologist Award" was instituted in 2015 during the First World Indology Conference hosted by the then President of India bringing prominent Indologists from world over to a single platform with Indian scholars to deliberate upon the scope of promoting Indian Studies abroad. Award is conferred upon a foreign scholar for his/her outstanding contribution in study, teaching and research in any of the fields of Indian Studies. So far, 3 scholars have received this award from Germany, China and Japan. b) WORLD SANSKRIT AWARD The institution of annual "World Sanskrit Award" was announced by External Affairs Minister, Late Smt. Sushma Swaraj during her Inaugural Address at the 16th World Sanskrit Conference held in Bangkok in June 2015, recognizing the contribution of foreign scholars in promoting Sanskrit studies. Award is conferred upon a foreign scholar for his/her contribution in study, teaching and research in Sanskrit language and literature. Total of three scholars have received this award during the years 2015, 2016 and 2018, from Thailand, USA and Canada respectively. c) DISTINGUISHED ALUMNI AWARD Recognizing the achievements of foreign students who studied in India, "ICCR Distinguished Alumni Award" was instituted in 2015. This award is conferred upon

foreign nationals who studied in India, for their contribution to the promotion of understanding, goodwill and friendship between India and people of their respective countries. Till 2019, 22 international students have received this award. The objective of instituting these awards was not only to acknowledge the contribution of foreign scholars in promoting Indian cultural heritage among their respective countries but also to make the young academicians aware of India's excellence in the academic fields. These awards have facilitated immense goodwill about India in foreign countries and renewed the interest of young scholars in India. d) Gisela Bonn Award - Plaque Annual Gisela Bonn Award was instituted by ICCR in 1996 in the name of famous German journalist, writer, environmental activist and Indologist, Giesela Bonn, to honour her services to bolster Indo-German relations. Award is conferred upon a German national annually for his contribution towards the promotion of Indo-German Friendship. 5. Visitors' Programme Under the Visitors Programme, the ICCR administers three programmes under which it hosts Visitors from abroad in India for a period of 10 days (excluding travel time) under its mandate of promoting India's cultural relations with other countries through the various instrument that involves people to people contact. Such programmes include: a) Distinguished Visitors Programme Under this programme, the Council facilitates visits by Nobel Laureates, Members of Parliament, former Prime Ministers, bureaucrats, think-tanks, well-known personalities in the field of politics, art & culture to India to experience Indian culture and interact with institutions and audiences in India. Leading representatives of think tanks and cultural institutions are also invited to share their insight and experiences and to meet Indian leaders in their area of expertise, as well as obtain a first-hand view of developments in India. The programme of the visitors typically includes a variety of sessions such as lectures, round table discussions, call on meetings with Ministers, senior government officials, NGO's and intellectuals. b) Academic Visitors Programme Under this programme the Council facilitates visits by eminent academicians to India to experience Indian culture and interact with institutions and audiences in India. Leading representatives of think-tanks and cultural institutions are also invited to share their insight and experiences. The programme of the visitors typically includes a variety of sessions such as lectures, meeting with Vice Chancellors of Indian Universities, call on meetings with Senior bureaucrats, NGO's and intellectuals. c) Orientation Programme for Students of Hindi, Abroad Under this programme, the Council facilitates visits by Hindi speaking students abroad to visit India and experience Indian Culture and interact with institutions and audiences in India. The programme of the visitors typically includes a variety of sessions such as Hindi workshop, meeting with Indian universities & institutions. Under this programme, ICCR hosted a group of 25 Hindi Students from China in October 2018.

Partner(s) engaged in the implementation of the measure:

Ministry of External Affairs, Government of India

Type of entity:

Public Sector

Ministry of Culture, Government of India

Type of entity:

Public Sector

Visual and Performing Arts Promotion/Exchange Programmes of ICCR

Name of agency responsible for the implementation of the policy/measure:

Indian Council for Cultural Relations

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

These are short-term project based exchanges coinciding with a historical event, festival, celebration in a particular country and targeted towards showcasing the wealth of composite Indian culture overseas. These programmes are organized both as stand-alone ICCR events and in collaboration with the Ministries and Departments involved in promotion of similar activities such as the Ministry of Culture, Ministry of Tourism, Ministry of Information & Broadcasting, Development Commissioner of Handicrafts etc. Major programmes under this category are: 1. Outgoing Cultural Delegations (from India) 2. Incoming Cultural Delegations (from foreign countries to India) 3. Festivals of India abroad 4. International Cultural Festivals in India 5. Exhibitions - outgoing 6. Exhibitions - incoming 7. Installation of busts/statues 8. Presentations

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Some of the key results of this measure are as under: 1. Outgoing Cultural Delegations The primary mandate of the Council is to create international understanding through culture. To meet this objective, the Council showcases quality performing artistes/groups in countries across the world so that the people get to see and understand the diversity and the vibrancy of India's performing art forms like classical, folk, theater, modern dance and music etc. These groups are sent within the ambit of India's Cultural Exchange Programme with different countries as well as outside it. Artists have traveled abroad from every corner of India during the past six decades. The ICCR has sent thousands of cultural troupes across the globe, apart from organizing Cultural Weeks and Festivals dedicated to a specific country or region. More than 160 groups have traveled abroad in the last few years. The Council prides in having sent great masters, living legends as well as young and promising artists. This is a great way to showcase India's enduring and vibrant culture and its incredible diversity. 2. Incoming Cultural Delegations Since the inception of ICCR, the Incoming Cultural Delegations work has been its integral part and pertains to the promotion of foreign cultural presentations in the country -- both within the ambit of India's Cultural Exchange Programmes (CEPs) with different countries and outside it. The visiting cultural groups that are hosted by the Council are, for the most part, covered under the respective CEP and is on the basis of reciprocity. In order to meet its primary mandate to create international understanding through culture, the Council showcases performances by foreign cultural troupes so that the people of India get to see and appreciate cultures from across the globe. In addition, major Festivals are also organized where several events are held simultaneously at various venues in the country. In the past few years, the Council has organized Year of Russia in India, the Arab League Cultural Festival, the South Asia Fusion Band Festival, Bonjour India, Festival of France in India, Festival of China in India, Africa Festival and the International Dance Festival, among others. On an average, the Council organizes 10 international cultural festivals every year where artists from other countries are invited to showcase their talent in India.

Festivals and Exchange Programmes of National School of Drama

Name of agency responsible for the implementation of the policy/measure:

National School of Drama

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Performing Arts

Website of the policy/measure, if available:

<https://nsd.gov.in/delhi/>

Describe the main features of the policy/measure:

The National School of Drama (NSD) is one of the foremost theatre training institutions in the world and the only one of its kind in India. It was set up by the Sangeet Natak Akademi as one of its constituent units in 1959. In 1975, it became an independent entity and was registered as an autonomous organization under the Societies Registration Act XXI of 1860, fully financed by the Ministry of Culture, Government of India. Training in the School is highly intensive and is based on a thorough, comprehensive, carefully planned syllabus which covers every aspect of theatre and in which theory is related to practice. As a part of their training, students are required to produce plays which are then performed before the public. The syllabus takes into account the methods of great theatre personalities who have shaped contemporary theatre in all its variety. The systematic study and practical performing experience of Sanskrit drama, modern Indian drama, traditional Indian theatre forms, Asian drama and western dramatic protocols give the students a solid grounding and a wide perspective in the art of theatre. One of the main annual festivals organized by NSD is the Bharat Rang Mahotsav (BRM) which was started with the aim of contributing to the growth and development of theatre across the country. From being a national festival that presented the work of some of the most creative theatre artists in India, it has grown into an international event, hosting theatre companies from around the world. The Bharat Rang Mahotsav is today acknowledged as one of the largest theatre festivals of Asia dedicated solely to theatre. In addition to the national and international productions/ performances that are staged during the Festival, the fare also includes exhibitions, conferring of awards/tributes, interactive sessions with directors and performers for the general public and professionals, photographic exhibitions featuring landmark productions, open forums and meetings and a shorter festival in another city to which some of the productions travel. Additionally, NSD also organizes 'Allied Events Activities' such as World Theatre Forum, National Seminars, Masterclasses etc. in which artists, theoreticians and experts from the field of theatre and its allied arts are invited to participate. In the last four years, NSD has also hosted the 9th Asia Pacific Bond Theatre Schools Festival and Directors' Meet, 2016, and 8th Theatre Olympics in 2018. As part of its mandate to strengthen education and training in theatre NSD regularly organizes and takes part in exchange programs for its students and faculty, both nationally and internationally.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

From 2016 to 2017 and 2019 to 2020 theatre groups and artists from countries like China, USA, Sri Lanka, Bangladesh, Australia, Italy, England, Russia, Israel, Turkey, Afghanistan, Tajikistan, Malaysia, Romania, Singapore. Poland, Nepal, USA, Czech Republic have showcased their performance in the Bharat Rang Mahotsav. From 2016 to 2020, theatre practitioners and experts from countries like Switzerland, Thailand, New York, Armenia, Brazil, Afghanistan, Italy, Sri Lanka, Norway, Singapore, Iceland, Austria, Nepal, London, Russia, Germany, Brazil, Netherlands, Uruguay and Canada have participated in the World Theatre Forum

organized by NSD. During the 9th Asia Pacific Bond Theatre Schools Festival and Directors' Meet organized in 2016, theatre experts from countries like Bangladesh, China, Indonesia, Korea, Thailand and Vietnam have conducted workshops and showcased their productions. In the 8th Theatre Olympics organized by NSD in 2018 theatre groups/artists/performers from various countries like USA, UK, France, Denmark, Japan, Poland, Italy, Australia, Germany, Spain, Greece, Belgium, Czech Republic, Mauritius, China, Nepal, Sri Lanka, Bangladesh, Israel, Lithuania and Azerbaijan have participated. In 2016, a faculty member of NSD participated in a cultural exchange programme between NSD and Iceland Academy of Arts to conduct a workshop titled 'Modern Indian theatre: Locating hybridity in Iceland'. During the same year, a team of faculty and students of NSD participated in the 3rd Asian Traditional Theatre Workshop organized on behalf of the UNESCO Chair on Theatre Education and Central Academy of Drama, Beijing, China. Their performance on Indian Sanskrit Drama was showcased during the festival and the team also conducted workshops for students from China, Japan and Korea. NSD is also a member of Asia Theatre Education Centre (ATEC) with its Director being one of the Executive Directors of ATEC. In 2016, faculty staff of NSD participated in ATEC's 2nd World Theatre Convention and 4th Asian Theatre Schools Festival organized by Mongolian State University of Arts and Culture (MSUAC). A student exchange program was signed between National School of Drama and Royal Academy of Dramatic Arts (RADA), London in 2011 to provide exposure to senior artists as well as technical and design students through the richness and expertise of two world renowned theatre schools. It also enables them to explore variation in the art form as practiced in two highly individual cultures. During 2016 to 2019 many students and faculty members of NSD and RADA have visited respective countries to study the art of lightning, design, stage management and other technical aspects of theatre. Apart from these achievements, during 2016 -2020, artists of NSD have regularly participated in various other international festivals and workshops such as Sam Wanamaker Students Drama Festival, organized by the Globe Theatre, London, 2017; 10th and 12th Asia Pacific Bond Theatre Schools Festival and Directors' Meet (2017 and 2019); and BRICS Countries Drama School Festival, Russia, 2018; among other events.

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Cultural management

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

-

If YES, please provide up to 2 examples:

-

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

-

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES

Relevant Policies and Measures:

Cultural Agreements through International Cultural Relations Division

Name of agency responsible for the implementation of the policy/measure:

International Cultural Relations Division, Ministry of Culture

Describe the main features of the policy/measure:

International Cultural Relations (ICR) Division of the Ministry of Culture aims at disseminating Indian culture in new territories and develop the cultural relations between India and other countries of the world. One of the main mandates of ICR is to enter into bilateral cultural agreements which contribute to strengthening cultural links and deepening friendship between India and other countries. The agreements take into consideration the following cultural domains through which cultural exchange programs are encouraged between the two countries (referred to as Parties):

1. Music and Dance The Parties exchange music and dance ensembles and/or individual performing artists including classical and folk troupes for a stipulated period. Details of such exchange are mutually agreed upon by the Parties through diplomatic channels.
2. Theatre Both Parties encourage and facilitate exchange of theatre performances in both countries and participation in local and International theatre festivals on mutually agreed terms. Knowledge exchange is further encouraged through dissemination of educational material such as publications and journals on theatre.
3. Exhibitions, Seminars and Conferences The Parties exchange contemporary and modern art exhibitions between the two countries on reciprocal basis on mutually agreed terms. Both Parties also invite experts from the other side to participate in International seminars, symposiums, conferences, camps, residencies etc. on culture and arts.
4. Archaeology Both Parties support cooperation in the field of protection, conservation and promotion of the cultural heritage of both countries through training programs and workshops where exchange of experts from the relevant fields is also encouraged.
5. Archives The Parties promote exchange of information and documentation through archives as well as digital preservation. Professional training courses are extended by National Archives of India and its likely counterpart in the concerned country.
6. Library Both Parties exchange publications and encourage exchange of visits of library experts reciprocally with a view to promote library sciences between both the countries.
7. Museums The National Museums of both countries exchange exhibitions, museum exhibits and museum personnel. Exhibitions are also organized jointly by the respective museums. Exchange of museum professionals/experts including curators, deputy curators, research officers, assistant curators, conservators etc. is also facilitated to share knowledge and expertise in respective fields.
8. Literature Both parties exchange a writer's delegation on reciprocal basis and promote translation of literary works of famous writers and poets in both countries.
9. Research and Documentation Both Parties facilitate:
 - Study of the cultural heritage, folklore/folk traditions and narrative forms.
 - Devising creative activities for cognitive and skill development of students.
 - Exploring possibilities of developing educational activities at art academies, museums, cultural centres and educational institutions for children.
 - Development of audio-visual and printed educational materials for students and teachers to have better understanding of tangible and intangible art forms of both the countries.
 - Documentation of the arts, museum objects and production of cultural resources of both the countries
10. Science Museums/Centres Both Parties exchange one senior level Science Communication professional to study science centres / museums & non-formal science education programmes in respective countries. The aim is to identify and strengthen collaborative avenues for development of interactive science centres and non-formal science learning centres.
11. Anthropology Both Parties exchange visits of experts in anthropology of different institutes of both countries.
12. Festivals The Parties conduct festivals in respective countries which include the exchange of tours of performing arts groups from each side. The details of these tours and other activities included are developed on the basis of reciprocity.
13. Mass Media Both Parties exchange programs depicting various facets of life and culture in the two countries through their respective radio and TV organizations. They also endeavour to strengthen relations between their national broadcasting organizations by exchange of programs, professionals and by utilizing training expertise and facilities available in respective country. The Parties also invite each other to their International Film Festivals.
14. Youth Programs The Parties encourage youth exchange programs, participation in youth festivals in either or counties, visits of officials in

charge of Youth Affairs, sharing of experiences, skills, techniques, information and knowledge in the areas of cooperation in youth affairs and participation of youth in seminars and conferences organized in both the countries on youth related issues.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During 2016-2017, India signed bilateral Cultural Agreements for collaboration in cultural exchanges with 6 countries namely Iran, Morocco, Thailand, South Africa, Mali and Japan. The 22nd Meeting of the India-Russia Joint Working Group on Tourism and Culture of the Inter-Governmental Commission on Trade, Economic, Scientific, Technological and Cultural Cooperation (IRIGTEC) was also hosted by the Ministry of Culture, Government of India in September, 2016. During 2017-2018, same bilateral Cultural Agreements were signed between India and 11 other countries namely Armenia, Cyprus, Turkey, Russia, Portugal, Netherland, Myanmar, Belarus, Italy, Cambodia and Guyana. During 2018-2019, India signed Cultural Agreements with 14 more countries: Serbia, Seychelles, Greece, Korea, Ghana, Rwanda, Uganda, Azerbaijan, Croatia, Tajikistan, Zimbabwe, Maldives, Algeria and Bolivia. During 2019-2020, 15 more bilateral Cultural Agreements were signed between India and the following countries: Chile, Bahrain, China, Benin, Zambia, Latvia, Lithuania, Hungary, Iceland, Slovenia, Bangladesh, Comoros, Sierra, Philippines and Brazil.

Partner(s) engaged in the implementation of the measure:

Ministry of External Affairs, Government of India

Type of entity:

Public Sector

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Culture (in general)
Creativity and innovation
Cultural and creative industries

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 3

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 2

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Relevant Policies and Measures:

Working Group on Improving Heritage Management in India

Name of agency responsible for the implementation of the policy/measure:

National Institution for Transforming India (NITI Aayog)

Describe the main features of the policy/measure:

In 2019, a working group has been created by the Prime Minister's Office to "improve heritage management in India" with the objective to examine the management of heritage structures and sites in the country and provide a future roadmap for institutional changes to improve its management, ways and means to involve the private sector and local communities in the process; and possibilities of enhancing tourism and

employment through heritage management. The working group comprised of CEO, Niti Aayog as Chairman; Secretary, Ministry of Culture and Secretary, Ministry of Tourism as Members; Director-General, Archaeological Survey of India as Member Convenor and Member Secretary, INTACH; CEO Aga Khan Trust for Culture as special invitees.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

So far the working group has had several rounds of meetings and organized a national workshop on Archaeology and Conservation in India. The national workshop consisted of detailed discussions between Government bodies, civil society organizations, heritage professionals and distinguished faculty from the academia, development and research organizations. Based on the deliberations and discussions, the working group has prepared a detailed report on improving heritage management in India which identifies the following key action points: 1. Creating national archaeological database and improving documentation of built heritage 2. Use of advanced technologies for national heritage 3. Conservation of national heritage 4. Excavation and exploration of archaeological sites 5. Developing site museums 6. Heritage tourism, revenue generation and marketing 7. Upgradation of the Archaeological Survey of India 8. Urban heritage 9. World Heritage 10. International collaborations for India's heritage 11. Institutional collaborations and skill development 12. Branding of India's heritage

Partner(s) engaged in the implementation of the measure:

National Institution for Transforming India (NITI Aayog)

Type of entity:

Public Sector

Ministry of Culture, Government of India

Type of entity:

Public Sector

Ministry of Tourism, Government of India

Type of entity:

Public Sector

Archaeological Survey of India

Type of entity:

Public Sector

Indian National Trust for Art and Cultural Heritage

Type of entity:

Civil Society Organization (CSO)

Aga Khan Trust for Culture

Type of entity:

Civil Society Organization (CSO)

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES

If YES, please provide the name(s) of the strategy and year(s) of adoption:

-

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

Cultural policy development and implementation in developing countries

Medium, small or micro-enterprise development of creative industries and markets in developing countries

Artists and cultural professionals in developing countries

Relevant Policies and Measures:

Indian Cultural Centres Abroad (ICCs)

Name of agency responsible for the implementation of the policy/measure:

Indian Council for Cultural Relations and Ministry of External Affairs

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

Indian Council for Cultural Relations (ICCR) has established Indian Cultural Centres (ICCs) overseas as principal instruments for ensuring cultural outreach abroad and showcasing India's soft power through cultural, academic and intellectual activities, promoting, inter alia, knowledge, information and understanding of various aspects of Indian culture including Indian dance, music, yoga, languages, food, festivals, ethos and traditions and contemporary issues. In addition to carrying out various cultural activities, one of the significant activities undertaken by ICCs is imparting lessons in Indian classical dances, music, Indian languages and yoga. ICCR posts India-based teachers from its panel of teachers in these disciplines. Since the establishment of the first Cultural Centre overseas in 1972, ICCR has been deputing batches of three to four teachers of these Centres, typically including: 1. A classical dance/music/instrumental teacher 2. A Hindi teacher 3. A Yoga teacher

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

At present, ICCR is operating 39 ICCs across the globe, 2 of which are run in Public Private Partnership model. Three new Centres in Paris (France), Tel Aviv (Israel), and Washington DC (USA) are proposed.

Scheme for Promoting International Cultural Relations

Name of agency responsible for the implementation of the policy/measure:

International Cultural Relations Division, Ministry of Culture

Describe the main features of the policy/measure:

International Cultural Relations (ICR) Division of the Ministry of Culture aims at disseminating Indian culture in new territories and develop the cultural relations between India and other countries of the world. One of the flagship programs of the ICR Division is 'Scheme for Promotion of International Cultural Relations' which has two components viz. Festivals of India and Grant-in-aid to Indo- Foreign Friendship Cultural Societies. The Festivals of India abroad (Fol) are held for spreading Indian culture abroad and enhancing dialogue between national and international community through traditional dance and music performances, theatre, culinary festivals, exhibitions, literary festivals, film festivals, Yoga, folk art, puppetry, mehendi art, fashion shows and textile exhibitions. The main objective is to showcase India's rich cultural heritage at an international scale, provide cultural exchange opportunities to Indian artists, and promote inbound tourism. The Scheme also helps to integrate India's soft power into its external relations particularly harnessing and focusing on its spiritual, cultural and philosophical dimensions. The 'Grant-in-aid to Indo- Foreign Friendship Cultural Societies' is sanctioned for Indo-Foreign Friendship/Cultural Societies actively functioning in foreign countries with the objective of fostering closer friendship and cultural contacts between India and the concerned foreign country. The main objectives of the grant are: (i) generate greater understanding of India's culture internationally, (ii) foster closer friendship with people of other countries, (iii) promote interaction between eminent Indian scholars with their foreign counterparts through holding of seminars and other related events.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During 2016-2017, Festivals of India were successfully conducted in Mauritius (Phase II), Myanmar, Hungary, Spain, Italy, Morocco, Australia, Egypt, Kazakhstan, Kyrgyzstan, Kenya, Tanzania, Oman, Senegal, Ghana, Cambodia, Neatherlands and Ukraine. During 2017-2018, the same were conducted in 14 countries viz. United Kingdom, Brazil, Thailand, Uzbekistan, Ivory Coast, Liberia, Guinea, Fiji, Kiribati, Tonga, Vanuatu, Nauru, Tuvalu and Cook Island. 21 troupes of artists were also sponsored by M/o Culture for this year. During 2018-2019 the Festivals were conducted in 9 countries viz. Tunisia, Switzerland, Liechtenstein, Russia, Qatar, Croatia, Nepal, Colombia and Ecuador. In 2019-2020, the Festivals were held in 3 countries namely South Africa, Mexico and Croatia.

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist and are relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES

Data is regularly collected and disseminated to monitor:

Gender equality in the culture and media sectors

Participation of women in cultural life

Relevant Policies and Measures:

Stree Drishti: Women Engravers from India

Name of agency responsible for the implementation of the policy/measure:

Lalit Kala Akademi

Cultural domains covered by the policy/measure:

Design

Visual Arts

Describe the main features of the policy/measure:

In an effort towards highlighting the contribution of women in Indian art, Lalit Kala Akademi organized an exhibition titled 'Stree Drishti: Women Engravers from India' at the Museum of Arts, University of Guadalajara, Mexico from 29th November 2019 to 9th February 2020. It was held in collaboration with the National Book Trust, Delhi. 51 Contemporary Female Printmakers of India had been chosen by the Lalit Kala Akademi to represent the diversity of Indian art in this show. The term "Stree Drishti" translates to 'vision of women' in Hindi and other Indian languages. The exhibition comprised of 51 medium-size prints, which encompassed virtually all the contemporary printmaking techniques. Most of the works exhibited in Stree Drishti were done by etching (in addition to silkscreen, wood and linoleum prints, dry point, embossing aquatint and others). The exhibition boosted the soft power of India on a global platform and brought the skills of women artists of India to limelight.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

National Book Trust, Delhi

Type of entity:

Public Sector

University of Guadalajara, Mexico

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: YES

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): YES

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): YES

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): YES

Relevant Policies and Measures:

Artist Aid Fund

Name of agency responsible for the implementation of the policy/measure:

Sangeet Natak Akademi

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

Artists aid fund created by Sangeet Natak Akademi is meant to provide urgent help to artists in indignant circumstances and those requiring medical treatment. This scheme is operated directly from the Akademi. The aid fund is meant for welfare of Sangeet Natak Akademi Fellows and Awardees. The medical reimbursement limit to all artists is upto Rs. 1.50 lakh (approx. 2000 USD) per year. It is also given to non-Awardees, at the discretion of the Chairman.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Scheme for Pension and Medical Aid to Artistes

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Describe the main features of the policy/measure:

The 'Scheme for Pension and Medical Aid to Artistes' implemented by the Ministry of Culture is meant for improving the financial and socio-economic status of the old artistes and scholars who have contributed significantly in their specialized fields of arts and literature in their active age. The Scheme also aims to provide medical aid facility to these Artistes and their spouse by providing a health insurance for treatment of diseases involving hospitalization through an identified network of health care providers. This Scheme has the following two provisions/components: (a) National Artistes Pension Fund This provides a grant/monthly financial assistance to retired artistes who are above 60 years of age. The grant is renewed every year subject to provision of necessary documents by the beneficiary. In case of death of a beneficiary, the financial assistance may be transferred, at the discretion of the Central Government, in the name of the spouse of the beneficiary till life if such request application is received in the Ministry of Culture from the spouse along with necessary documents within the period of six months from the date of death of the beneficiary. (b) National Artistes Medical Aid Fund The objective of this fund is to provide health insurance coverage of the Government for existing beneficiary artistes and their spouse to ensure quality medical care for treatment of diseases involving hospitalization through an identified network of health care providers. Artistes who may be receiving financial assistance under 'National Artistes Pension Fund' may be eligible to benefit from this facility.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

State Governments

Type of entity:

Public Sector

Zonal Cultural Centres of Ministry of Culture

Type of entity:

Public Sector

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

The CSO form was distributed to relevant CSOs working towards the goals of the Convention. A list of CSOs was identified through a consultation process between members of the Advisory Body on Intangible Cultural Heritage and Diverse Cultural Traditions of India relating to UNESCO (ABICHU), Sangeet Natak Akademi and Ministry of Culture. The CSO form was sent to each organization through email detailing the objectives and scope of the exercise. A telephonic conversation also followed in a number of cases. The data was analyzed by the Ministry of Culture in terms of relevance and was accordingly incorporated in the report. It was observed that similar concerns were raised by several CSOs in the section on 'main priorities for future implementation of the Convention'. All overlapping information was filtered and a set of 7 main priorities have been identified from the suggestions received.

GOAL 1 - Support sustainable systems of governance for culture:

Building Sustainable Systems for Cultural Heritage and Creative Industries

Name of CSO(s) responsible for the implementation of the measure/initiative:

Craft Revival Trust (CRT)

Cultural domains covered by the measure/initiative:

Design

Media Arts

Publishing

Visual Arts

Website of the measure/initiative, if available:

<http://www.globalinch.org>

Describe the main features of the measure/initiative:

CRT (Craft Revival Trust) set up in 1999 as a registered non-profit is mandated on the principal that access to knowledge and its dissemination form the vital core of sustaining, promoting and safeguarding cultural diversity and heritage. CRT believes that this investment empowers and strengthens the cultural diversity of individuals, communities and societies. CRT geographic mandate extends across the South Asia region and includes India and 7 other countries. CRT's mandate of safeguarding cultural diversity and heritage is manifest through 7 main routes – Online quarterly international journal: Global InCH Journal a platform for global connects and knowledge exchange on culture, heritage, diversity, sustainability and other aspects that impact the cultural and creative industries. A leading repository of opinion, information and discussion: www.globalinch.org Knowledge Generation and Diffusion - Developed with support from UNESCO the Asia InCH Encyclopaedia and Archive was set up 2 decades. It is today the widest and most in-depth encyclopaedia on the cultural diversity and heritage of the practitioners and transmitters of traditional arts and crafts across the South-Asian region giving recognition to these cultural activities as holders of identity, values and meaning. It continues to be a work-in-progress being updated on a weekly basis:

www.asiainch.org India InCH Listing of Traditional Practitioners - A comprehensive database of over 70,000 traditional, artists and artisans working in more than 2500 crafts are listed on India InCH. This listing was built to give direct access to artists and makers without any intermediaries. It continues to be a work-in-progress with new contacts added weekly. A special search facility to access women practitioners and transmitters is available. www.indiainch.org Advocacy and Policy - CRT has brought greater attention to bear on issues of cultural diversity, the importance of the link between culture and development and value of this link by providing exploratory and supportive policy engagement at all levels. CRT is represented on policy-making bodies in India and overseas for strategic development. These include the government of India's policy body. CRT is also represented in Japan, China and Sri Lanka on policy. It has a wide body of well-regarded recommendations that have served as the bases of policy formulation and as actionable research. Research and Publications - CRT has generated knowledge and research on cultural diversity since its inception. Some of its publications include 'Designers Meet Artisans' published by UNESCO in English, French and Spanish; 'Embroidering Futures: Repurposing the Kantha'; 'Painters, Poets, Performers: The Patuas of Bengal' in collaboration with India Foundation for the Arts (IFA) CRT's latest research project with UNESCO was on Post Disaster Need Assessment in the flood hit state of Kerala in September 2018 and Sri Lanka in Feb-March 2020. Platform of Dialogue and Discussion - CRT's has conducted seminars, public lectures and exhibitions include a continuing series of dialogues, discussions, roundtables on cultures, heritage, development, policy to empowerment and sustainability. Over 140 public engagements have been held since 2006. This effort has built an environment that has encouraged dialogue and ensured wider and balanced cultural exchanges, intercultural respect and fostered interculturality to build connects. CRT is regularly invited to speak at national and international forums. Hands On : Since 1999 a program to educate young people with cultural practices and inculcate respect for practitioners and transmitters called Hands-On has been in practice. The teachings have included lessons on natural dyeing, making paper by hand, spinning yarn etc.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Asia InCH Encyclopaedia and Archive: This online Encyclopaedia and Archive is recognised as being the widest and most in-depth source of information and knowledge on the cultural heritage and diversity of making that acknowledges and accords recognition to the values of making and promotes the diversity of cultural expressions. www.asiainch.org India InCH online listing of practitioners and transmitters gives identity to the makers and is the only listing of its kind available thus supporting medium, small or micro-enterprise creative industries. www.indiainch.org Global InCH International Journal has built cultural content in the digital environment and created an online creative space for discussion, debate and exchange of knowledge on cultural and creative industry. www.globalinch.org Through its programs and missions CRT has promoted respect for the diversity of cultural expressions and raised awareness of its value at the local, national and international level and worked towards affirming the link between culture and development. Its representation has been across the region – Sri Lanka, Nepal, Thailand, Japan, Indonesia and other parts of the world. CRT has contributed to cultural policy design and advocacy through participation in dialogue with government authorities as a represented on government Advisory Boards including the National Crafts Museum of India.

Smart Cities, Art Cities and Reports on Creative Industries in India

Name of CSO(s) responsible for the implementation of the measure/initiative:

The Federation of Indian Chambers of Commerce and Industry (FICCI)

Cultural domains covered by the measure/initiative:

Design

Performing Arts

Visual Arts

Website of the measure/initiative, if available:

<http://ficci.in/sector.asp?sectorid=2>

Describe the main features of the measure/initiative:

FICCI strongly believes that art and culture have a potential to create wealth in a sustained manner, allowing people and their communities to find new ways of overcoming hurdles. FICCI Creative Industries Committee focuses on policy work, ideation and outlining a road map to take the Industry to the next level. The aim is to revive dying Indian arts and infuse in them a new lease of life. Under the auspices of the FICCI Creative Industries division, FICCI has started a series of conference entitled Smart Cities, Art Cities in New Delhi, Mumbai and Bengaluru. The aim is to make Art and Culture an integral part of a Smart City. Experts from the world of Heritage Conservation, Arts Management, Arts Education, Theatre and performance institutions, Corporate Arts Philanthropy, Art and Artist Support Foundations and more came together to discuss existing systems and future trajectories with respect to improving arts and culture infrastructure and knowledge sharing systems in order to achieve international standards and work toward establishing best practices. Smart Cities, Art Cities has acted as a unique forum for reflecting on and defining the management of arts and culture. It has served as an access point for discovery, dialogue and inspiration between individuals and conglomerates. The Vision is to enable and to support an ecosystem for sustainable art and culture; the mission is to make art an integral part of a smart city and the purpose is to bring organizations and individuals together to find sustainable solutions for art and culture through a platform for corporates, civil society groups, government, financial institutions, media, donors/ bilaterals/ multilaterals, experts etc. Eminent speakers from Industry and experts have shared their knowledge and expertise through keynote addresses, presentations, panel discussion and case studies. Outcome: Smart Cities, Art Cities has provided an interactive experience that will produce valuable and actionable outcomes.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

FICCI has brought out few important reports mapping the sector and doing extensive surveys and interviews. The reports include Creative Arts in India – Theatre, Dance and Craft Industries (2016); Visual Arts Industries in India (2018) and Taking the Temperature Report (in association with British Council and ArtX, 2020) FICCI has worked across the sector with artists and artisans, organizations to understand their needs and concerns of the moment and shared recommendations with Ministry of Culture, Government of India. Some of these recommendations have got acceptance and some are under consideration. The key recommendations are as follows : • SOP's for Opening of Cultural and Heritage Spaces in light of COVID pandemic. • Basic financial support to artists and artisans and access to free medical care. • Reduce to the lowest slab all taxes to artists, arts organizations, and cultural and artistic products. • GST waivers on artworks, rationalize import-export of the artworks. All investments in any activity dedicated to the support and promotion of art and culture should be able to avail of tax rebates. • Prioritizing art and culture development in Smart Cities and Tier II Cities. Inadequate Infrastructure has emerged as the biggest challenge whether exhibition spaces, performance spaces, rehearsal spaces or spaces for community workshops, training, selling of handicrafts and handlooms, etc. • Easing of permissions has emerged as the top most regulatory support required from the Government for the growth of the creative arts industry. Create single window permission and licensing for cultural performances and events at the state level. • Ensure Ministry of Culture and all its institutions provides financial support and fees to artists to record their programs and upload them on the Sangeet Natak Akademi platform. • Have state and central Emporia to buy the available inventory by artists and artisans.

Heritage Matters Series

Name of CSO(s) responsible for the implementation of the measure/initiative:

International Centre for Inclusive Cultural Leadership (ICICL), Anant National University, Ahmedabad

Describe the main features of the measure/initiative:

Heritage Matters Series was a webinar series to facilitate cultural policy development in India. Several of these webinars were also hosted in partnership with UNESCO #ResiliArt. Access: <http://inclusivemuseums.org/index.php/heritage-matters-webinar-series/> Focus of the series was on: COVID-19. Resilience of communities and cultural groups. Governments interventions. Civil society engagement. Inclusion and sustainability. Grassroots cultural and linguistic diversity. Holistic discourse of sustainable cultural development. UN SDGs. List of Webinars: 1. Culture in Development on World Heritage Day (18th April 2020). 2. Civic Spaces in Times of Crisis (3rd May 2020) [Future recreational spectrum of the arts, culture, museum, heritage and environmental domains. Reconceptualization of urbanism and de-urbanism?] 3. Equality: Diversity and Inclusion (18th May 2020) [What is the future role of museums? How best can they address equality as an aspiration, equity as an outcome and diversity in all its manifestations and cultural borders?] 4. Accelerating the Transition to Sustainability: What Cultural Policy Solutions for the Climate Emergency? (4th June 2020) [Raise awareness, discussion in the digital domain. Intersectionality and holism - environmental, cultural, economic, and social sustainability.] 5. What Museums Post Pandemic? (20th June 2020) [How can the post-pandemic museum become the quintessential civic space? Understanding it from a right based discourse embedded with accountabilities to race, ethnicity, colour, indignity, gender, class, age, sexual orientation and so on.] 6. Subaltern Narratives and Dalit Creative Engagement (4th July 2020) [Progress made and the role of creativity as an agency of empowerment and participation for historically disadvantaged communities. The global triangulation of Crises – COVID 2019, Climate and Environmental Deterioration, and surging protests for racial justice across the world – challenge us to rethink current approaches to cultural justice and travel through the portal to vision and walk better possibilities.] 7. Art, Ephemerality & Performance (18th July 2020) [An urgency to capture global resistance to racism, COVID 19 realities and Climate Crisis. In what ways does this dynamic collecting facilitate understanding contemporary history?] 8. Safeguarding Intangible Cultural Heritage (9-10th August 2020) [Indigenous art & craft is becoming extinct and the recent Pandemic brought the folk performing art communities on the edge of poverty. Hence, the two-day blended festival aimed to create awareness among the people. A virtual celebration, which included indigenous performances and exhibitions of Artists and Artisans from the Langa, Kamad, Kalbelia, and Mangariyar communities.] 9. Valuing Modern Heritage (22nd August 2020) [Focus on the lesser represented and largely unprotected architecture heritage of early 20th century India] 10. Urban Futures & Historical Urban Landscapes (5th September 2020) [Part of the 13th International Conference on the Inclusive Museums, the webinar explored urbanism as a process and the city/town as an artefact are constructs that are being reassessed during the Pandemic.] In addition to the Heritage Matters webinar series, ICICL has also contributed to several events such as webinars/lectures/capacity building workshops/mentorship programs. Some of them are as follows: 1. International Leiden Delft Erasmus Conference | 26-28 November 2019 | TU Delft, The Netherlands. 2. Decolonisation and Contemporary Cultural discourse | December 2019 | Vienna. 3. UNESCO Climate Change and Responsible Tourism meeting | 18th December 2019 | Sorbonne | Parthenon University. 4. Artists and National Intangible Heritage Festival | 14-16 February 2020 | Sree Sankaracharya University of Sanskrit, Kerala. 5. IMP European Union Project Concluding Symposium | 26 February 2020 | Le Bouche à Oreille, Brussels. 6. Tourism - An Engine for Income Generation and Employment for Nation Building | 17th March 2020 | Acharya Nagarjuna University, Andhra Pradesh. 7. Ethnographic/Anthropology Museums: Agencies for Promoting Inclusion and Diversity | AM -18th May 2020 | Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal. 8. Museums for Equality: Diversity and Inclusion | Mid-Day, 18th May 2020 | ICOM China. 9. Why Inclusive Museum? | PM -18th May

2020 | ICOM Azerbaijan. 10. Why Inclusive Museum? | AM -18th May 2020 | Indian Museum, Ministry of Culture, Government of India, Kolkata. 11. Contemporary Art Biennales and Triennials (Melbourne, Singapore and Kochi Muziris) Pandemic as a Portal | 13th June 2020 | Ahmedabad University, Ahmedabad. 12. Lead Facilitator for International Capacity Building Workshop for 22 Professors in Asia | 11-14th August 2020 | UNESCO Category 2 Centres - ICHCAP Korea, CRIHAP China and UNESCO Bangkok Office. 13. Mentorship for young artists | April - September | Kolkata Centre for Creativity's National Youth Art Fellowships. 14. Thirteenth International Research Network Conference on the Inclusive Museum |Lisbon | 3-5th September 2020 | Common Ground Research Network 15. Mentoring Next Generation Curators | October to December 2020 | Asia-Europe Foundation (ASEF) & Japan Foundation. 16. Survival constraints of Folk Art & Artisans in the COVID-19 Pandemic | 11-12th September 2020 | Kolkata Society for Asian Studies. 17. National Education Policy 2020: It's Implications for Promoting Indian Art, Culture and Heritage | 27th September 2020 | RG University, Arunachal Pradesh. 18. Cultural Survival: Partnering with Indigenous Communities during Pandemic | 6th October 2020 | Rabindra Bharati University, Kolkata.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

- Raising the awareness about the importance of culture in development. The series received registrations from 5257+ participants from over 129 countries.
- Established a platform to raise awareness among young people, encourage dialogue, discuss and debate the challenges faced by the arts, culture and heritage sectors during the pandemic.
- A first of its kind, the series provided the much needed leadership and saw a multiplier effect to deal with the challenges at hand.
- The Webinars featured eminent scholars, professionals, artists, top ranking officials from the bureaucracy and practitioners representing diverse schools of thought, backgrounds, walks of life and ethnicities.
- Promoting women's participation: Over 55% participants are women.
- In addition to creating a platform for artists to perform amidst the global pandemic, a direct result of the Heritage Matters Webinar 8 is the crowdsourced database to help artists during the pandemic. The database attempts to extend government scheme benefits to artist communities and play a role in future policy-making by the Government,

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

Sahapedia

Name of CSO(s) responsible for the implementation of the measure/initiative:

Sahapedia

Website of the measure/initiative, if available:

<http://www.sahapedia.org>

Describe the main features of the measure/initiative:

Sahapedia, is an open online resource on the arts, cultures and heritage of India and broadly South Asia. The website, sahapedia.org, maps out diverse fields such as indigenous and classical knowledge systems, visual and material culture, performing arts, literature and languages, rituals and practices, built spaces, natural heritage. Considering the wealth of knowledge and complex histories about these fields, Sahapedia presents well-curated multimedia modules that provide definitive overviews paired with photographs, recorded interviews, audio-visual resources, and an extensive bibliography on each topic it deals with. Sahapedia distils scholarly knowledge and makes it accessible to a larger public readership by collaborating with various research institutions and experts to provide a common platform to initiate new conversations and deliberate

on older debates within the field. Some of the key features of Sahapedia are: An inclusive project: Sahapedia is about providing an opportunity to learn about things that are alien to our backgrounds. We are also trying to resist any kind of monoculture of the mind – wherever it comes from. It's not even an “ours” and “theirs” division-- for instance, the melam traditions of Kerala may be as distant from you as flamenco – but it's something to document, for those might want to know. Presenting complexity: Sahapedia is not merely a reference book or encyclopaedia, it is a living and unfolding multimedia project. It is an attempt to create a pluralist dialogue between artists, scholars, practitioners, IT professionals, designers et al. Sahapedia is curated by its experts and editors, and collaborates with institutions like the National Centre for Performing Arts, or the National Museum of Natural History, or Sangeet Natak Akademi. It has created networks of scholars as well as doers, and look for reliable voices to speak about their passions or practices. Micro-funding stakeholders: In the process of creating its resource, Sahapedia has funded more than 2500 experts, institutions and ideas across its domains. So far they have funded more than 300 fellows, 70+ photography grantees, 250+ walk leaders and facilitators and the numbers are growing every day. Documenting and archiving: This is one of Sahapedia's main aims. There are no distinctions like classical and folk and popular – it is interested not just in what is fading away, but also in what's being born – which is why it invites people to share their enthusiasm, their knowledge, their photographs and videos, and to truly interact around what they like. In that sense, Sahapedia could only have been an internet platform. To provide a few examples, it has explored Goan musical theatre, Tiatr, it asks textile experts about Ajrakh, the sacred cloth of Sindh and its varieties, it explores what Charles Correa brought to modern architecture. It has modules on Kashmiri Shaivism and Sufi traditions, it also looks at street theatre and Kathakali. Curating experiences: Through documentation of the lives of living treasures of cultural knowledge, through public talks, through mapping spaces for their cultural significance, taking up heritage walks across the country, holding workshops, conferences and performances, supporting early and mid-career professionals through grants and fellowships. Digital future for culture: The power of digital technologies to enhance experiences and promote better understanding in the field of culture has not been explored to its full potential yet. Sahapedia believes that thoughtful integration of digital technology can make this field both democratic and experiential in the best manner possible. Sahapedia seeks to leverage current and future technologies like artificial intelligence, machine learning (in Indian languages), meta tagging that does not assume Western systems of thought as default, and digital innovations that prioritize Indian ways of processing information.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Sahapedia's key activities are centred around building inclusive and collaborative heritage documentation practices, educational and training curricula and awareness creation programmes. Through various initiatives centered around these ideas, Sahapedia has impacted the culture sector in India in the following ways: - Awarding fellowships to encourage new research ideas from young scholars through the annual Sahapedia– UNESCO Fellowship to support people in their work with communities and practices that often do not get the attention they deserve. In the past three years Sahapedia has granted fellowships to more than 260 scholars and researchers. A few examples of documenting lesser known traditions include - The Many Mahabharatas of Rajasthan, Non-proscenium theatre practices in Assam and Traditional Liquor-making Rituals of the Warlis etc. - Annual grant programme to support photographers in documenting communities, cultural spaces and practices across India and South Asia. In the past two years more than 50 photographers have been supported. A few examples of unique essays include Sozni and Kani work of Kashmir, Arghum Ceremony of the Gurungs, and Mahila Yakshagana in Karnataka. - Building an open interactive digital repository of intangible cultural heritage of India with a focus on the fast disappearing rich oral traditions of India. This resource is available across multiple Indian languages for wider community reach. More than 2,800 articles,

videos, photo galleries have been published so far. - Building a collaborative practice that encourages engagement with communities for identifying and documenting local cultural resources through the Cultural Mapping Project. Other goals of the project include creating a mapping toolkit that can be used by other cultural organisations, designing a free user-friendly web resource that uses maps as storytelling tools and creating a directory/inventory of cultural assets that can be used for policy making in public and private sectors. Examples include Fort Kochi mapping that recorded 150 sites across 30 communities. Upcoming projects include mapping 1500 sites of interest in Pune (beta map - <http://map.sahapedia.org/inpune/>) and textile mapping across India. - Samvad (formerly Oral Histories) project that preserves the memories, lived experiences and opinions of people who are repositories of knowledge in the fields of arts and culture through critically informed interviews. So far more than 300 interviews have been recorded. Notable interviews among them are of Teejan Bai, exponent of Pandvani (musical narration of tales from the Mahabharata) and Master of Kathakali in the Kaplingadan style Madavoor Vasudevan Nair. - Sahapedia has also launched various initiatives to make intangible heritage part of the education curriculum. Example include: • Museums of India Project by Sahapedia (<https://www.museumsofindia.org/>) was included in a top graduate management school in India, i.e. MICA(<https://www.mica.ac.in/>), as part of their Cultural Analysis and Applications course. • Offering graduate students research grants to explore aspects of Indian culture under faculty mentorship. • Making available content created by the Bhakti/Sufi Project in the form of seminars for graduate students and workshops with middle-school students and schoolteachers based on narratives from different regions. - Sahapedia has played a role in building economic opportunities and awareness in tourism sector keeping heritage at core through initiatives like: • India Heritage Walks, a programme that curates heritage walks, talks, workshops and other events. Examples include workshops on the disappearing Kashmiri papier mache craft and Weaving with indigo. • Anubhuti, a programme that curates experiences with a special focus on persons with disabilities (PWD) and children from underprivileged backgrounds. • The Heritage Walk Training Programme initiated to train disadvantaged groups, like women from homeless shelters, to become heritage experience leaders/facilitators to provide an alternate means of livelihood generation and personal empowerment.

Banglanatak: Developing cultural industries and creative enterprise and facilitating cultural exchange to promote diversity.

Name of CSO(s) responsible for the implementation of the measure/initiative:

Banglanatak dot com

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Visual Arts

Website of the measure/initiative, if available:

<http://www.banglanatak.com>

Describe the main features of the measure/initiative:

Banglanatak dot com is a social enterprise working across India with a mission to foster inclusive and sustainable development using culture-based approaches. It works for the protection of rights of women, children and indigenous people. The organization is working towards facilitating cultural exchange to promote diversity through a variety of initiatives. The 'MusiCal' initiative supports youth with skills and resources in developing career and business opportunities in music industry. Its aim is to enable the young people unlock

the potential of their creative talents and access the options that complement their aspirations. Through this, Banglatak organizes international music residencies resulting in co-production and cultural exchange and has hosted 20+ residencies in last 5 years with artists from Denmark, Sweden, Israel, Portugal, Hungary, Switzerland, North Ireland, and USA. They have also published 25 music albums and launched a mobile app for promotion of their music. Their flagship World Peace Music festival 'Sur Jahan' has provided platforms to heritage bearers of India and abroad since 2011. 50 teams from 32 countries have participated at Sur Jahan in past 10 years leading to participation of young artists from India in festivals abroad. The organization is also promoting Entrepreneurship as a Social movement and nurturing young cultural entrepreneurs including cultural tourism businesses (toueast.in, rajasthansafar.com). They are also working to develop an enabling eco-system for cultural enterprise and cultural tourism. They work with young people from India, Nepal, Bangladesh and USA to build capacity of young cultural professionals in use of digital and cultural tools to promote pluralism and peace. Their TourEast division promotes Cultural Tourism and has developed 18 village festivals celebrating art and culture and these have evolved as effective catalysts in strengthening Cultural Tourism in the state. The organization started this in West Bengal and now are also implementing the same in Rajasthan.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

State Governments of West Bengal and Rajasthan have adopted the model of supporting creative enterprise based on local skills benefitting 30000 artists and development of 30+ creative hubs. The creative industries have contributed towards achieving of SDGs. Youth networks promoting cultural diversity and peace have been created covering India, Nepal, Bangladesh and USA. Women and men have been trained in digital storytelling and harnessing power of technology for raising their voice. Music festivals have connected festival directors and artists leading to participation of 200+ young artists from India in festivals in Europe and Asia.

GOAL 3 - Integrate culture in sustainable development frameworks:

INTACH Directory of Traditional Building of India

Name of CSO(s) responsible for the implementation of the measure/initiative:

Indian National Trust for Art and Cultural Heritage (INTACH)

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Publishing

Website of the measure/initiative, if available:

<http://craftsheritage.intach.org/?p=453>

Describe the main features of the measure/initiative:

The charter of INTACH enjoins it to document, protect and preserve India's unique cultural, architectural and natural heritage. The term 'Heritage' as used by INTACH covers not only man-made structures such as buildings and monuments, but also our craft and cultural heritage. One of the major concerns of INTACH has been the revival of crafts, traditional knowledge systems and preservation of craft skills to enhance the livelihood of craft communities in various parts of India. These cultural expressions in traditional skills have sustained Indian art for centuries. 'INTACH directory of traditional building crafts of India' is a first ever initiative to research, document, revive, and promote endangered Traditional Building Crafts of the country.

India has a vast treasure of spectacular heritage building techniques. Unfortunately, many of these building skills are being lost with time. There is a strong need to document and conserve this repository of traditional and vernacular skills and knowledge available with craftsmen, masons, artisans, and other skilled workers. Traditional techniques were used to cool buildings, store and reuse water, provide structural strength guarding against earthquakes, and many more. The Division started documenting numerous building crafts in the year 2014 all over India. The traditional building crafts cover an enormous range of skills in woodworking, stonework, lime plaster, Araish, thatching, roof laying, and its various forms and techniques, tile laying both in flooring and roofing, decorative building crafts such as an inlay, shell windows, cast iron, wrought iron, and other metal work, glass castings and windows, surface decorations such as mirrorwork, painting and frescoes, the art of pillars, and brackets, to name a few. As a dedicated segment in the publication, the division also shares the list and contact details of artisans still engaged in each traditional building crafts. The directory not only documents the cultural significance and process involved but also enables the community to sustain their craft by continuing the practice. The division has covered a diverse range of regions and building crafts including Saurashtra, Kasaragod, Chettinad, Punjab, Haryana, Spiti, etc. The intensive research of 'Directory of traditional building crafts of Saurashtra' and 'Building with bricks in the region of Punjab and Haryana' has been published and the third in the series, 'Rammed-earth traditions in Spiti and North-Gujarat' to be released soon. The division also provides the artisans with technical training workshops, in order to enhance the sustainability of the craft practice and enable artisans to meet the market demand. Other than crafts research and documentation, the Division has played a pivotal role working with community based craft artisans and craft clusters across India and in reviving endangered craft traditions. Craft communities have been provided with skill enhancement and design development workshops to help develop new products that have market acceptability. The Division also assists craft artisans and communities with quality control and setting up direct market linkages. It curates Craft Utsavs (festivals) organized to provide craft artisans and communities with a platform to promote the sale of their craft works and link up with the market.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

By this directory, an exhaustive list of artisans for a diverse range of traditional building crafts have been developed. The artisan directory enables the researchers and practitioners to employ these skilled artisans directly. Artisans have been able to get regular work due to the awareness among the professionals. Consistent demand also motivates the younger generation to learn their traditional building crafts and sustain their inherited values. The directory is a comprehensive research. It has been instrumental in bridging the gap between young designers and architects and traditional building crafts people, and to instill sustainability in the demand and supply system.

Asia Europe Network of Urban Heritage for Sustainable Creative Economies

Name of CSO(s) responsible for the implementation of the measure/initiative:

Indian National Trust for Art and Cultural Heritage (INTACH)

Cultural domains covered by the measure/initiative:

Design

Describe the main features of the measure/initiative:

The need to establish a network focusing on the 'revitalization of heritage urban areas to generate creative economy' was expressed at the 5th Culture Minister's Meeting of the Asia-Europe Meeting/ ASEM in September 2012 at Yogyakarta, Indonesia. This call was echoed at the Asia-Europe Foundation's (ASEF) Experts' Meeting and Public Forum on Investing in Heritage Cities: Stimulus for Sustainable Tourism and

Livelihoods held on 24-25 June 2013 in Yangon, Myanmar. The idea of establishing the Asia-Europe Network of Urban Heritage for Sustainable Creative Economies was conceived at the Yangon meeting. In response to this call, The Asia-Europe Network of Urban Heritage for Sustainable Creative Economies was established in December 2013 with its Secretariat at the Indian National Trust for Art and Cultural Heritage (INTACH), New Delhi. The core idea of the experts' meeting was that a heritage-led development of cities in Asia and Europe can ensure an attractive environment for people, tourists and business, if based on the specific needs and requirements of local communities. Vision – The Network seeks to create a whole new paradigm for urban regeneration and revitalization of heritage cities and towns by placing 'creative economies' at the core of this process. Mission – To design imaginative ways of integrating knowledge, culture, creativity and technology to offer solutions for local communities, thereby enhancing and sustaining heritage-linked local economies for a long-term future. Aims – Keeping this vision and mission in mind, the Network has identified its primary aims as follows: • To understand various aspects of the 'people-place' connection, • To identify the ways in which local economies depend on cultural assets, and • To develop approaches for revitalization of heritage cities based on creative economies approach. Key objectives – The main objectives of the project are: • To undertake documentation and knowledge sharing activities on some of the key aspects related to the urban revitalization of heritage cities linked to creative economies. • To develop a range of approaches/ solutions involving local communities. • To link creative economies with sustainable management of heritage cities. Unique quality – The Network employs an inter-disciplinary approach to addressing the issues of livelihood, cohesion, social welfare, local economy, sustainable management and traditional craft skills, and to design creative ways to generate economic opportunities linked to cultural assets in historic towns and areas. A long-term aim is to integrate culture and cultural diversity in sustainable development frameworks. Founding partners – The Network was founded by Europa Nostra (EN), International Institute for the Inclusive Museum (IIM), International National Trusts Organization (INTO), Yangon Heritage Trust (YHT) and Indian National Trust for Art and Cultural Heritage (INTACH). The Network was initially supported by the Asia-Europe Foundation, Singapore.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

1. Identification and Mapping of Heritage-linked Local Economies in select Heritage Cities This activity has been conducted in Jaipur (jewellery, textiles, leather shoes, bangles, turbans, hand block printing), Sanganer (blue-pottery), Bagru (hand-block printing, textiles), Chanderi (hand weaving, textiles), Agra (marble inlay work, soft stone carving, marble carving, carpet weaving) and Lucknow (chikankari work, zari-zardozi, calligraphy, terracotta crafts, metal sheet carving). 2. Approaches to Engage with Local Communities for Developing Creative Solutions INTACH has been working with traditional crafts people, artisans and masons since its first restoration projects and it continues to do so. It's a two-way process whereby an exchange of knowledge and skills takes place during the process of restoration. Besides this we conduct onsite training workshops where young students of architecture work with master masons, carpenters and craftspeople to learn. 3. INTACH has also launched an initiative to compile a 'Directory of Traditional Building Crafts of India' documenting various building crafts including stone, wood, lime plaster, araiish, thatching roof laying, decorative building crafts, tile making and many others. 4. An introductory seminar on Urban Heritage for Sustainable Creative Economies, held in 2014, brought together a group of 20 heritage consultants, architects, urban economists and cultural commentators from various parts of India to have a brain-storming session and to discuss the scope and working methodology for this initiative in India. 5. In 2014, an international conference was held to share the process and outcomes of the activities under taken by the Network. Apart from the five partners of the Network and a representative from Asia-Europe Foundation in Singapore, 30 experts from six different countries participated in the conference including: heritage

consultants, architects, conservation professionals, urban economists, museologists, ethnologists and cultural commentators. 6. A publication on the activities undertaken by the Network was launched in February 2017 by Secretary (East), Ministry of External Affairs, Government of India.

Nizamuddin Urban Renewal Initiative, Aga Khan Trust for Culture

Name of CSO(s) responsible for the implementation of the measure/initiative:

Aga Khan Trust for Culture (AKTC)

Cultural domains covered by the measure/initiative:

Design

Music

Performing Arts

Website of the measure/initiative, if available:

<http://www.nizamuddinrenewal.org>

Describe the main features of the measure/initiative:

Since 2007, the Aga Khan Trust for Culture has been implementing a major Urban Conservation effort in the heart of the national capital, Delhi. This is possible following a MoU with several government agencies, the Archaeological Survey of India, the Central Public Works Department and the South Delhi Municipal Corporation, amongst them. Titled, 'Nizamuddin Urban Renewal Initiative', this effort has aimed to couple heritage conservation with socio-economic development measures and environmental development to significantly improve the quality of life for the resident community living adjacent to the World Heritage Site of Humayun's Tomb. The broad objective being to ensure Sustainable Development goals are met and the programmes continue as community led efforts in future years. The Nizamuddin area has an almost 99% Muslim community and besides being one of the densest ensemble of medieval monuments in Delhi, has significant intangible heritage associated with its built heritage including Quwwali music, cuisine and craft traditions. AKTC has established several local Self Help Groups (SHG's) including groups of youth and women who have been trained to support their livelihoods through the cuisine, craft and culture of Nizamuddin. This works towards fulfilling SDG 8. Zaika-e-Nizamuddin (ZeN) is a group of 11 women who offer the cuisine of the 700 year old Nizamuddin Basti to their clients. The socio-economic programmes address SDGs 2,3,4,5 by working to improve the quality of health and education services provided by the government. These are done in partnership with the local government and have worked by assessing the gaps in the urban services provided by the government, filling the gaps either by improving the building, strengthening the services through the provision of equipment or human resources and most importantly building linkages between the community and government agencies. The open spaces that comprise parks and streets have also been improved significantly. Encroachment from parks have been removed and they have been landscaped and become space for community members to enjoy. Streets have been improved to facilitate walking and designed to match the heritage of Nizamuddin. Sanitation and waste management have received significant attention with pay and use services set up for waste collection at the household level and public toilets. These services still need a subsidy from the Aga Khan Trust for Culture. The Humayun's Tomb - Nizamuddin Basti area also has 28 national protected monuments which have been conserved under the initiative.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The Nizamuddin Urban Renewal initiative has led to the conservation of 60 monuments together with landscape restoration. This has led to 1.5 man-days of work for master craftsmen. Over 200 acres of land has been landscaped including the creation of Sunder Nursery – a new city park. The park includes several performance spaces available for performers. For the 20000 resident population the urban conservation effort has included providing health, education and sanitation infrastructure. Implementing urban and housing improvements. The initiative has created significant economic opportunities through vocational training of youth and women and creation of SHG's.

GOAL 4 - Promote human rights and fundamental freedoms:

Promoting the inclusion of creative and cultural expressions for sustainable development plans and strategies

Name of CSO(s) responsible for the implementation of the measure/initiative:

Folkland: International Centre for Folklore and Culture

Cultural domains covered by the measure/initiative:

Music

Performing Arts

Visual Arts

Website of the measure/initiative, if available:

<http://www.folkland.org>

Describe the main features of the measure/initiative:

The project focuses on the diversity of cultural heritage present in the state of Kerala and aims to enhance the livelihood of artists by inculcating necessary skills and knowledge related to their traditional practice and offering capacity building initiatives through workshops, seminars, performances and awareness programmes. The main goals and objectives of the project are: • To encourage cultural heritage practitioners to continue practicing their art tradition • To promote cultural heritage through traditional art and craft forms • To support cultural heritage practitioners by designing a tangible project for their livelihood • To transfer the ICH practice to the next generation through art workshops and interactions • To elevate the status of performing artistes in the society • To empower women through art training and thus help them earn a livelihood.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The results achieved through the implementation of the project in the last four years are: • Selected artists were able to enhance their income after receiving adequate training by senior artists and participating in various stage performances. • The project has created improved cultural heritage consciousness among present generation through continuous culture awareness classes. • It has further enhanced leadership skills of ICH practitioners towards cultural heritage protection and sustainable development. • The project has also strengthened the status of women community and the marginalized sectors by providing them adequate opportunities to participate in the cultural life. Out of all the results mentioned above, working towards women empowerment has been the highlight of the project. Folk land is constantly working towards this goal with the help of several training programs. Trainings held for Shinkarimelam (traditional musical performance of Kerala) and mural painting under the first stage of the project have benefited hundreds of women who have started earning a livelihood through this. The women who received training in mural painting started incorporating their designs in fashion by painting on clothes. Their work is in demand on a regular basis and

witnesses a special increase during wedding and festive seasons. This has also helped them in improving their self-esteem to a great extent. Mural painting training was given through 15 centres across Kasargod, Kannur, Kozhikode, Palakkad, Ernakulum and Idukki districts of Kerala. Women who received training in Shinkarimelam practice have started performing at stage shows in front of large audiences. Each woman artist earns up to Rs.1000 per performance. 17 centres were opened across Kerala to provide training to women and 1360 women have received Shinkarimelam training through this project so far.

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

Based on the analysis of the responses received through CSO forms, following are the priorities highlighted by CSOs for an enhanced implementation of the Convention in the next four years: 1. Striving to eliminate gender and social inequalities in the field of culture The importance of equal participation and equal access to cultural life for all genders echoes among many of our CSOs. Thus, advocacy of gender equality in cultural life as well as promotion of those creative industries that support the weaker sections of the society is one of the key priorities for CSOs in India. 2. Capacity building and awareness among CSOs towards the implementation of the Convention It has been expressed that CSOs may be provided with adequate capacity building opportunities in specific domains related to the implementation of the Convention so that they are able to bring new ideas and approaches to the formulation of cultural policies, as well as to the development of innovative cultural processes, practices or programs that help achieve the objectives of the Convention. 3. Involvement of CSOs in governance for culture It has been suggested that CSOs need to engage pro-actively with State Governments and Local Urban Bodies to develop cultural profiles and policies that integrate with governance at all levels. This may also help in strategically planning the activities for CSOs that may help in directly contributing to the SDGs 2030 framework. 4. Public Private Partnerships Opportunities to promote creativity through public private partnerships are plenty, especially in India with a high percentage of Corporate Social Responsibility by law. Relevant capacity building for understanding cultural economics and strategic project development based on accountable benefit analysis are needed. Micro finance could play a significant role for empowering Small and Medium Enterprises for promoting creativity, especially Indigenous and Marginalized groups. 5. Patronage and dissemination of cultural expression of minority groups As the world gets more connected online, there is the risk of homogenized culture across countries and even worldwide. Therein lies the risk of diversity in cultural expression being lost either on account of lack of patronage or even imposition of majoritarian culture. Herein CSO's need to emphasize on documentation, patronage and dissemination of cultural expressions of minority groups. 6. Cultural Tourism and SDGs In India, cultural tourism is the second largest employer after primary industries. Post pandemic, the challenge is to develop creativity, cultural tourism and SDGs in an integrated manner. Innovation and inspiration are critical. 7. Establishing collaborative mechanisms CSOs have expressed the need to establish facilitative bodies to provide a platform for patrons to collaborate, network, form alliances, pool resources and spearhead projects. Private patrons, corporate trusts and governments should be responsible for creating viable employment opportunities in order to make an impact on jobs in the arts and contribute to truly creating future leaders in the sector. All must work in tandem to develop the sector as a whole; which will in turn create better employment opportunities that provide better remuneration and economic rewards and incentives.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

-

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

The policy based support to the intercultural relations at regional and national levels have intertwined the cultural productions and consumption to migration of expertise throughout India. The stakeholders, creators, artists, students have benefited from the accessibility to shared knowledge and cultural sector market avenues within the country and various cultural exchange programmes with countries has raised visibility and promoted international cooperation to facilitate the mobility of artists. Through the various schemes and measures implemented by the Government of India that augment various aspects related to art and culture of India, several avenues have been generated for direct participation of people in the culture sector.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

The demographic and geographical vastness of India poses challenges of direct accessibility of various strategies that promulgate the protection and promotion of the cultural diversity. Large-scale digitization of cultural resources is a step towards overcoming this challenge. Recognition and integration of culture as a strategic dimension for sustainable development, especially in the remote and rural parts of India, is also one of the major challenges with regards to the implementation of the Convention. Providing adequate resources and support for education for sustainable development is of paramount importance in order to ease this challenge. Empowerment of women and girls needs to be supported in order to ensure equal participation in the culture and creative sector. Stronger emphasis should be made on gender mainstreaming. Full potential of the culture and creative industries of India needs to be tapped for strengthening the implementation of the Convention. Research and advocacy on the role of culture and creative industries in sustainable development needs to be propagated as the first step towards overcoming this challenge.

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

Following are the priority areas and envisaged steps to further implement the Convention in the next four years: 1. Putting stronger emphasis on education for sustainable development is essential in the coming years for an enhanced implementation of the Convention. An understanding must be promoted among key decision makers of the potential of education to promote sustainability, reduce poverty, train people for sustainable livelihoods and catalyze necessary public support for sustainable development initiatives. 2. The empowerment of women and girls must be supported further by initiatives to improve their access to basic and higher education, training and capacity building. 3. Greater capacity must be built to integrate culture with science and technology. Improved collaborations between and among scientists, research institutions, private sector, NGOs and government needs to be encouraged. 4. Research and analysis designed to compliment the monitoring framework of the Convention needs to be undertaken to ensure that the implementation of the Convention is measured more accurately.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this

periodic report. Please provide the title and a description of the main content of the document in English or French.:

-

SUBMISSION

Designated official signing the report:

Title: Ms.

First name: Nirupama

Family name: Kotru

Organization: Ministry of Culture, Government of India

Position: Joint Secretary

Date of submission:

2020

Electronic Signature:



*/