



Transforming Urban India:

Art and Culture to play a pivotal role

November 2018

Foreword



Art & Culture is India's strongest contribution to its rich heritage and history and is intrinsically woven into its identity. It contributes to India's GDP by generating both direct and indirect employment through handmade crafts and arts, unique only to our Country. The potential in this sector is immense and with this in mind, CII has formally initiated a Taskforce on Art & Culture for the first time this year. Our endeavor through the Task Force is to bring this area of focus into mainstream with active collaborations between various government arms and with the private sector.

We believe that to build an enabling and engaged cohort for Art and Culture, a holistic approach is intrinsic and Public -Private partnership is the keyword. On behalf of

the CII Taskforce on Art & Culture, I am delighted to present the CII Report on Rejuvenating Urban India through Art and Culture - Unleashing the potential in our cities.

The recommendations of the Report is at the cusp of important national developments such as the inception of Smart Cities, major technological innovations and new methods of conservation and preservation of heritage. This has to be especially viewed in light of rising pollution levels, increasing urban development and dormant appreciation for centres of culture. We need to re-evaluate our greatest soft power and bring forth new systems of highlighting our arts and crafts. Regulations from the public sector need to support this as much as private initiatives and together, we can position India globally as the culturally rich Country that it is. In a 67 Billion dollar industry globally, we have the potential to be a viable stakeholder.

I hope the Government and Industry will view this sector as a significant economic contributor and take cognizance of our views, suggestions and the report.

Tarana Sawhney

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Advisory Board Member, Foundation of Indian Contemporary Art

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1

Executive
summary



Executive summary

As per recent UN estimates, the world will have 447 mega-cities by 2025, inhabiting more than 10 million residents each. This rapid pace of urbanization has triggered intense competition among cities to attract capital, in order to ensure their economic growth and sustainability. Evidence from economically advanced world cities suggests that Art and Culture has a major role to play in propagating local economic development. Through report, we seek to explore how Indian cities can leverage art and culture to realize their true economic potential, and foster the demand for their unique cultural experiences.

Global cultural powerhouses like Paris, Los Angeles, Sydney, Bogota, London, Amsterdam etc. have been successful in deriving tremendous economic benefit from their respective art and culture industries. This includes significant contribution to employment and GDP. The differentiating potential of these cities rests in the fact that they not only nurture art and culture, but also leverage it as an asset to uniquely position and promote themselves within the global market.

In an effort to understand the enablers of art and culture driven economic growth, we have studied the best practices of some

successful international and Indian cities. We have also assessed the current schemes and initiatives put forth Government of India. Additionally, we have also identified pertinent challenges facing Indian cities in this regard.

From this analysis we have developed a 3-part approach to realizing India's cultural prowess. This includes:

- Curating Unique City Identities
- Implementing Placemaking Initiatives
- Ensuring a nurturing regulatory and tax ecosystem

The report also shares the viewpoints of industry stalwarts. What comes out from these, is the need to bring greater investment into the sector, from both public and private players. Finally, the report also provides a roadmap on how to build sustainable cultural megacities.

NSN Murty
Partner, Smart Cities
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Setting the
context for the
Art and Culture
landscape

Since the beginning of civilizations, art and culture, has been revered as medium of expression and entertainment. It has allowed us, and countless generations before us, to timelessly share our human experiences, goals, ideas and sentiments. In its essence, it is the very thread that weaves together the fabric of societies and nations by giving members an experience of shared identity and heritage.

In addition to these intrinsic values of expression, identity social-cohesion and nation-building, art and culture, as an industry has the power to spearhead economic growth and productivity. It has become one of fastest growing sectors in the world, generating a global revenue of \$2,250 billion, and employing approximately 30 million people¹. Moreover, it is closely linked to the wider economy through its spillover impacts on other sectors, like tourism, skill development, and industrial activity.

Much of this economic impact is created in few cities that act as cultural powerhouses, as well as centers of finance and trade, and political power. These include world cities such as Paris, Los Angeles, Sydney, Bogota, London, Amsterdam, etc. All of these cities offer a diverse set of cultural and entertainment experiences from architecture, heritage, music, film, art, events, dining and nightlife. Such experiences represent a direct economic contribution of the Art and Culture sector, as measured by macro-economic indicators like GDP and employment.

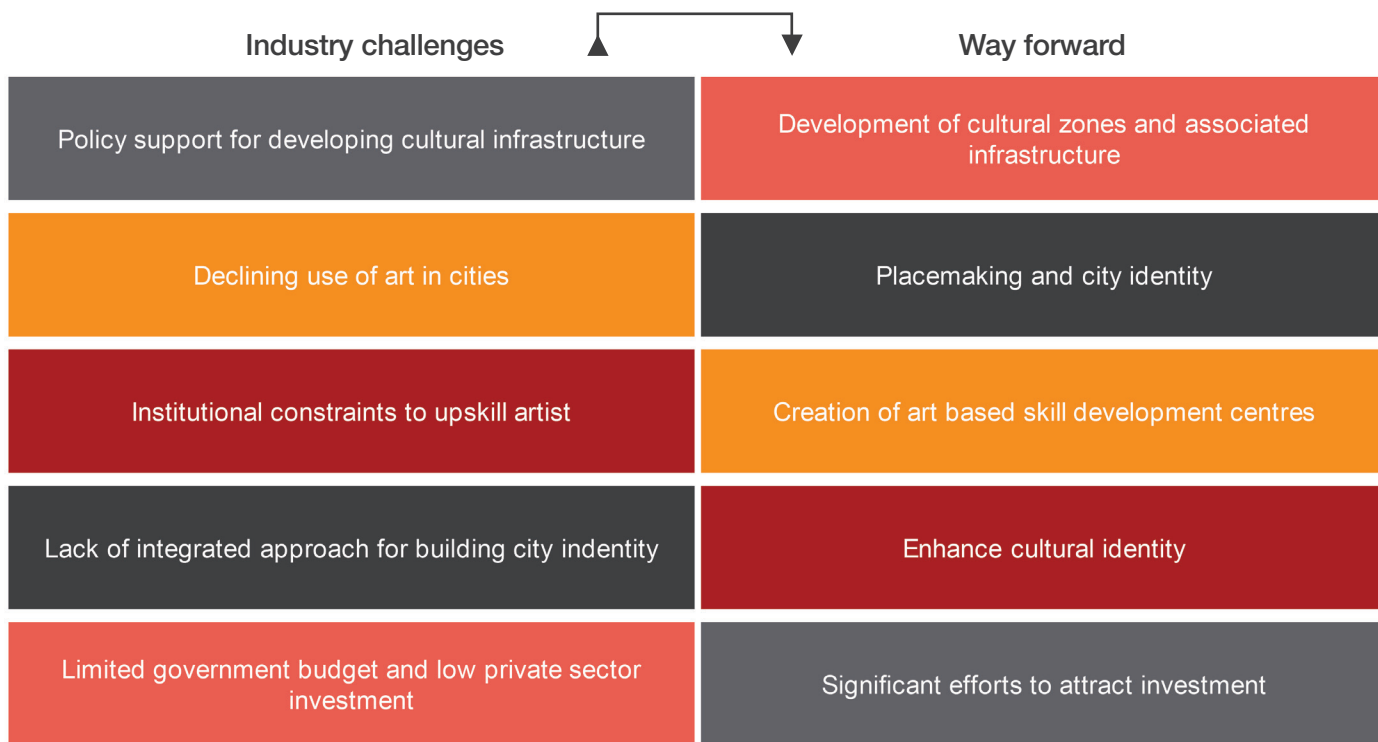
In addition to these direct benefits, art and culture also contribute to cities indirectly in a much more fundamental way. The presence of art and culture is central to what makes these cities attractive to educated people, and consequently the businesses that want to hire them. This educated workforce, comprising of scientists, artists, engineers, designers, novelists, professionals etc. who work in a wide range of knowledge-based occupations, crave for creative

and stimulating environments. It is, therefore, not surprising that many of these cities, also lead in lists of Global Top Talent.

A careful analysis of the cultural landscape of these cultural world cities reveal important insights into what enables their success. Firstly, each of these cities, in addition to owning tremendous cultural capital, also offer strong cultural and social infrastructure. This infrastructure enables people to access and consume this cultural capital in a quick, convenient and holistic manner. Secondly, in addition to tourists and visitors, citizens themselves constitute a major share of consumers, who are willing to spend larger proportions of their disposable income on leisure and luxury, in an effort to seek entertainment, as well as display their economic and creative prowess. Thirdly, these world cities also provide a nurturing tax and regulatory environment, consisting of policies, incentives and initiatives that enable the industry to thrive. Finally, and most importantly, these cities have invested significant capital and efforts in curating and commodifying their distinct city identity, and successfully utilized branding and marketing strategies to support, sell and advertise themselves globally. Thus, the essence of what sets these cities apart, is the fact that they not only recognize the role of art and culture in supporting economic strategies, but also leverage it as an asset to uniquely position and promote themselves within the global market.

In comparison to these global cultural powerhouses, Indian cities are yet to realise their full cultural potential. Successful translation of art and culture into economic growth (experienced by the world cities) is a promising opportunity. India as a whole has significant cultural capital in the form of 37 World Heritage Sites², two gigantic film industries (in addition to many smaller ones), and a diverse and vibrant cultural heritage. Some Tier 1 and Tier 2 cities are working on creating unique identities for themselves as has been





Industry challenges and way forward

elaborated on in the subsequent sections, but there is room for more initiatives. Sporadic art and cultural events such as literary fests, art exhibitions, film festivals and regional festival celebrations are being hosted across India, but a more integrated approach is desirable.

A careful analysis of the Indian art and culture landscape reveals a number of challenges. The first and foremost is the fact that Indian cities, despite their having tremendous cultural capital, lack the cultural and social infrastructure to commission, distribute, manage and support the sector. Secondly, Indian cities, because of their vast historical background, struggle to strike a balance between preserving tradition and modern convenience. The third challenge faced by Indian cities, is ensuring equitable access to art and culture-related opportunities. Currently, major consumers of the sector in Indian cities continue to be the middle and upper classes, with marginal and poor communities existing in ‘cultural deserts’ with almost no access to these opportunities. Additionally, Indian cities, unlike their global counterparts, lack comprehensive data about their cultural resources, which prevents them from planning effectively. Lastly, due to lack of awareness of the tangible and intangible impact of the sector in India, art and culture have always been on the back burner in comparison with other traditionally lucrative sectors such as manufacturing, telecom and mining. As a result, the sector has seen minimal investment from the government and private players.

In addition to these local challenges, Indian Cities, like their coun-

terparts all over the world, are also facing challenges in realizing their cultural identities within the context of sustainable urban development policy and planning.

In order to develop strong sustainable cultural identities, Indian cities need to take significant steps, which include a diligent effort to attract investments from the Government and private sectors to develop and maintain their cultural and social infrastructure. Cities need to put in place cultural zones and work actively on developing their unique cultural identity. This can be achieved by investing in initiatives such as placemaking – a multi-faceted approach for planning, designing and managing public spaces – and utilisation of corporate marketing and branding strategies to curate each city’s identity and unique cultural experience. Finally, our tax and regulatory landscape must evolve to promote upcoming artists and small businesses.

To facilitate such initiatives, the Government of India has already taken some preliminary steps including a number of initiatives and schemes that centred around cultural urban development. The most significant of these is the Smart City Mission (SCM). The SCM is an urban renewal and retrofitting programme, which aims to develop 109 smart cities across the country. It provides a significant opportunity for promotion of art and culture in India. Under this scheme, every nominated Smart City has been allocated, on an average, INR 80 crore to implement projects that will enhance its cultural identity and heritage³. In this report, we have elaborated on the Government’s other key initiatives in this sector.

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Evolving Cultural
Cities from
a policy
perspective

Global cultural policy intersects with political, economic, and socio-cultural dynamics at all levels of society, placing high and often contradictory expectations on the capabilities and capacities of the media, the fine, performing, and folk arts, and cultural heritage. These expectations are articulated, mobilized and contested at – and across – a global scale.

Transformational Cultural Projects Report from World Cities Culture Forum, examines the cultural offer of 24 cities highlighted below. Along with this, we have included Bhopal, first Indian city to initiate place making guidelines in India, to build our understanding on various policy initiatives.

Below are some of the best practices adopted by cultural powerhouses across the world.

Paris

Founded in 52 BC, Paris, capital of France, is one of the first global cities. Paris is not only known for its fashion, music, cinema, gastronomical experiences but also captures special attention in people’s imagination through its art and cultural diversification. This city has uniquely connected its rich heritage with world-class modern facilities, thus, it establishing itself as a modern fast-paced city which places great value in its history and cultural identity.

The creative industry has made a significant contribution to employment in and around Paris, constituting 10% of jobs. Below are a few of the indicators that support the city’s cultural standing.

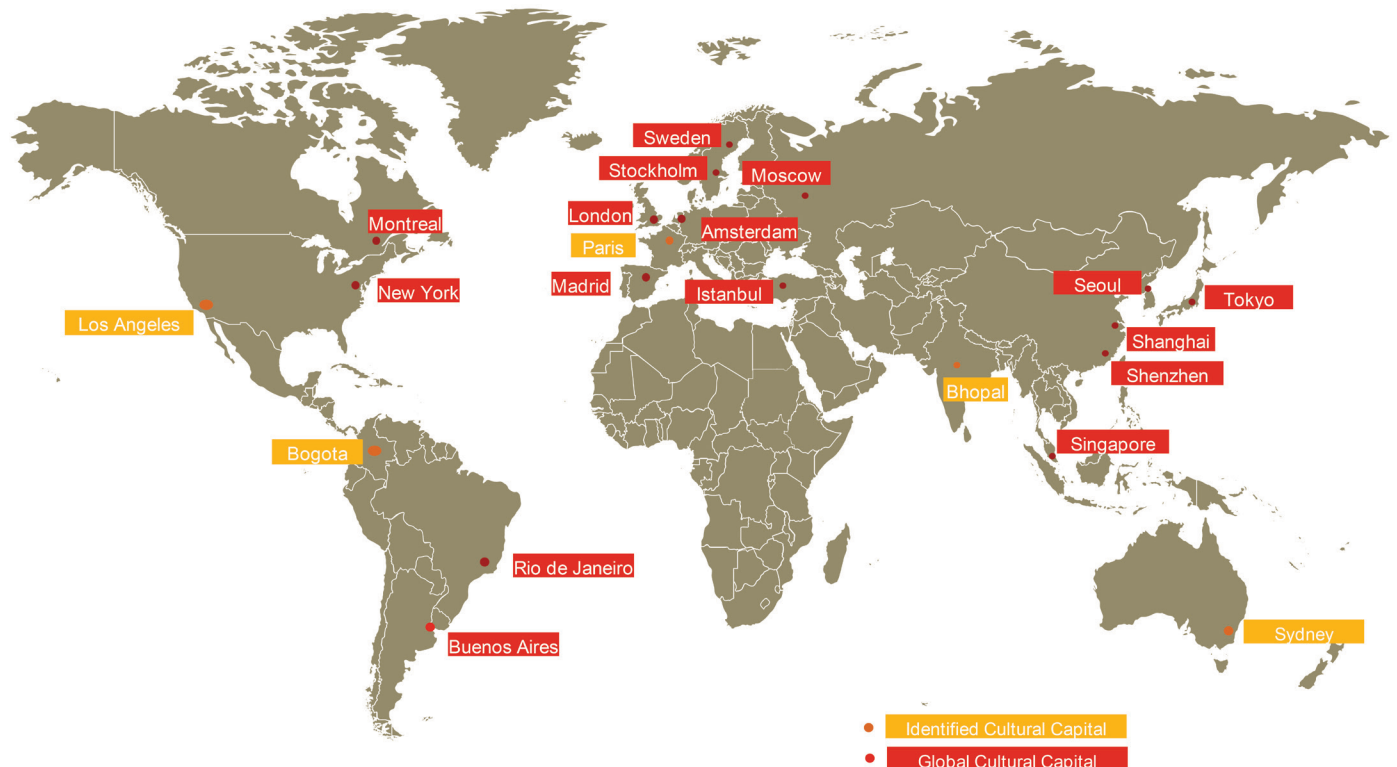
Indicator

Figure⁴

Public libraries	1,047
Museums (National + Others)	298
Art galleries	1,142
Number of live music venues	452
Number of international tourists per year as % of city population	132.3%

Policy introduction: Over the years, with the increase in property prices in Paris, there has been a steep rise in demand amongst art and culture community for affordable cultural centers. As a result, Parisian stakeholders formalized the “Fabriques de la Culture” policy, in an effort to build a channel which connects emerging artists across the city.

The main objective of the policy is to create cultural platforms, support cultural diversity, sustainable employment for artists, and support art projects.



In reference to cultural cities⁴

Policy impact: This policy has contributed towards building the city and thus maintaining its international reputation as a cultural powerhouse. This has further led to following

- Increase in cultural public infrastructure such as affordable workspaces
- Easy access for cultural centers to cherish Paris rich culture by citizens & tourists
- Uniform and decentralized art & cultural hub across the city

Bogota

Founded in 1538, Bogota, capital of Colombia, is amongst the oldest cities in Latin America. Due to its unique and buzzing musical nightlife, city has earned the title “City of Music” from UNESCO’s creative City Network in 2012. The beauty of the city is complemented with public green spaces which host a wide range of cultural events in its city open air theaters. The tourism numbers support the city’s cultural aspect:

Indicator	Figure ⁴
Number of international tourists per year as % of city population	21.9%

Policy introduction: Bogotá has recognized and owned “Graffiti” as an urban cultural practice through a new participatory process. This process emphasizes ‘democratic culture’ and has brought city stakeholders such as Departments for Culture, Recreation and Sport, environment, as well as graffiti artists to come together in an effort establish Bogota as a heritage city.

This policy has successfully maintained the balance between recognizing graffiti as an urban cultural practice, and building a city free of visual contamination.

Policy impact: It has supported the city to position itself uniquely among other heritage cities, resulting in a higher footfall from tourism. This has resulted in the following:

- Establishment of Bogota city as a cultural hub
- Proliferation of careers as professional graffiti artists
- Increase in citizen participation by building citizen-centric policy
- Improvement of city streetscapes with graffiti

Los Angeles

The City of Los Angeles holds many distinctions. L.A. is the entertainment capital of the world, a cultural mecca with more than 100 museums, and a paradise of idyllic weather. From tourist attractions like the Hollywood Walk of Fame, the Chinese Theater, the Walt Disney Concert Hall, and Griffith Observatory, a booming tech industry, and a sprawl of entertainment and dining experiences- LA is the place to be. It is the only city in North America to

have hosted the Summer Olympics twice. Additionally, Downtown L.A. is the largest government center outside of Washington, D.C. Los Angeles also has the only remaining wooden lighthouse in the state (located in San Pedro’s Fermin Park) and the largest historical theater district on the National Register of Historic Places (located in Downtown on Broadway).

Indicator	Figure ⁴
Number of students enrolled in specialist Art and Design public institutions	13,409
Education level -% with degree level or higher	30.8%

Policy background: Los Angeles has adopted an initiative “Arts for All” to support schools across the country. This initiative supports the implementation of high quality, comprehensive, sequential art education from Kindergarten to 12th grade.

Policy impact: This initiative is currently working with 59 of the 81 LA County school districts⁴. Each school district is evaluated against identified indicators, a policy and plan for arts education has been adopted by the school board; the school district has a designated arts coordinator; at least 5% of a school’s budget should go to arts education; the ratio of students to arts teacher is no higher than 400:1⁴.

Sydney

Sydney is the largest city in Australia located on the southeastern coast. Be it the Harbor Bridge or Opera House, Sydney is a haven for art and culture appreciates. The impact of development controls and local environment plans is increasingly being recognized in discussions around cultural participation and employment in creative industries. This is leading to efforts to create more effective links between cultural and planning policy.

Following are few of the indicators that are supporting the city’s cultural aspect:

S. no.	Indicator	Figure ⁴
1	Number of theatres	77
2	Art Galleries	170
3	Cinema screens	377
4	Number of markets	118
5	Number of international tourists per year as % of city population	78.8%

Policy background: Until 2012, the city governing bodies had spent about \$34 million to promote public art and culture, yet a policy driven initiative was lacking⁴. Taking this into consideration, from 2012 – 2014, the City of Sydney initiated their maiden policy and action plan to promote art and culture in the city.

Global cultural policy intersects with political, economic, and socio-cultural dynamics at all levels of society, placing high and often contradictory expectations on the capabilities and capacities of the media, the fine, performing, and folk arts, and cultural heritage. These expectations are articulated, mobilized and contested at – and across – a global scale.

Policy impact: Development of cultural infrastructure in Sydney, including spaces for professional creative practice and art-form development, as well as spaces for creative enterprise have been identified, as a top priority. To promote economic, cultural and community benefits to the city, a \$25 million Creative Hub, which is also Sydney's tallest residential tower, is being constructed.

Bhopal

The capital city of the Indian state of Madhya Pradesh, Bhopal, is a blend of two differentiating cityscapes with historic monuments towards the north and planned urban infrastructure towards the south of the city.

Policy background: With an intent to bring the impact of city design closer to the people, Bhopal is the first Indian city to initiate Placemaking guidelines to ensure visible transformation of unused and underused areas into active spaces.

Policy impact: The actionable of the Placemaking guidelines will impact distinctive spaces and communities in the city, through development of commercial and residential spaces, adopting a Transit Oriented Development (TOD) approach, and enablement of citizen engagement. Placemaking projects because of their

low capital investment will provide an opportunity to expand the impact area across the city.

As we have seen, cities in different geographies are recognizing art and culture as an important aspect for making them more lively and have taken initiatives at a policy-level. They have provided a slew of focused initiatives to support identified cultural themes and become inclusive in their development framework. This endeavor has translated into a positive economic impact. Paris, whose tourist footfall is 130% of its population, generates \$12.88bn from foreign tourists alone⁴. This accounts for a quarter of France's foreign exchange earnings (FEE).

Indian cities have been blessed with diverse and vast cultural heritage. World Heritage sites, art galleries, music concerts, theatres etc. are part of this diverse cultural inventory. However, there is a need to provide the requisite policy support in order to realize its direct economic potential. The aforementioned Global case studies must inspire India's policy framework, so as to ensure cultural inclusion at state, city and local levels. The subsequent section will discuss the raft of initiatives adopted across various schemes in India to uplift, promote and conserve our cultural assets.

4

Government
of India
initiatives for
promotion of
Art and Culture

The conventional concept of adopting city-building practices from the developed world without taking into consideration the local requirements is slowly fading away. Over the years, city identity has emerged as a defining and associative attribute that a city's denizens can subscribe to, and own. Today the Indian cities are recognizing and encouraging its residents' unique cultural and societal habits and their visible identities. These efforts are further supported by Government's schemes and programs. The raft of initiatives which Government of India have adopted for creation, promotion, preservation and revitalization of public art and culture are mentioned below.

Key initiatives

The Government of India has Ministries that have taken actions which are curating a distinct identity for Indian cities through various mediums as a priority.

Ministry of Culture

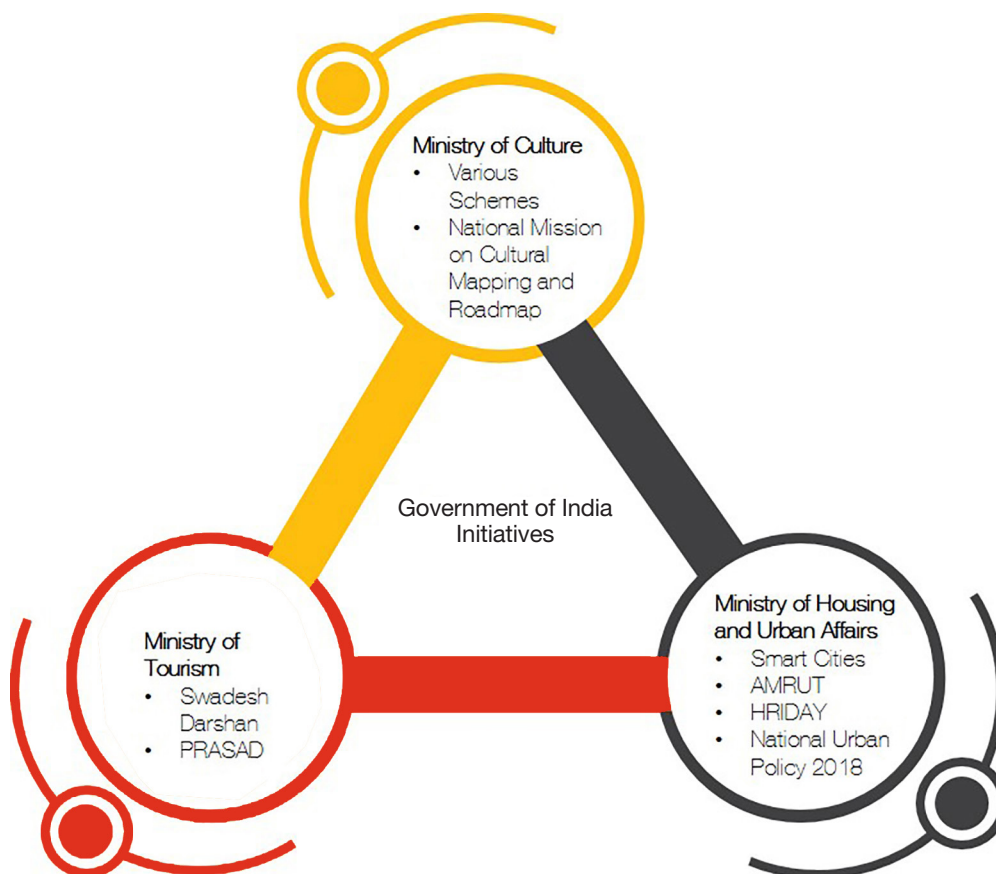
The Ministry of Culture is responsible for preservation, development and promotion of arts, culture, and heritage (tangible and

intangible) in the country.

At a time where digital content platforms and cinema are gaining momentum, the Ministry is continuing to nurture mature art forms such as theatre, arts and literature through its support of institutions such as the National School of Drama, Sahitya Akademi and Sangeet Natak Akademi.

The Ministry is also responsible for implementation of various conventions, as directed by the UNESCO. Additionally, it works towards sharing India's art and culture heritage with the rest of the world by organising Indian festivals abroad. The Ministry has several schemes to promote art and culture, which has been discussed in the 'Regulatory landscape to promote art and culture in India' section of this paper.

The Ministry of Culture has also initiated the National Mission on Cultural Mapping and Roadmap, which focuses on promoting 'Our Culture Our Identity' through media and events. The mission aims to target 6.40 lakh villages in 3 years and adopts a web-based integrated approach.



It encompasses data mapping and demography building, formalising the processes and bringing all the cultural activities under one web-based umbrella for better results. It conducts talent hunt competitions at block and national levels in India, and also seeks to open a direct channel of communication of artists with the Government and peer to peer communication among artists for talent honing and handholding of each other.

Ministry of Tourism

The Ministry of Tourism has conceptualized two programs - Swadesh Darshan and Pilgrimage Rejuvenation and Spiritual Augmentation Drive (PRASAD) schemes to boost tourism, thematic development and highlight specialisation and identity for the selected circuits and cities.

Swadesh Darshan has 13 circuits namely North-East India Circuit, Buddhist Circuit, Himalayan Circuit, Coastal Circuit, Krishna Circuit, Desert Circuit, Tribal Circuit, Eco Circuit, Wildlife Circuit, Rural Circuit, Spiritual Circuit, Ramayana Circuit and Heritage Circuit that would be developed to increase tourist footfall and promote unique identity.

Under PRASAD, Ajmer, Amritsar, Amravati, Dwarka, Gaya, Kamakhya, Kancheepuram, Kedarnath, Mathura, Patna, Puri, Varanasi and Velankanni are the cities that have been identified for structural development that would lead to a distinctive belongingness towards the city.

These schemes and initiatives help a city to take ownership of its culture and develop a unique identity. It's quite evident that the governing bodies are endeavoring hard to promote art and culture through various means and schemes, but we need a mechanism to ensure that the cities get a uniqueness by utilizing the aforementioned programmes. In this vein, a structured policy instrument is required at all governance levels-center, state and local government.

There are various ways to create a distinctive identity for a city as an outcome of a slew of programs and initiatives adopted by the Government of India, this paper will discuss two visibly impactful solutions – Creating a City Identity and Urban Placemaking in the ensuing sections.

Ministry of Housing and Urban Affairs (MoHUA)

The Ministry has three programmes; namely, Smart Cities Mission (SCM), Atal Mission for Rejuvenation and Urban Transformation (AMRUT), and Heritage City Development and Augmentation Yojana (HRIDAY) that have directives of creating a distinctive identity for the selected cities under each initiative. MoHUA also has initiated a new National Urban Policy to design cities of the future.

The SCM aims to identify and apply 'smart solutions' to develop 100 selected cities as model smart cities. It focuses on a two-pronged approach, Area-based Development (ABD) of a model area (of approximately 1000 acres)^[1] that is selected by citizens^[1] and Pan City solutions through which ICT-driven projects for effective delivery of urban services and monitoring are implemented at the city level. Placemaking is one of the projects under SCM, conceived under the Culture and Identity theme^[2] of ABD areas. It

consists of a citizen-centric approach to plan, design and manage unused public spaces. Identity and Culture is a key indicator under the Liveability Index, developed by MoHUA to benchmark the liveability of a city. The SCM also encourages Smart Cities to create their own unique city logos and taglines.

AMRUT is another urban infrastructure development program. It focuses on upgrading the existing sewerage, sanitation and urban transport mechanism in selected 500 cities⁵. The AMRUT mission also thrives to enhance the amenity value of cities by creating and upgrading green spaces, parks and recreation centers which further leads to create city uniqueness. (MoUHA, 2018)

HRIDAY focuses on the development of four types of infrastructure—physical, institutional, economic and social — in an effort to revitalize heritage cities. The program aims to safeguard and restore the rich cultural heritage, in sync with urban infrastructure and economic growth, for selected cities. Currently, it includes 12 heritage cities which have been identified for rejuvenation and development. These are Amritsar, Varanasi, Gaya, Puri, Ajmer, Mathura, Dwarka, Badami, Velankanni, Kanchipuram, Warangal and Amaravati. A total budget of INR 500 crore has been allocated across these cities⁶.

The Government of India's new National Urban Policy 2018 is under preparation. The policy is broadly based on 10 principles that focus on designing cities around people and instilling them with a local flavour. One of the policy agenda is to ensure inclusive development which also aims at preserving and revitalizing history, culture and heritage. This clearly indicate the attention given to culture upkeep with the development process.

The Ministry of Culture, Government of India, is responsible for the preservation, development and promotion of arts, culture, and heritage (both tangible and intangible) in the country.

^[1] Three strategies for developing ABD area- Retrofitting (>500 acre), Redevelopment (>50 acre) and Greenfield development (>250 acre).

^[2] Culture and Identity theme is discussed in detail in the City Identity section of this report.

5

Regulatory landscape for promotion of Art and Culture

India is known for its rich and diversified art and cultural heritage. In development, preservation and promotion of various elements of art & culture, Ministry of Culture plays a pivotal role. It protects and conserves monuments, supports and administers museums and provides financial assistance and recognition to individuals and organizations involved with the performing, visual and literary arts.

Regulatory landscape

Some of the laws and regulations which govern protection, development and promotion of India's tangible, intangible and knowledge heritage are set out below.

1. The Antiquities and Art Treasures Act, 1972

The Antiquities and Art Treasures Act, 1972 was formulated to regulate the export trade in antiquities and art treasures and prevent smuggling and fraudulent dealings in antiquities and ancient monuments. The Act identifies and defines certain objects and articles of historical and cultural importance as "antiquity" basis its years of existence. As per the act, antiquities can be traded only under a license. Further any person in control or possession of any antiquity needs to register the same with the Government.

The Government has recently proposed the Draft Antiquities and Art Treasures

Regulation, Export and Import Bill, 2017. Key features of the draft bill are as below:

- Delicensing the trade of antiquities within the country
- Prohibition of export of antiques to other countries except if done by Government or its agencies
- Appointment of an expert advisory committee to deal with issues related to antiquities
- Empowering the Archaeological Survey of India by bestowing more powers and authority to it
- Waiving off custom duty for people bringing back lawfully purchased antiquities of Indian origin and for artists bringing their own artworks back to the country

2. The Ancient Monuments and Archaeological Sites and Remains Act, 1958

This Act was formulated to preserve the ancient and historical monuments and archaeological sites and remains which are considered to be of national importance, to regulate the archaeological excavations and provide protection for the sculptures, carvings and other like objects.

It primarily lays down permission and licensing requirements for: access to protected monuments; construction and other operations in protected areas; copying and filming of protected monuments; excavation in protected areas; moving of antiquities from certain areas and mining operations and construction near the protected monuments.

- i. Some other Acts and rules governing certain individual national museums, monuments, cultural academies are:
 - a. The National Museum Act, 1910

- b. Salar Jung Museum Act, 1961
- c. Jallianwala Bagh National Memorial Act, 1951
- d. The Asiatic Society Act, 1984
- e. The Lalit Kala Akademi Act, 1997

Government initiatives and schemes to promote art and culture

I. Financial Assistance Schemes

a. Financial assistance schemes for promotion of Art and Culture

- Performing Arts Grants scheme: Provided to dramatic groups, theatre groups, music ensembles, children theatre and for all genres of performing arts activities.
- Assistance to cultural organizations with national presence: Provided to organizations whose activities are primarily and significantly cultural and have a national presence.
- Cultural function and production grants scheme: Provided to NGOs, societies etc. for supporting the conferences, research, exhibitions etc. that supports different aspects of Indian culture.
- Financial Assistance for development of Buddhists/Tibetan arts and culture: Provided 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.
- Financial Assistance for Preservation and development of the cultural heritage of the Himalayas: Provided to promote, protect and preserve the cultural heritage of the Himalayan region spreading in Jammu & Kashmir, Himachal Pradesh, Uttarakhand, Sikkim and Arunachal Pradesh through research, documentation, dissemination, etc.

The current framework for promoting art and culture is helping the sector to preserve, protect and promote the cultural capital. In this vein, the recent draft bill on export and import of antiquities will further ease exchange of artefacts.



b. Financial assistance for creation of cultural infrastructure

- Financial assistance for cultural activities in performing arts for building grants including studio theatres- Provided to support voluntary cultural organizations and government-aided cultural organizations in their efforts to create appropriately equipped training, rehearsal and performance spaces for artists.
- Financial assistance for Tagore Cultural Complexes- Provided to foster and coordinate activities in the States/ UTs in different cultural fields such as music, drama, dance, literature, fine arts, etc. and promote through them the cultural unity of the country and provide avenues for creative expression and learning to the younger generation.

II. Scholarships and fellowships for promotion of Art and culture

- Award of Senior/Junior Fellowships to outstanding artists in the field of culture
- Award of Scholarships to young artists in different cultural fields
- Tagore National Fellowships for cultural research component

III. Schemes for museums

a. Museums Grants Scheme: Through the Museum Grants scheme, the Ministry of Culture offers financial support for the development of new museums by State Governments, local bodies, autonomous bodies, and other organizations such as societies, academic institutions and trusts registered under the Societies Act of 1860. Financial assistance is also

offered for strengthening and modernizing existing museums, digitization of museum collections and capacity building and training of museum professionals.

b. “Certificate of excellence” for museum professionals: Award to acknowledge the achievements made by the employees of the Museums in order to encourage them to work hard in the pursuit of excellence.

c. National Memorial Scheme: To commemorate the role of eminent national personalities who have contributed to and played a historic role in the freedom struggle of our country and to provide financial assistance for the development / maintenance of Memorials set up in their memory.

d. Scheme for safeguarding the intangible cultural heritage: To support and strengthen the efforts of various stakeholders vis-a-vis wider recognition and acceptance, dissemination, preservation and promotion of the rich, diverse and vast ICH of India including recognition of the same by the UNESCO.

e. Scheme for international cultural promotion: In order to make the world aware of India’s rich cultural heritage, this scheme has been implemented with the objective of providing artists practicing Indian art forms an opportunity to perform abroad under the banner of ‘Festival of India’. The scheme also provides financial assistance to cultural societies actively promoting Indian culture abroad.

The current framework for promoting art and culture is helping the sector to preserve, protect and promote the cultural capital. In this vein, the recent draft bill on export and import of antiquities will further ease in exchange of artefacts. This will open new avenues for trade, cultural exchange, and position Indian heritage in the global market.

6

Challenges in the Indian Art and Culture sector

To truly unleash the potential of the Indian Art and Culture sector, it is imperative to gain a holistic understanding of the landscape, including the current challenges. Below are discussion of the overarching challenges faced by Indian Art and Culture sector in urban landscape.

1. Policy support for developing cultural infrastructure: The Indian art and culture landscape is rich in cultural capital but significantly lacks in building and maintaining cultural infrastructure. There is a lack of comprehensive policy which focuses on the entire cultural ecosystem, from protecting, preserving, promoting art to create cultural spaces which can house new cultural assets. This policy should also ensure development of supporting infrastructure which drives these cultural spaces. The prevailing focus area of cultural institutions around the country is merely on protection, revitalization and promotion of cultural heritage, but the development of new cultural assets is missing in the framework. Unlike social infrastructure such as schools and hospitals that are developed based on population numbers, a similar yardstick is yet to evolve to develop public libraries, art galleries, museums and cultural centers.

Sydney has adopted a policy in 2012 for creating cultural infrastructure where spaces for professional creatives and art-forms shall be practiced. One of the direct outcome was the creation of creative hub which is a residential accommodation for artists and their artwork.

2. Declining use of art in cities: Gradually, the use of art and culture in Indian cities is fading away with contemporary development agenda. Urban art is intrinsic to create quality public spaces. With rapidly changing urban development

scenarios, Master Plans, City development policies and building bye-laws are yet to accommodate urban art in their directives.

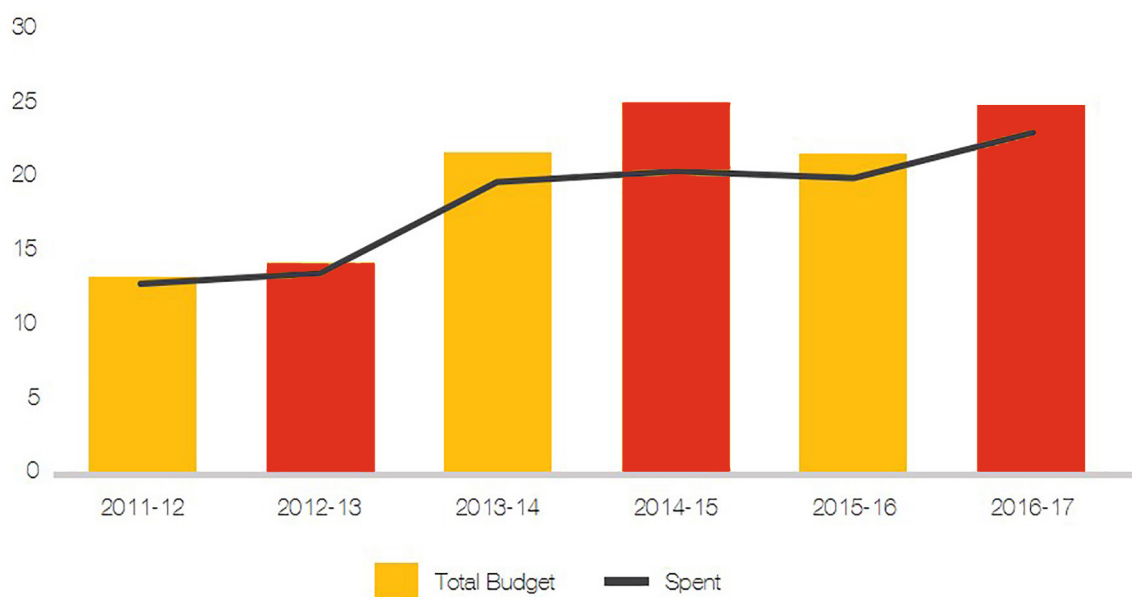
An inspirational example is Bogota, which has identified 'Graffiti' as an urban cultural practice and developed a policy aiming at building a city which recognizes 'Graffiti' and promote improvement of streetscapes with street art along with promoting graffiti artists.

3. Lack of integrated approach for building city identity: Ancient Indian cities were incredibly successfully in uniquely positioning the cities. But in this economic landscape, Indian cities are facing challenges to balance the traditional city culture and modernization due to which the uniqueness of the cities is diluting. Following are some factors responsible for this:

- a. **Lack of integrated approach:** City stakeholders such as government, civic bodies, planners, corporations, private players, citizens, and wider community of actors connected to this territory are working in silos which inhibits the collaboration. This results in a gap in understanding creating an integrated city vision.
- b. **Limited role of public private partnership in city building:** Private stakeholders are a major driving force behind building modern cities across the country. The current involvement of these private players in branding of cities is limited.

Paris has built a 'City for Art' brand through art-centric policy. It has formulated a policy which supports cultural diversity and provide framework for sustainable employment of artists and support

Budget allocated & spent on Art & Culture (INR bn)



Source- Ministry of Culture⁷

their art work. Affordable workspaces for artists and developing art and cultural hubs across the city has led to uphold the global brand City for Art.

4. **Insufficient funding and low utilisation:** Art and culture is never part of the mainstream. Government bodies across the world don't include art and culture industry on their priority list when it comes to budget allocation. This perception of Art & Culture is echoed in India too.

Budget allocated to Art & Culture has grown in absolute numbers over the years, benefiting from India's growing economy but relatively its allocation remains well under 1% of the total annual budget. A closer observation of the budget and expenditure in financial year 2016-17 reveals that funds allocated were INR 25 billion whereas spent were just INR 17.2 billion; 31% of funds were unutilized⁷.

5. **Institutional constraints to upskill artists:** Artists form the foundation of a city's creative environment. They act as creators, teachers, and individual entrepreneurs who provide many of the products and designs that drive innovation and shape a city's cultural identity. The current state of government funding for artists is abysmally low, driving them to pursue their careers under economic hardships forcing them to bear the burden of creating, promoting and selling pieces of art. Also, artists face real challenges in upskilling themselves due to lack of institutional training and development activities.

Los Angeles was pioneer to adopt an initiative of 'Art for All'

which ensures sequential art education from kindergarten to 12th grade with at least 5% of a school's budget compulsorily spent on arts education⁴.

6. **Low potential to attract private investment:** Due to limited stakeholders in art and culture sector and low revenue earning potential, art based projects in cities find it difficult to get private investment through Public-Private partnership. Moreover, such projects should aim at enhancing innovation and creativity from private partner's collaboration and never be judged on low bid criteria.

Brazil has developed cultural centers at neighbourhood level which are funded from taxes and other contributions by local business community, co-funded by city administration.

7. **Art forgery:** Art and culture Industry remains largely unregulated due to unavailability of standard regulating mechanism. Numerous stakeholders are working in the market space independently. Thus, efforts are highly decentralized resulting in underutilized capacity. This makes the Art & Culture industry highly prone to forgeries. The process of art valuation involves authentication of art owner, details of previous owners, ownership documents, buy-sell receipts, tax documents, legal documents and insurance etc. The trend of conducting art diligence is not common in industry, thus creating a dual impact on buyer's and seller's side. Along with this, there is lack of transparency with respect to art trade market which may further lead to money laundering and forgery.



7

Emerging waves of Art and Culture – City Identity

City identity is something that helps transform a city from a location into a destination. Cities throughout the globe have taken their unique history, quality of place, lifestyle, culture and diversity to create a city identity. Creating a city identity is a collaborative approach between the city municipalities, governing bodies and citizens.

The concept of city identity can be traced back to the Indus Valley Civilization which established and promoted urban structural planning. Later, creating a distinctive city identity started in around 1850 by the United States followed by the European countries. The intent was to attract tourism, trade and investment and improve the quality of life. In early 2000's, cities started deriving policies and ways to create a unique identity which amalgamates cultural assets into the economic development of cities. The unique instruments to position Cities in the global map becomes popular with innovative culture-driven campaigns such as 'Definitely Dubai', 'I Amsterdam' and 'I love New York'.

In the last decade in India, creating a unique identity for states and cities have been at the forefront. Talking about Indian states – Gujarat banked on campaigns like 'Vibrant Gujarat' and 'Khusboo Gujarat Ki', Madhya Pradesh was able to increase tourist footfalls from 'MP Gajab Hai, Sabse Ajab Hai', and Rajasthan's 'Jane Kya Dikh Jaaye' attracted a lot of eyeballs. Jharkhand too followed the footsteps and organised the maiden 'Momentum Jharkhand Investor Summit' in 2017.

With a more specific approach, the Indian cities too started creating an identity for themselves; Mumbai's 'Aamchi Mumbai' identity, Ahmedabad's UNESCO World Heritage City tag, Bengaluru becoming first Indian city to get a city logo and has inspired many cities to create a distinctive identity for themselves. Indian cities are rich and diverse in culture and heritage. The unique tool to establish city identity will not only recognize the city on a global map, but also lead to attract tourist, trade and investment.

City identity - global case studies

Below are some of the global cities that have taken visible initiatives for city branding utilizing the available art and culture which can be an inspiration for Indian cities:

Amsterdam⁴

"Arts and culture play a central role in transforming the city into a livable place with distinct and diverse neighbourhoods. Urban development strategies should feature a direct link with creating distinct cultural identities" - Cathelijne Broers, Director, Hermitage Amsterdam.

- Neighborhood branding – tourists chance to visitors to explore beyond the city
- 'Night Mayor' - initiative to promote city nightlife and generate revenue
- Huge investment in cultural infrastructure

- Goochem Cultural Marketing Chatbot – an Artificial Intelligence solution connecting culture providers with young audiences
- Age Friendly Cultural City Programme – a cross sector solution, helping older residents to remain culturally drawn in
- Art in public spaces and Public Art Commission – encouraging growth and development of urban areas through public art

Sydney⁴

"Cultural development and enrichment is critical to Sydney's success and will play a large part in the City's economic well-being, intrigue and sense of justice and fairness" - Graham Jahn, Director City Planning Development and Transport, City of Sydney

- Art-led placemaking principles is helping Sydney turn into a festive city internationally
- Sydney Festival, Sydney Writers' Festival, Sydney Film Festival, and Biennale of Sydney attracted over 1.4 million audience attendances in 2016 across Sydney
- In 2016, Sydney organised world's biggest festival of light, music and ideas, Vivid Sydney attracting 2.3 million
- To handle low coverage of art and culture related news in local media, Audrey Media, a group of professional art journalists created an online journal - Audrey, featuring reviews, commentary and critical essays; accessible for free and supported the cause

Shanghai⁴

"While culture is the soul and character of a city, it also has tangible values in stimulating consumption and creating a city's environment" - Shang-lin Fu, Deputy Director, Shanghai Municipal Administrative Office for Social Culture

- Building a cultural construction is a government priority aimed at developing attitudes and values of its people
- The Shanghai Expo, 2010 helped create a positive environment for advancement of art and culture
- Infrastructures like Shanghai Art Museum, the Power Station of Art, the World Expo Museum, Culture Square, the Shanghai Symphony Orchestra concert hall, and Shanghai Children's Theatre created for the Shanghai Expo, 2010
- The city started developing its basic infrastructure for public cultural services, including libraries and cultural centres

Moscow⁴

“A new direction of the city planning that has become more focused on residents which focusses on a friendly image of Moscow for tourism” - Vasili Tsereteli, Artist; Executive Director, Moscow Museum of Modern Art; Vice President, Russian Academy of Arts.

- The Moscow Department of Culture manages over 500 cultural institutions including 90 theatres
- The city has 54% green space which is a haven to promote and organise various cultural and artistic activities.
- In Moscow, decentralisation and modernisation are the foundation of cultural policy
- Various private cultural establishments have as of late been founded in the city
- Moscow is now adapting to an existence where grassroots diversity and the offerings of the creative classes are considered equally vital in driving cultural life

Singapore⁴

“Singapore has just turned 50 this year so it’s been a period of great reflection: who are we as a nation and who do we want to be?” Kenneth Kwok, Director, Strategic Planning, National Arts Council

- In 2015, with an intent to promote Southeast Asian art, a new National Gallery commenced in the city
- A new network of Community Arts and Culture Nodes has been formed to help and develop grassroots participation in the city
- Cultural Matching Fund is aimed at developing a more sustainable arts scene by encouraging philanthropy

- Passion Cares, which uses incentives to encourage arts event attendance and community altruism excite the art lovers.
- Cultural activities around Singapore’s 50th anniversary in 2015 helped to build its status as a nation
- This incorporated the rebuilding of the National Museum of Singapore and the Asian Civilisations Museum
- Singapore Botanic Gardens became country’s first UNESCO World Heritage Site around the same time

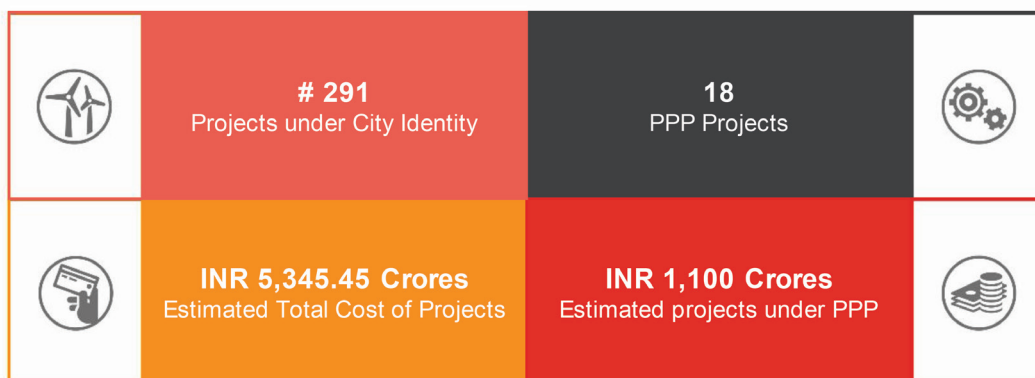
With the aforementioned case studies of the cities throughout the globe, it’s quite evident that city branding helps create a unique identity in the minds of the citizens, visitors, and investors. Lately, in India too, after the advent of Smart Cities Mission, city branding has taken a front seat.

Identity & Culture has been identified as one of the 24 essential elements under SCM. The Smart City guidelines have identified four scenarios which decides the current baseline scenario and aim at the future scenario basis the city aspirations. These four scenarios are shown below.



The cities have taken a cue from these guidelines and ensured that they have sufficient coverage to the city identify initiatives, either through SCM funds or the PPP route. This is evident in the projects listed by the cities in their Smart City Proposals.

Ministry of Housing and Urban Affairs (MoHUA), Government of India, has released ease of living index 2018 for 111 cities. The index is based upon four themes and 15 categories which are part of the



Source: PwC analysis

24 essential elements mentioned in Smart City guidelines. Identity and Culture is one of the key category from social infrastructure pillar of development. The categories are scored based on two set of indicators - core and supporting^[3]. Out of the top five cities with high score in culture and identity category, three cities, Chandigarh, Tirupati and Greater Mumbai are part of top five cities in the overall ease of living ranking, thus, corroborating the fact that City identity improves the quality of life.

City identity - Indian case studies

Below are some of the Indian cities which initiated unique ways to create city identity.

Raipur⁸

Raipur has been working extensively to promote art and culture and related activities. Under the Smart Cities Mission project, the 108 years old heritage building of the Anand Samaj library was renovated and given a modern touch through various facilities. With a motive to pass on the stories of city's glorious past, Raipur Smart City Limited initiated the concept of Heritage Walk. The walk, divided into four different routes is led by heritage enthusiasts from the city who take the group of citizens on an enriching heritage tour. Additionally, the city also got its Heritage book – to educate citizens and visitors about the rich cultural heritage of the city. The city also organized a crowd sourcing event named Think Raipur to seek ideas from citizens in the transformation of Raipur. Next in line was India's first Garbage Festival, organised by Raipur Smart City to spread awareness about recycling and reuse of waste material. The 4 day fest had many attractions including unique installations made from garbage, various workshops on garbage, and band performances by Dharavi Rocks, an internationally acclaimed band comprising youngsters living in Mumbai's slum area and other renowned bands as well. The initiative was applauded by Prime Minister Narendra Modi. Raipur has its own city logo and tagline which gives it a unique identity.

Mumbai⁹

Beyond Bollywood, South Asia's biggest cultural industry and export, the governing bodies help regional cinema to flourish by providing services at a subsidized rate. Be it music, food, culture, or monuments, Brand Mumbai always comes out as a vibrant city. Lately, the state government collaborated with the popular the Kala Ghoda Arts Festival which covers themes such as visual arts, dance, music, theatre, cinema and literature. Mumbai's Dabawalas have been leveraged by various organizations to showcase Mumbai's culture. Mumbai Gallery Weekend is an annual event that brings together art collectors and enthusiasts in the city. 'Aamchi Mumbai' when translated from Marathi means 'Our

Mumbai'. This emotion has been used to create a unique identity at various platforms.

New Delhi¹⁰

The New Delhi Municipal Corporation (NDMC) in collaboration with local artists brought life to the unused walls and public spaces in the city. The city has many innovative street art forms in Connaught Place, Khan Market, Moolchand, Lodhi Colony, etc. New Delhi is a home to several artists and creative minds, and they are working hand in hand with the civic bodies to glorify the city walls with financial support from private companies.

Bhubaneswar¹¹

Over the years, Bhubaneswar, the capital city of Odisha has positioned itself as an IT hub of East part of India, a throne held by Kolkata for very long. This has been possible because of the campaigns run to create a distinctive identity for the city. Bhubaneswar is the host to 2018 Men's Hockey World Cup and it will promote state's handicrafts during the event. A concept of the city bus tour has also been introduced wherein special routes will be devised to take out the tourists to various destinations across the city. Under the Smart Cities project the concept of 'I Am Bhubaneswar' has been conceived as a comprehensive city branding venture. Bhubaneswar aims to create one of a kind identity for the city, with a series of innovative initiatives and public events engaging a strong camaraderie among citizens by strategic place making and activating idle public spaces. Promotion of local art and culture in Indian Railways train wagons is also in pipeline.

Jaipur¹²

The Pink city of India, Jaipur offers an abundance of contemporary arts and culture. The state government launched 'night tourism' earlier this year to promote the state made handicraft, Jaipuri quilt and gemstones, among others. Founded in 2006, the Jaipur Literature Festival too attracts a huge number of art and culture lovers every year. Keeping in consideration the rich cultural heritage, The Archaeological Survey of India (ASI) has been endeavoring to get a World Heritage City status for Jaipur city.

Pune¹³

Pune is the IT and education hub of western part of the country. Chaan-Daar - a placemaking initiative for upliftment of public spaces in the slums and settlements and Pune Speaking Walls - aimed at telling the city story through creative murals are some of the initiatives that's helping create a distinctive city identity for Pune.

^[3] Core indicator for culture and identity- a) Number of historic buildings/sites restored/ preserved/brought under adaptive reuse X 100 = ____% Total number of historic buildings/sites identified., b) Ecologically important sites covered through projects for restoration X 100 = ____% Total number of ecologically important sites identified in the city, c) Average of various categories of hotels Total number of hotel rooms occupied X 100 = ____% Total number of hotel rooms available. Supporting indicator- a) Budget allocated for cultural/sports activities X 100 = ____% Total budget of the ULB (capital and revenue) and Number of cultural/sports events hosted by the city authority in the preceding year.

Prayagraj¹⁴

The city of Allahabad, officially known as Prayagraj since October 2018, is hosting the world's largest people gathering Hindu religious event named Kumbh Mela organised once in 12 years. The city is banking high on next year's Ardh Kumbh Mela, which is organised after every 6 years. To give a boost to the city identity, the governing bodies and concerned departments are planning to promote it internationally through road shows in different cities along with several other campaigns.

Jabalpur¹⁵

Jabalpur, one of the major cities in the state of Madhya Pradesh had organized the first edition of Street Art Festival in November 2018. The aim was to create a unique city identity and visual landscape. The 10 day event brought together 50 artists from various parts of the country to present a diverse range of styles, from abstract to surrealism, super-realism, calligraphy and Indian folk art.

Puducherry¹⁶

Puducherry envisions to develop as a global tourism destination by leveraging its heritage, culture, spiritual and educational assets. The land of Puducherry has been blessed with numerous saints, exotic coastline and a serene place for rejuvenation. Government of Puducherry has been organizing International Yoga Festival since 1992, every year, which is the largest congregation of Yoga practitioners across the globe. This has further translated into yoga postures painted as street art across city to create an identity which blends with the theme of healthy living.

Every city has a story to tell and if it is not aligned with the values and interests of the citizens, social and economic groups, it will become disconnected. Thus creating a city identity is critical. It's the responsibility of the governing and civic bodies to ensure that the city identity is 'owned' by the city, that the brand resonates and is understood by residents of all ages and backgrounds. The idea behind city branding is very clear; turning a location into destination. All this could be accomplished by utilizing the art and culture of the cities through proper channels. Lately in India, the role of citizen engagement in creating city identity has been vital.



8

Emerging
waves of Art
and Culture –
Urban
Placemaking

This section details, firstly, the concept of emerging urban placemaking in City Planning and explores the various dimensions of placemaking projects. The crucial role of artists in filling the element of art and culture in placemaking strategies. Secondly, it discusses the use of innovative technology in achieving interactive spaces with case studies from the recent development. Finally, conclude with unearthing the potential of placemaking strategies in Indian Cities.

Evolution of urban placemaking and street art

Planning of cities has been the most challenging task in the ever-changing urban development framework. Creating spaces for all city users, overwhelmed by their expectation, has challenged city planners, thinkers and designers since the beginning of 20th century. The sense of place and creating the city as an attractive destination was incipient in the early 1960s with Kevin Lynch's –'The image of a City' (Lynch, 1960)¹⁷. He argues that people in urban context orient themselves through means of five elements of mental maps - paths, edges, districts, nodes and landmarks. Careful arrangement of these elements creates a mental picture of the exterior physical world, which is held by an individual. This image is the production of both sensation and memory of past experience, thus creating an ever-lasting tangible or intangible image of a city. Around 1975, placemaking become widely used as a term when urban designers introduced the idea to design cities for people, beyond planning for cars, industries and shopping centers (Project for public space, 2018)¹⁸. Towards the late 20th century, placemaking has emerged as a powerful tool to preserve, restore and celebrate the culture of the local community.

As per recent UN estimates, the world will have 447 mega-cities by 2025, inhabiting more than 10 million residents in each of these cities. Amongst them are popular cities such as Tokyo, New Delhi, Mumbai, Dhaka and Kolkata (Nations, 2018)¹⁹. This rapid

pace of urbanization has triggered intense competition among cities to attract capital for infrastructure and housing. Cities have started using branding techniques to attract private investment for developing cities on a public-private partnership mode. A classic example is 'Burj Khalifa' in Dubai which has tempted the global entertainment industry and re-branded Dubai with this landmark. This branding strategy has shifted the focus of city administrators from producing quality public places for social well-being to capital-intensive projects especially designed to attract new talents.

From the perspective of commercial success of public spaces, a study by Jan Gehl, a Danish Architect and Urban Design consultant (Gehl, 2017)²⁰ concluded that lack of attention to the quality of public space results in diminishing experience of three core principle of placemaking which are safety, comfort and desire to linger in urban spaces. In fact, these placemaking strategies were able to create a higher premium on property values where local art and culture were intertwined to create quality public places.

In addition to an appreciation of property prices, placemaking supports the creative economy of the city. The collaborative ecosystem of artists, designers, architects, city planners, city administrators, communities, tourists, traders and neighborhood provide ample opportunities for both production and consumption of creative sector.

Instilling a sense of pride in a public space

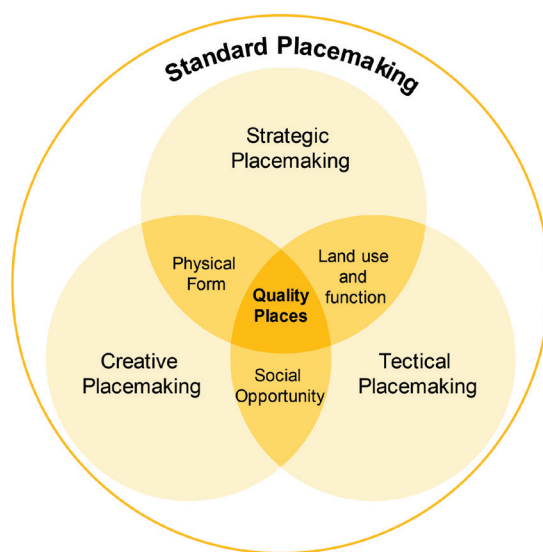
'Placemaking' is defined in a multitude of dimensions, for different people and organizations, but all seeking to achieve the ultimate goal of creating a quality and sense of public space. For simplicity and a better understanding of the concept, this white paper adopts the definition of this concept as-

"Placemaking is the process of creating quality places that people want to live, work, play and learn in." (Wyckoff, 2014)²¹.

The key elements which form the basic building blocks of a quality place are²¹:



Typology of placemaking has categorized the strategies into four parts based on typical problems in public areas and decisions to deal with them. These are²¹:



Typology of placemaking strategies

The following matrix provides an overview of types of placemaking strategies with project example.

Type	Urban challenge	Input	Output	Project example
Standard Placemaking	Dull and passive public spaces	Short and long-term social engagement among stakeholders	Quality place with a stronger sense of place	Urban Haat such as Dilli Haat in New Delhi
Strategic Placemaking	Incompetency to attract and retain talented workers	Increasing options for housing, transportation and amenities along with revitalization	Increase in livability standards	Cyber Hub in DLF cyber city, Gurugram
Creative Placemaking	Greenfield areas	Creative revitalization with animated places and improved economic development	Gains in livability standards with innovative products and services for cultural industries.	Anand Rao Flyover, Bengaluru
Tactical Placemaking	High capital, high-risk improvements	Low-cost pilot beta testing	Foresee results and community support at smaller scale prior capital extensive execution	Raahgiri pedestrian movement in Connaught Place, New Delhi

Source: Wyckoff (2014)²¹

The decision of selecting the type of placemaking strategy depends upon extensive stakeholder discussions and understanding the right expectation of the project outcome.

Re-defining the role of artists in placemaking

Art and culture is the center place of every placemaking projects. The sense of place and belongingness is further enhanced through the use of local artworks. It serves as a means to address social challenges arising in communities. Any artwork in such projects must essentially ask three elementary questions:

- What socio-cultural or economic dimensions of society is

being addressed?

- Which cultural elements are reflected in this piece of art or mural painting?
- Who are the end users of this space?

Here are a few instances, where art and culture based urban projects are planned or executed in Indian cities.

Public art at a bridge – Bhopal

Bhopal, capital city of Madhya Pradesh, has been the pioneer in sensitizing, conceptualizing and executing placemaking projects. The first placemaking guidelines were published by Bhopal Smart



Before and after illustration of art based transformation around bridge- Bhopal

City Development Corporation Limited in 2017, wherein, core principles for developing a project under placemaking themes is discussed along with project selection criteria, modus-operandi for public engagement and financial arrangements. The policy discusses two approaches- quick intervention and comprehensive site development²². Below are the glimpses of a successful implementation of quick intervention technique on a bridge in the Upper Lake area of Bhopal. This area near the bridge was ill-lit and at times became a breeding ground for anti-social activities. A quick graffiti pattern along the retaining wall made the area look lively and informal market stalls were installed to keep visitor footfall deterring the criminal activities.

Fountain and light show in NDMC precinct

Another example is interventions from fountain and lighting which NDMC area of New Delhi has executed under Smart city mission. To embellish the street furniture and enhance the visual experience of visitors, NDMC has installed innovative dynamic Red Green Blue (RGB) floodlights and fountains at interesting nodes⁴¹ and junctions. This small and quick aesthetic input has re-invented the public spaces and increased the social capital of the precinct.

12-month event calendar for instilling cultural vibrancy in Atal Nagar

Culture is an intrinsic part of cities. It is rooted in specific language, food, clothing, lifestyle, resources etc. available in specific regions which are unique in nature. There is a multi-faceted approach to define culture due to its vastness, diversity and dynamism. These cultural elements were used to define a unique project in Atal Nagar (previously Naya Raipur), the newly planned 21st-century capital city of Chhattisgarh. The city is grappling with low habitation rate and lack of vibrancy in open areas. Smart City Plan of Atal Nagar envisaged two-pronged approach to bring back life in this Greenfield city and become a high employment generation activity of the city²³. The city crafted a 12-month event calendar where



12-month event calendar planned in Atal Nagar

each month is dedicated to a cultural theme of the region. This will not only boost the local economy but also attract tourist which adds to the vibrancy and economic prosperity for the denizens. Such projects are capable of generating around 5,000 direct jobs in a year²³. A high-level view of this calendar is shown below.

Art and culture is the soul of every placemaking strategy. Identifying these elements in a city or community and showcasing them into a meaningful engaging display requires collaborative efforts from city administrators, designers, architects and artists. The role of City leaders is entrusted with enabling a facilitating policy environment for encumbrance free availability of public places and act as a mediator to translate the project ideas to end users.

⁴¹ Interesting nodes are defined by Kevin Lynch (Lynch, 1960) as point of strategic spots in a city into which an observer can enter, or have intense foci while he is traveling. These may be primarily junctions, breaks in transportation and moments of shift from one structure to another, Or interesting nodes may be simply concentration of a street-corner hangout or an enclosed square.

The key to successful implementation remains with the choice of activities for target users to achieve the ultimate goal of enhancing the tangible and intangible experience of the place.

Use of technology in creating interactive placemaking strategies

Recently, there has been a significant change in people's sensibilities and expectations, in particular, with the use of mobile and other ubiquitous technology, which is changing our experiences day by day. Technology has changed the experiences from mere spectator to participation. This has also disrupted the gamut of placemaking from mute spatial arrangements to an enabler of more social connectivity. Below are global cases where IoT devices have magnified the experience of users and make it more interactive.

Art Loop Open (ALO) project in Chicago²⁴

This project is conceptualized to project the entire city as a museum, Art Loop Open (ALO) is an innovative city-wide art exhibition designed to bring art and artist close to the public. ALO has 200 unique pieces of art exhibited across 13 venues in the city of Chicago. Three different interventions were introduced to make the overall experience inclusive and interactive.

- Locational and distributed framework- Technology allowed participants to interact with different art projects either at a co-located place or at non co-located place through comments and tweets over virtual platform.
- Interaction model- Interactive screens with tree images are installed at art centers which asks passerby with simple choice questions. More responses make the tree grow larger in size depicting a more favorable choice of users.
- Street as a platform of personal stories- ZeroZero is the name given to one of the busiest locations of an intersection, State and Madison, used to provide a personality to the junction which was the originating center of the city. It captures countless stories which any passerby shares at this intersection.

This initiative has totally transformed the design model which was largely a top-down approach adopted by designer and artists. Such tools make every opinion count and these interaction has tossed the approach from top-down to bottom-up.

Playable cities

The playable city has been envisioned with a vision statement of "Cities that play together stay together".

Playable City puts people and plays at the heart of the future city, re-using city infrastructure and re-appropriating smart city technologies to create connections – person to person, person to the city. (Watershed, 2018)²⁵. Through creative and interactive installations, it enables to start a social dialogue with citizens and participate their views in the development process. This initiative is active across five continents in cities- Recife, Bristol, Lagos, Tokyo, Austin, Seoul, Oxford and Sao Paulo. Successful interventions in playable cities include Hello Lamp Post and Shadowing.

Hello Lamp post invites people to strike a playful conversation using a simple text messaging system. This can be used in a lamp post, at bus shelter, in parking areas where a set of prompting questions are asked about their doing and feelings about their life, work and travel.

Shadowing gives memory to city lights, enabling them to record and playback the shadows of those who passed underneath.

First digital museum of the world²⁶

City museums are the most crucial cultural assets of the city and its historical developments. With the use of technology, digital art has transformed the experience of museums beyond static images and sculptures. Here is the case of the first digital museum.

Mori Building Digital Art Museum in Tokyo became the first dedicated digital art museum in the world which was inaugurated in June 2018. Spread across 1 lakh square feet of venue has disrupted the constraints of material substance. Instilled with Augmented Reality, interactive and digital art and multi-sensory experience has been regarded as the most spectacular experience for visitors.

Innovation in the usage and design of public areas has the potential to answer the cultural aversion growth of cities. Placemaking has emerged as a transformational project which can weave the concerns of cultural industries into the socio-economic and technical fabric of our cities²⁷. These projects re-invent the role of art and culture in the urban landscape and bring art close to citizens. Smart City Mission has catapulted the idea of placemaking projects and case examples discussed in this paper realized their implementation. Moreover, digital technology has re-imagined the interaction levels and brought public opinions close to the planning discussion tables.

Given the tremendous socio-economic potential of placemaking projects, the time has come when the cultural industry can contribute its role in sustainable urban development. A collaborative framework with city authorities and other stakeholders is required to achieve the urban growth agenda. Harnessing the latest digital technology will further helps to make a creative-connected society.

9

Industry
Leaders'
perspectives
on investment
in Art and
Culture

Public-private partnerships provide a significant space for balancing policy innovation, access and diversity. There is lack of knowledge about art and this is one of the reasons for not having enough private investments in the public spaces. The need of the hour is for the private sector to invest in public spaces. To enable

this, various stakeholders including civic bodies and private sector needs to come together to devise a sustainable model.

In this section, various industry leaders offer their views on what the Government needs to do to attract private investment in the public sector.

Placemaking projects are instruments where local artists can contribute in building a city image.

“Bhopal placemaking projects under Smart City has integrated informal sector in an attempt to create employment. Cities require a thematic treatment in their development leveraging the rich culture and heritage. Policy for city development must ensure reserving spaces in public areas for local art and build a strong brand of the city. Civic authorities need to capitalize public places in order to develop an attractive project proposal for private investment”

- Chandramauli Shukla
Municipal Commissioner and CEO, Jabalpur Smart City

Festivals centered around heritage monuments have immense potential to attract investment.

1. If there are heritage monuments, private investment from industry can help maintain them if given the appropriate visibility.
2. Other countries with specialized mechanisms and skills can have collaborations for sharing their knowledge and expertise for conservation and restoration.

3. Increase in quality and programming in public institutions like museums, and heritage monuments including exhibitions, expositions, talks and academic courses can increase revenues to the exchequer.
4. Festivals organized by the government, especially in performing arts can increase revenues.
5. A district concentrated in the arts can become a cultural hub along with other attractions like food and cultural walks. This can be highlighted as a tourist attraction and will attract revenues.”

- Tarana Sawhney
Chairperson, CII Task Force on Art & Culture

Setting up of satellite account is required to create a repository of cultural database and its economic impact.

While we in India are fortunate that we have such an immense wealth of cultural heritage in the form of historic monuments, traditional crafts and arts, performing arts to events we have an equal wealth in our creative and cultural industry that is contemporary, vibrant, living and engages with the 21st century from the film industry to modern art, music and performance to a rainbow of cultural events.

However this soft power does not translate into investment or attention and influence amongst policy makers.

While there are several reasons for this there is one that stands out:

The soft power of culture does not find reflection in its contribution to GDP or in terms of statistics that reflect returns on investment.

As we are all aware the culture sector largely generates two types of impacts - non-economic and economic and while we are all cognizant of its non-economic impact only anecdotal evidence and some instances of its economic contribution are known. In addition the existing national accounting system does not compile data on this sector that translate into statis-

tics that are usable for investment and budgetary allocations. And it is a well-known fact amongst economists and policy makers that what is not counted, does not count.

A soft power that is reflected in GDP will demand change and bring investment, influence and attention to bear on this sector.

I thus have a single recommendation to make:

The setting up a Satellite Account for the Cultural Sector as an adjunct to the standard statistical framework of India's National Accounting system.

The importance, the compelling need and the urgency of this Satellite Account for the Cultural Sector lies in it being a measure of the economics, the size, volume, employment and contribution to GDP of this sector. This Satellite Account would be an adjunct to the standard statistical framework of the National Accounting system.

In India we are fortunate that we already have a precedent as the Tourism industry has its own Satellite account. This has enabled the generation of economic data for the tourism sector and its direct contribution to GDP that has made it comparable with other economic sectors. This has resulted in tourism becoming a focal point for infrastructure development, training, capacity building, investment and budgetary inputs.

It is time that Culture has the statistics and economic data to underlie its impact and thus rightfully command the attention and consideration that is its due by policy makers and investors.

- Ritu Sethi,
Chairperson,
The Craft Revival Trust



There is an imperative to create museums and public galleries for promoting local art.

“In my opinion, every city has its unique quality in building its own identity. Some cities build their identity in economic prowess, while some do with infrastructural capabilities while some build their identities through art and culture. A city is a pool of talented and creative people and that is its biggest strength. A few ways in which cities can attract investment by utilizing art and culture in my opinion is below:

- Build art and heritage precincts: Several Indian cities have extremely enriching historical quarters that define the identity of the city as well as embody a certain period of time. It may also be representative of a past era of grandeur. By expressing interest in preserving, restoring and utilising these already existing spaces into heritage precincts, signif-

icant investments can be attracted. Investment in cultural maintenance and sustenance of these architectural sites is one way. The development of vehicle free walking streets and retail options attract further investment

- Building of small museums and public galleries that highlight the work of local artists and visiting artists is a great way to attract investment
- A dedicated city tour infrastructure system (of vehicles, meeting and stopping sites, restaurants and retail outlets) of the cultural sites in the city
- Development of a rural site/museum and showroom for crafts and local artisans and local food based outside the city as a space for celebrating the traditional
- Contemporary art galleries and spaces for public exhibitions for the arts in the precincts developed. Related promotions, publicity and communications for these activities”.

—Priyanka Raja
Co-Founder
Experimenter Gallery

Need to define culture focused policy to drive and build sustainable project keeping in mind our our rich heritage.

“Intervention through the arts creates wealth in a sustained manner, allowing people and their communities to find new ways of overcoming odds and finding unique solutions. Culture and tourism are still not seen as primary drivers of the economy. Both these represent an opportunity to create jobs locally in a way that is sustainable. Additionally, the below issues need to be on the top of priority:

- We need focused training, development funds for local heritage sites, marketing budgets and basic facilities of toilets, cafes and green transportation.
- India has a million heritage sites all waiting to be rediscovered and leveraged. Annual cultural festivals and daily shows

at the centers, digital museums, and do this in a spirit of public partnership backdrop of a heritage monument, will allow tourists an opportunity to stay the night, boost local taxes and grow the ancillary food and transport sector.

- A crying need to define policy is to map the sector and include this in the cultural mapping for 2018 to try and determine how many rural and urban families are involved in the Creative Industries.

Much of the income can be ploughed back in to preserving built heritage. Creating millions of sustainable jobs in this industry needs a focused policy and long term vision. In India every locality, town, city and village can boast of a unique contribution through built, tangible or intangible heritage. Creating platforms for these through local heritage centers, historical tours, community craft centers, will provide jobs in local communities, improve services, help clean up the area. Government, through its urban development programs, need to build sustainable projects.”

- S.K. Roy
Founder and Director, Teamwork Arts

10

Our
recommendations
and the way
ahead for
promotion of Art
and Culture

The significance of art and culture in urban rejuvenation has been emphasised through multiple success stories, some of which have found a mention in this report. There is a growing realisation among various city stakeholders of the need to establish a distinct city experience. An effective approach to this is the establishment of a strong city identity to which its residents can easily relate. Furthermore, there is a need for generation of spaces in cities in which their citizens take pride and which can rejuvenate urban activity.

The Government would need to adopt an approach that will ensure implementation of policies on the ground, provision of policy-related support to the industry and a 'policy revisit' in some cases. The regulatory regime will have to drive seamless alignment with the various art- and culture-related initiatives of urban local governments. A supportive regime will also reinvigorate private establishments and encourage these to play a participatory role in driving these projects successfully.

While these proposed recommendations will help to cover significant ground, they will still not be the panacea to bring about the desirable change if they are implemented in isolation. It needs to

be noted that there are significant challenges to be overcome and this will need the concerted effort of multiple parties. For example, cities need to start investing in establishing platforms that scout, encourage and engage local talent. However, such cultural zones and infrastructure need to be relevant for the cities. And while global and Indian case studies, in which art and culture projects have delivered positive results, should serve as an inspiration for urban rejuvenation, contextualisation is the key.

Some of the successful art- and culture-related initiatives implemented by Indian cities in the recent past have piqued interest of private establishments. City authorities have begun taking an interest in and expediting projects that help citizens identify with the city in which they live. This momentum has to be maintained. Finally, widespread implementation of art and culture projects in the coming days across cities will definitely rejuvenate our urban spaces and further boost our economic growth.

Promotion of art and culture to create a distinctive city identity has become a widespread practice in numerous cities, revitalising community and urban spaces, and are yielding significant results.

In a nutshell, the following are the key recommendations:

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|--|--|
| <p>1 A robust policy needs to be implemented for development of cultural infrastructure that focuses on creation of cultural zones where art, artists and people in the creative sector could interact and be nurtured in a symbiotic environment.</p> | <p>3 The creation of centres of excellence, which will act as think tanks to nurture and upskill artists, is important. These should have a marketplace to facilitate trade of their artworks.</p> |
| <p>2 The Central Government should devise a mechanism to develop a framework where cities will participate under a Centre-State co-funded programme. The intent must be to promote cultural competitiveness among cities, wherein culturally sustainable projects such as placemaking and city branding will be developed and put in place. Furthermore, based on performance, a centrally monitored cultural index should be devised for these cities.</p> | <p>4 Indian participation needs to be promoted at all major art and culture platforms across the world, so as to generate greater mileage for Indian art, culture and tourism.</p> |
| <p>5 An Action Group should be formulated to coordinate and drive initiatives in the Art and culture industry in India. This Action Group, will constitute stakeholders from both the government and industry, and will act as an apex body for implementation of cultural infrastructure, monitoring funds, organizing industry-wide events etc.</p> | <p>6 To attract private sector investment, innovative Public Private Partnership models need to be explored. This could include government support such as:</p> <ul style="list-style-type: none"> ▪ Provision of schemes and tax incentives to encourage private collection, display and donation of art. ▪ Provision of capital support for projects in the form of capital grants for creative placemaking initiatives ▪ Financial institutions raising cultural bonds to finance city branding and placemaking projects ▪ Creation of crowd-funding platforms to raise funds for conservation of heritage sites, monuments, art galleries |

Our recommendations aim to facilitate the creation of a cultural ecosystem in India, where cities could become platforms for showcasing art and culture through policy-related support, city branding and creative placemaking initiatives.

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