

"The Other Thought French-Indian Encounters on Creativity and Innovation"
presents the international workshop :

Art and cinema industries in India : Norms, workers and territories

6th May, 2016 at the Kiran Nadar Museum of Art, Saket, New Delhi



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ABSTRACT :

The participation of cultural industries to sustainable development has been increasingly acknowledged in the past decades and the necessity to bring forward its potentials in India is urgent. The question of Indian cultural industries, policy and economy remains hardly addressed despite a contribution estimated to 30% of employment and 14% of the country GDP. The abysmal lack of official statistics on the cultural industries pointed out ten years ago by the Taskforce for Creative and Cultural Industry (2006) as not been filled. Workers and territories are emerging from behind veils of unrecognition while international laws are becoming more accurate. More broadly, there is a lack of understanding of the social, political and economic role that cultural industries can play in the development the country and in South Asia.

In the line of recent studies on norms and standardization process in cultural industries (Bouquillion et al. 2013), this workshop explores the articulation between norms and cultural industries in the Indian globalization context. The two sectors at the heart of the analysis will be cinema and visual arts. Among the issues that will be discussed : to what extent have these standards transformed the activities related to visual arts and cinema ? who are the actors producing these norms, working for their implementation or adaptation ? How to take into account the importance of informal system in the production and distribution of cultural goods ? What are the conflicts and forms of resistance encountered with the local socio-economic realities? The aim of this workshop is to shed light on the evolution and impact of norms in cultural policies, on art workers and local territories, the integration the informal systems, and tensions with socio-economic realities.

This workshop will bring together specialists in policy making, economics, cultural industries, art market and professionals from the art and film industries. The objectives are to boost awareness, research and proactive policy development for cultural industries in India as encouraged in the Jodpur Initiatives. In a long term perspective, the intent is to strengthen Indo-French scientific cooperation on cultural industry research and enhance a transdisciplinary, international and interprofessionnal research group on cultural industries, policy and economy in India.

CONTEXT of the RESEARCH :

The main reason that led us to propose this workshop day is the lack of current research on arts and cultural industries in India in particular if compared with its Asian neighbors (Singapore, China) and other emerging countries (Kenya, South Africa). Considering the different international research programs on cultural industries that have been working on the issues of standards and regulations, India often represents a marginal case if integrated at all. Such situation can be explained by the very limited arts policies developed by government both at national and regional levels. Yet, as the coordinators of the research group "Norms, circulation, actors" in CESSMA (Paris Diderot) recall, Asian worlds "are particularly conducive places to observe interactions between multiple instances, due to both an insert more profound - and differentiated - in the mechanisms of globalization, and a deep restructuring of the play of actors involved in the production of social relations".

In India, issues related to copyright or culture and technology of information started to be raised by critical research centers such as SARAI and Law Forum Bangalore. The Federation of Indian Chambers of Commerce & Industry (FICCI) has also commissioned to consultant Delloite the first report on "Art Industry" in 2010. Still, there is so far no clear project to promote artistic industries in India. Several Indian and international reports¹ point out the "abysmal lack" of official statistics on the percentage of jobs that represent the cultural industries and their share in the GDP of India.

A turning point could be initiated following the agreement signed in 2014 by the seven nations of BIMSTEC² for the creation of the BIMSTEC Cultural Industries Commission (BCIC) and BIMSTEC Cultural Industries Observatory (IACB). The project of harmonization in models, classification and measurement instruments of cultural industries in the Asia-Pacific region which are promoted fall particularly part of our investigation on the production of new regional standards and their impact on Indian arts policy in the coming years.

¹ See *Towards the National Mission for Creative and Cultural Industries* by the Taskforce for Creative and Cultural Industry (2006) and the *World City Culture Report* commissioned by Greater London Authority (2012).

² The BIMSTEC is the Bay of Bengal Initiative for Multisectoral Technical and Economic Cooperation. In 2006, seven countries (Bangladesh, Bhutan, India, Myanmar, Nepal, Sri Lanka and Thailand) have established future directions in the field of cultural industries.

OBJECTIFS :

The objective is to propose, through a global and interdisciplinary approach, a precise analysis and critic of normalization processes of those industries and to provide a survey on two representative sectors of cultural industries still largely undervalued by Indian development policies both at national and regional levels. The objectives are to boost awareness, research and proactive policy development for cultural industries in India as encouraged in the Jodpur Initiatives (2008).

Three more specific objectives are emerging. The first one is to contribute to the researches on the transformation of cultural industries in the context of globalized dynamics, focusing on the case of emerging countries. It is to question both the limits of normalization processes in art industries (power relationship, casualization, social tensions) as well as their potential in terms of workers' rights improvement, copyright or preservation of artistic heritage. The second objective is to better understand the workers, territories and informal economies of arts industries, these being increasingly recognized but still not easily accessible and documented. The study of informal systems to understand the industrial and cultural logics particularly in South countries is increasingly encouraged by the international reports (*Framework for Cultural Statistics, 2009 Creative Economy Report, 2013*). Finally, the third objective is to define priority research axes in order to organize an international conference in 2017 in New Delhi with a call for proposals. In a longer perspective, the aim is to create a research network on Indian arts and cultural industries and held monthly seminar involving Indian and international institutions.

CONCEPTION and COORDINATION :

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PROGRAM OF THE WORKSHOP

9.30 am Registration & Tea

10 am - Inauguration of the workshop

Kiran Nadar, founder of the Kiran Nadar Museum of Art

Bertrand de Hartingh, director of the French Institute, New Delhi

Leila Choukroune, director of the Centre for Social Sciences and Humanities

10.15 Opening address Roobina Karode (Chief Curator of the Kiran Nadar Museum of Art)

10.20 Keynote address Philippe Bouquillion (Paris 13 / Labex ICCA / Co-director of OMIC)

10.30 am - Session 1. Norms and Normalization in cultural industries : Theoretical and methodological approaches

Moe Chiba (UNESCO, Chief & Programme Specialist for Culture)

Vincent Bullich (Paris 13 / OMIC)

Kunzang N Tshering (Director BIMSTEC Cultural Cooperation, Dhaka)

11.45 am Tea Break

12 am - Session 2. Framework for Art and Cinema statistics in India

Sanjoy Roy (FICCI Art and Culture Committee, and Managing Director, Teamwork Arts)

Shailendra Sigdel (UNESCO Institute for Statistics)

Radhika Goel (KPMG Entertainment and Media)

1.15 pm Lunch Break

2.30 pm - Session 3. Toward new industrial dynamics : experiences and contributions of workers and entrepreneurs

Lawrence Liang (Alternative Law Forum Bangalore)

Pooja Ramesh (Free lance Artistic Director)

Eve Lemesle (Director of *What About Art?* and Art Producer of the Dhaka Summit)

3.45 am Tea Break

4 pm - Session 4. Art and Cinema territories in recomposition

Laxmikant Deshmukh (Former Managing Director of the Film City Mumbai, IAS)

François Daireaux (artist in residence)

Ravi Agarwal (artist and Director at Toxics Link)

5.15 pm Concluding remarks

BIOGRAPHY OF THE PARTICIPANTS

Ravi Agarwal is an artist, environmental activist, writer and curator. He is also founder of the Indian environmental NGO, Toxics Link.

Philippe Bouquillion is Professor of Information Sciences and Communication at the University Paris13 - Sorbonne Paris Cité. Head of the center "Cultural industries and arts" at the Maison des Sciences de l'Homme (MSH) and co-director of the Observatory of Cultural industries mutations.

Vincent Bullich is associate professor (senior lecturer) in Information Sciences and Communication at the University Paris13 - Sorbonne Paris Cité. His work is focused on a socio-economic analysis of the cultural and communications industries, as well as the political economy of intellectual property.

Moe Chiba is section Chief & Programme specialist for Culture at the UNESCO Office in New Delhi. She will summarize the main recommendations of the UN Creative Economy Report 2013.

François Daireaux is a French artist who has for over two decades worked with installations that use a variety of media, including photography and video.

Laxmikant Deshmukh is in the Indian Administrative Service since 1996. He is a former Film City Managing Director in Mumbai and worked for its touristic development in particular.

Radhika Goel, from KPMG Media & Entertainment will be discussing the "Cinema" section from the last Indian Media & Entertainment Industry Report 2015.

Eve Lemesle, is founder of What About Art (WAA) in Mumbai a first-of-its-kind arts management agency in India. WAA produces ambitious art projects within the growing South-Asian art scene.

Lawrence Liang is a lawyer and co-founder of the Alternative Law Forum, Bangalore. He works on intellectual property law and has served on advisory committees on the amendment to the Copyright Act.

Kunzang Namgyal Tshering joined the Royal Bhutan Civil Service in 1983 and the BIMSTEC Secretariat, Dhaka, Bangladesh in March, 2016 as one the Directors on secondment from the Royal Government of Bhutan.

Pooja Ramesh is a young freelancer who works currently in Bollywood industry as an art director. She has several shooting experiences in India and abroad, and recently worked with Ashutosh Gowariker on Mohenjo Daro.

- **Sanjoy Roy** is Co-Chairman at the Federation of Indian Chamber for Commerce and Industry (FICCI) Art and Culture Committee, and Managing Director of Teamwork Arts.

- **Shailendra Sigdel** is advisor for the South Asia region, UNESCO Institute for Statistics