

Roundtable Report

India's Cultural Enterprise

*From Protection & Preservation
To Promotion & Prosperity*



Jointly organised by
Centre for Knowledge Alternatives at FLAME University, and
Network of Indian Cultural Enterprises (NICEorg)

20 December 2022
FLAME University Campus, Pune

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Concept Note

BACKGROUND

India has incredibly rich and diverse cultural assets, tangible and intangible, span music, dance, art, craft, food & beverages, health & wellness, garments, experiential tourism, and many more categories. Yet, India has not been able to generate the economic value - livelihoods and wealth - or, the soft power of “Brand India.”

Consider the following: India produces 95% of the world’s handwoven textiles, is the 2nd largest producer of silk, and a major producer of jute and cotton, yet there are not any Indian fashion brands on the global stage. Similarly, while international trade in the art and crafts sector was worth USD 35 billion in 2015, India’s share was only USD 1.5 billion. India had a paltry 5% global market share of the worldwide global Yoga industry estimated to be worth over \$80 Billion! The total number of international tourist arrivals in India in 2019 was 17.42 million while France, six times smaller, had 90 million visitors! The same unfortunate story of not having any meaningful representation on the world stage is repeated in every aspect of India’s cultural assets: from fashion and accessories, home decor and furnishings to food and beverages and tourism.

The crucial need for this sector to flourish is to cultivate and enable cultural entrepreneurship. The Roundtable aims to build a discourse around it and evolve the necessary policy changes required to unlock this potential.

A systematic discourse on this issue is necessary because the prevailing policy framework views cultural inventory as something that needs protection and preservation. This has eclipsed the importance of promotion. It is time therefore that cultural enterprise becomes a tool from livelihood generation to value and wealth creation. We need to catalyse cultural entrepreneurship in India through an enabling policy framework, where branded products, services, and experiences are adopted and created by entrepreneurs. Their market and customer understanding, coupled with design, technology, IP, branding, infrastructure, partnerships, and creation of sales channels will be crucial for this transition from commodities to brands, from offering low-priced skills to complete ownership of value chains especially customers and intellectual property.

This requires policymakers and cultural entrepreneurs to come on the same platform. The Roundtable is one such attempt, and the first in India. It is also hoped to be built as an annual affair to build the discourse.

PROPOSAL

To propel this thinking further and into action, it is important to bring together stakeholders to brainstorm and develop a road map for enabling cultural entrepreneurship to flourish in India. The panels will set the context for the need for cultural entrepreneurship, provide examples of other countries, learn from other industries that transformed India's growth story (the IT services and Tech start-up sector), the imperative to move from commodities to brands, policy and regulatory issues and challenges and the way forward.

The Roundtable is expected to result in a series of policy recommendations that will be submitted to the relevant stakeholders both within and outside the government. The idea is to aggregate insights from the field and create a policy-design dialogue on cultural entrepreneurship.

The Roundtable will also serve as the launch of a larger policy research project at the Centre for Knowledge Alternatives at FLAME University and the Network of Indian Cultural Enterprises (NICE). The meeting will serve as a brainstorming session on the project, where we will also plan and strategize several future initiatives.

It is therefore proposed to have a day-long roundtable at FLAME on 22 December 2022. The participants will be representatives from government organisations, academic institutions, ecosystem catalysts, and think tanks.

The output of this roundtable will be a document that has:

- An agreement on the 3-year goals broken up annually,
- A 12-month road map on deliverables,
- Creation of working groups focused on sectors,
- The agreement of a program governance & management structure, funding, and resources.

Session Planes & Panelists

SCHEDULE

- 9.00 – 9.30**  **Introduction: What is cultural entrepreneurship? Why is it important?**
- Santosh Kudtarkar, Dean, FLAME University (Welcome Remarks)
Sanjay Anandaram, Cofounder, NICEorg
Yugank Goyal, Associate Professor, FLAME University
- 9.30 – 11.30**  **Session I: Felt Needs of a Cultural Entrepreneur**
- Chintan Bakshi, Partner – Incubation, CIIE.CO
Ganesh Hingmire, Founder, GMGC (IPR/GI)
Mini Menon, Cofounder and Editor, Live History India
Sunil Jaliha, Founder, Indic Inspirations
Vishpala Hundekari, Founder, Ekibeki
- 11.30 – 11.45**  **Tea Break**
- 11.45 – 13.00**  **Session II: Opportunities and Challenges**
- Bharat Damani, Associate Professor, FLAME University
Dileep More, Founder, Korakari
Omkar Sathe, Assistant Director, CEED, GIPE
- 13.00 – 14.00**  **Lunch Break**
- 14.00 – 15.30**  **Session III: Ideas for Change and Policy Interventions**
- Kshipra Shukla, Chairperson, UP Institute of Design and Research
Rajeev Sethi, Founder-Chairman, Asian Heritage Foundation
Vinay Sahasrabuddhe, President, ICCR
- 15.30 – 15.45**  **Tea Break**
- 15.45 – 16.45**  **Takeaways and Next Steps**

Proceedings of the Roundtable

Introduction: What is cultural entrepreneurship? Why is it important?

The session was introduced by Santosh Kudtarkar, Sanjay Anandaram, and Yugank Goyal.

Yugank Goyal introduced the roundtable as the first of its kind in India and invited the Dean, Faculty of Liberal Education, Santosh Kudtarkar to give the opening remarks.

After the introduction, **Santosh Kudtarkar** introduced FLAME to all the speakers of the round table. He spoke about the history of the institution. He mentioned that nowadays, people talk about NEP and holistic education, but FLAME has been doing it for a long time. Earlier education and philanthropy were restricted to medical and engineering. The idea of FLAME was to offer something unique. It offers more than 350 courses a year. The number of students has also increased manifold. The faculty-student ratio is intense with different major-minor combinations. Here, the faculty is more like a facilitator. He further said that Indian context and awareness are one of the program outcomes of FLAME and entrepreneurship sensitization is also important. We should take the best practices in the Indian context and make students sensitive to cultural entrepreneurship.

Sanjay Anandaram, the co-organizer and co-founder of the not-for-profit company, Network of Indian Cultural Enterprises (NICEorg.in) articulated the rationale for the conference, namely the critical need to shift our understanding of culture from just preservation and protection to also promotion and prosperity. For decades, governments and the development sector have worked on enabling the capacities of artisans and craftspeople, but the market focus, i.e., an understanding of customers, technology, distribution, branding, design, IP, etc. was missing. For instance, India has fewer international tourists than France despite its size, no Indian fashion brands despite being the number one centre for handwoven textiles, no Indian yoga brand in the multibillion-dollar global yoga business, or any Ayurveda or meditation-based Indian offering. India's mithais are giving way to chocolates because our traditional sweetmeat vendors have not upgraded themselves and their offering in relation to the market. There is only so much that the government and development sector can do. It is time for the private sector, learning from India's most successful IT & tech start-up world, to play a role in the jugalbandi with the government, creators, and partner organizations. This would happen through cultural entrepreneurship where branded products, experiences, and services based on India's cultural assets would create economic value for themselves, creators and the country and ultimately build Brand India.

Speaking about NICEorg, he remarked that the Network of Indian Cultural Enterprises works to create an ecosystem to foster cultural entrepreneurship in India. It does this through education, workshops, networking, mentoring, enabling funding, partnerships, policy briefs and research. It is focused on five sectors: food & beverage, health, wellness & beauty, fashion & accessories, home decor & furnishings, and experiential tourism.

Session I: Felt needs of a cultural entrepreneur

The panelists of the first session were Chintan Bakshi, Dileep More, Ganesh Hingmire, Mini Menon, Sunil Jalihal, and Vishpala Hundekari.

The first panelist **Chintan Bakshi** informed that the focus of the vertical that he handles (called CIIE.CO Nest) is on promoting regional entrepreneurship, especially in the Tier-2 and Tier-3 cities of India. Out of a felt need at the ground level in Rajasthan, from where CIIE.CO started its regional foray, they created an accelerator program for craft enterprises. He opined that the craft entrepreneur, in addition to the artisan, plays a very important role in the craft value chain. For example, they help figure out the product-market fit and the business unit economics for a craft product, which are very critical aspects for the commercial success of any venture. He also stated that India has not thought about cultural entrepreneurs as a separate stakeholder group. Hence, there are no policies that are specifically geared toward helping them. The second gap is the lack of serious entrepreneurship training in this sector. He observed that there has been growth in the agri-tech start-up sector, but this has not happened in the culture and craft sector. Chintan stated that entrepreneurs should be enabled as key stakeholders and not as an intermediary who only creates links between the market and artisans. There are two types of entrepreneurs in the agriculture sector—food and tech entrepreneurs who add value to the agri-value chain. Similarly, there is a need to start supporting craft entrepreneurs who are either helping artisans get access to markets for their products in a scalable and sustainable manner or using technology, like IoT, Web 3.0, blockchain, etc. to bring efficiency, transparency, etc. in the craft value chain.

Dileep More highlighted some aspects of crafts-related businesses. He noted that the craft and heritage art businesses are mostly run by families. Kolhapuri chappals are age-old heritage art yet changes have not happened as expected. There has been no change in the mindset of artisans. For instance, only one type of product is made. Though the government has taken many initiatives, yet, scaling has not occurred. There is no guarantee of minimum wages due to a long lobby of agents and a lack of continuous orders. Moreover, the young generation is not ready to enter this sector as there is no sense of pride, no market connects, and most of the business is unorganised. Lack of research and development, finances, and connection to R & D companies makes scaling difficult. Some challenges they are faced by the culture industry such as the absence of an industry model that can be emulated and absence of GI. Moreover, the schemes have no impact at the ground level. Cultural entrepreneurs, therefore, can play a big role in overcoming these problems. If the market is well-organised, there is potential for market success.

Mini Menon shared the video of Peepul Tree with everyone present at the roundtable. She pointed out how for 2000 years, India was the centre of the world in terms of design, fine handmade crafts, and luxuries. Sadly, most of us do not look at this aspect. There is no memory of India's greatness. Live History India has been mapping India's crafts and arts legacy and this has been an eye-opener. She opined that it is important for us to know the story of our craft legacy because this will help people, especially the youth, to connect with our legacy. The lack of awareness is hurting us as we are losing many of our arts. Peepul Tree was created to connect world markets to Indian crafts. She conveyed that one of the major problems is that India has not told our story properly.

In India, most people look at artisans as labourers, not artists and creators and it is the intermediaries who are cashing in on their work. Indian crafts are dying and to save them, They should be developed. There is a need to empower artisans with technology, know-how, and also ensure that they get the best price for the effort that they put in. Cultural entrepreneurs can play a critical role and ensure that artisans get better livelihood opportunities. It is important to put wealth in their hands because this will allow them to pursue their craft and hence carry forward their legacy. Also, this wealth creation will revitalise their local/ rural economies. Estimates are that there are 200 million artisans in India, and this is the second largest employment generator in rural India.

As the world moves towards sustainable products and conscious shopping, India has a great opportunity as our artisans are champions of sustainability.

For cultural entrepreneurs themselves, it is important that they become financially sustainable and have the ability to scale. The entrepreneurs who are making a difference must be identified and they should receive support for growth. Governments and policy makers should play the role of enablers and not gatekeepers.

Vishpala Hundekari, The founder of Ekibeki, explained why and how she started working with the dying crafts of India. She explained the difficulties faced by a cultural entrepreneur in the demand-supply chain. From the perspective of supply, the artisans do not create contemporary products that appeal to the modern consumer. Moreover, their products have low and inconsistent quality. They do not earn enough for sustenance and hence move to other occupations. This creates disinterest in the next generation to pursue traditional crafts. Additionally, there are very few physical stores that sell crafts and not enough e-commerce marketplaces.

There are many factors that have led to low demand. The consumers are not aware of Indian crafts and their cultural significance. Most traditional designs do not have a functional utility anymore. Few artisans who have created craft tourism lack facilities such as displays, proper information, marketing, and accessibility.

While talking about the ecosystem builders, Vishpala said that government offers many schemes but they do not address the issue holistically. Hence, Ekibeki starts with identifying Indian crafts that are on the verge of extinction and reviving them by creating awareness (through government agencies, students, professionals, cultural bodies, etc.) followed by engagement (mobilisation, social and emotional support, skill, resource mapping, etc.), design interventions, skill and capacity building (strengthening traditional skills, modern techniques), product development, market development, and creating self-governing mechanisms; all of which eventually help the artisans to sustain and grow their community clusters in their natural habitat. Ekibeki has taken dying art forms and put them in retail store design through Rogan art, Bagh printing, Chikankari, Copper Enamel, Phulkari, Lippan kaam, Gond, Bandhani, Zardosi that have been used to narrate the modern coffee stories of Starbucks. NFTs or the Non-Fungible Tokens have been created to entice the younger generations. They have also created product ranges in various crafts like copper enamel, Chitrakathi, Bhill, Gond, Patanchitra in many categories like home décor, jewellery, and stationery.

Ganesh Hingmire spoke at length about Intellectual Property right. He said that GI is a symbol of heritage. As an example, he referred to Puneri Pagdi which he has registered as GI as it is a symbol of culture. After this, SPPU (Savitribai Phule Pune University) was asked to replace their convocation caps with a Puneri Pagdi. He opined that many such cultural symbols were protected like an IP through GI. Thousands of products that were registered as GI in Europe and China also earned huge amounts even during the pandemic period. In Europe, GIs generate a huge amount of revenue as seen in the case of champagne and scotch. France has succeeded in creating commercial value for their cultural tradition-champagne as a celebratory drink. India also has a cultural alcohol heritage. This includes Soor made by the Jaunsari community in Uttarakhand, Chhang from Ladakh, and Jou Grwan by the Bodos from Assam. These have health benefits and they are untapped as heritage symbols. During the British period, handmade beverages were not allowed to be sold in public and it continues. He emphasized that he had already applied for GIs of these beverages. He also observed that even though the price chart of alcoholic beverages in India is quite low, yet it is not sold as much. Other aspects of culture such as music, apparel, and cuisine should also be revived through cultural entrepreneurship. In Lufthansa airlines, there is the provision of Indian dishes such as the Barit baingan. He hoped that cultural entrepreneurs would find gaps and promote their products at the international level. As a mandatory inspection body is a crucial aspect of the GI process, zonal laboratories must be set up to identify and inspect original, genuine, and geographically sourced GI products.

Sunil Jalihal stated that artisans want to get business. In this context, it is important to observe the buying pattern of millennials in malls through experiences, workshops, and online. Interests are becoming quite important for people. His team, has deliberated on the question of creating objects that narrate the story of time. Therefore, products should connect to their interests of the customers and with the artisans. Efforts should be taken to sell a story. Many crafts are eco-friendly, but steps should be taken to reach out to people. The focus on global trends will also bring in the crowd. Citing the example of his products, he said that their products are shipped with a story card so that people remember them. There is also a need to bring technology into arts and crafts.

Discussions

There were noteworthy remarks and questions by the panelists.

- The discussion centered around generating awareness, storytelling, understanding customer needs and preferences, and changing rules and regulations.
- Another point emerged that entrepreneurs are not middlemen but people who add to the value chain by providing technological support, amongst others, to bring artisans to the forefront.
- It is required that entrepreneurs join hands with culture.
- Many questions and reflections revolved around the question of GI such as who were the actual beneficiaries, relatable experiences, users, mechanism and time, flexibility in design, and copyright.

Session 2: Opportunities and Constraints

Members of the second panel were Bharat Damani and Omkar Sathe.

Omkar Sathe opined that bureaucrats have a tough time understanding culture due to the high diversity and frequent transfers. Moreover, the promotion of culture often boils down to thinking in terms of a financial scheme. Governments prioritize infrastructure due to the political economy. The state capacity is limited at the local level and high at the central level, whereas, cultural promotion requires action at the local level, where government capacity is limited.

For cultural entrepreneurship, endowed assets need to be combined with created assets. Some endowed assets, like monuments, are centralized and controlled by the government. Other endowed assets are dispersed as decentralized community knowledge. Both forms require different market structures to enable growth.

One medium-term action area is: how do we integrate cultural entrepreneurship within existing government initiatives? Some government programs like ODOP do have cultural goods, and their impact from a cultural entrepreneurship viewpoint needs to be researched and documented.

He spoke about the natural fit between FPOs, which are geography-based aggregation models, and Geographical-Indication tags. GI tags can aid in the non-commodification of agricultural goods, thereby helping protect farmers. GI tags can be infringed upon, and the structure of GI ownership makes enforcement difficult. As a policy instrument, there is scope for using technology to detect infringement on online marketplaces and advertising platforms.

There are other fundamental shifts in technology that can open up opportunities for cultural entrepreneurship. One is that the entry barriers to creating design are changing, due to AI-generative art. In addition, Indians would make up a large chunk of people 'online' on the digital public sphere. These two combined changes can create a shift in the global discourse, and help bring in an Indian perspective. Overall, there is a need for rigorous documentation and research as is being done abroad by the EU. This includes mapping the industries, their structures, and the barriers they face as well as identifying the sectors with the most potential.

Bharat Damani stated that cultural entrepreneurship has a lot of opportunities. It has elements of social entrepreneurship and commercial entrepreneurship. From a social point of view, the artisans should benefit first, and the commercial entrepreneur should benefit later.

Cultural entrepreneurship requires a lot of marketing effort, something the artisans are weak at. Marketing can be done in two ways: push marketing and pull marketing. The government initiative of Make in India was a push marketing initiative. While it did have its impact, the cost and effort were huge. Bharat suggested we adopt a pull marketing strategy along with a design thinking approach for cultural entrepreneurship. Referring to the domestic market and the preference of Indian consumers to buy international products, he said that their buying trends can be changed by creating a sense of pride in purchasing and using Indian cultural products.

He also suggested that more awareness needs to be created on One District One Product (ODOP). It should be integrated with tourism for creating a sense of pride. This is actively done in many places like Thailand where the conducted tour operators are mandated to take tourists to an artisan cluster.

In addition, brand ambassadors should be used to promote cultural entrepreneurship. Jackie Shroff was the first actor to wear a Bandhani tie-and-dye shirt in the movie, Rangeela. This led to greater awareness and use of tie-and-dye products. Likewise, Ladakh became more popular after it was portrayed in the movie, The Three Idiots. Movies like Padman are examples of how the masses can be educated through movies. Social entrepreneurship is built through such stories. Movies are a fantastic medium to create awareness, and instill a sense of pride and belongingness.

Maslow's Hierarchy of Needs demonstrates that people go to great lengths to gain acceptance and recognition. The design thinking approach can help identify products that tap into this psychological need.

India has a huge potential with a rich cultural heritage. Creating awareness and aspiration will help instill a sense of pride in Indian products and create a demand momentum for artisanal products, which in turn will generate volume and returns for the entrepreneur.

Discussions

The following discussions took place after the session.

- The need of cultural entrepreneurs is to shift from sustainability to quality and being profitable.
- The speakers mentioned that education and the role of government, both, played important roles. The government, for instance, can make it mandatory that the gifts presented should be made locally.
- Artisans should have job security.
- Policies should be created through which there is a certain demand.
- Diversification in a product can be done by understanding the limitations of the product and improving them. Opportunities should be provided to change the process. In handmade products, 10-20% of the process should be automated switch to improve productivity. Moreover, unorganised market could be converted into organised market.
- Chances should be given to improve micro-entrepreneurs and individual entrepreneurs.
- The concept of the middleman has a very negative connotation to it. An artisan cannot make the product and sell it in the market on his own. It is important to get sustainable and scale up products. Moreover, there is a risk of failure and, hence, a need for specialised entrepreneurs. It is necessary that the cultural entrepreneurs have the scale and ambition. The mindset should shift from commodities and production to branding, marketing, and sales.
- The focus should be on exclusive products because that is when changes in livelihoods will happen. This will ensure that the artisans get sustainable income.
- There are no incubators and accelerators for artisans as we are focusing only on development.
- Art education should be introduced as a core course. This kind of education and awareness will change the scenario. The role of government plays a key role in this as it can create policy for this and as a facilitator.
- Many artisans are trapped in debt and financial institutions can develop a mechanism to support them.

- Designing should be done in such a way that it infuses western ideas. Product diversification is essential for example wallets, bags, etc. may incorporate the work of local artisans.
- There is a huge scope to promote micro and individual entrepreneurs to link it with the market.
- The distinction between arts and crafts can be traced to colonial thought. Traditional art is perceived as ethnic, creates a sense of exclusivity, and has a small buyers' circle. The challenge lies in ensuring that artisans receive the same kind of reputation and recognition.
- Social enterprises can become sustainable through a framework. The aim should be to become profitable, have quality, profit-sharing mechanisms to reward the benefits, have a customer base, and drive the customer straight to the artisans.
- One District One Product center's should be on the agenda of every tourist.

Session 3: Ideas for Change and Policy Interventions

The members of the third panel were Kshipra Shukla, Rajeev Sethi, and Vinay Sahasrabuddhe.

Kshipra Shukla said that Uttar Pradesh launched One District One Product which was a game changer and a full capsule package for the artisans/weavers/MSMEs. U.P. has almost 25 lakh artisans/weavers. Almost every district is known for a particular craft, e.g., the Banarsi sari of Varanasi, Chikankari of Lucknow, and Kala Namak Chawal of Siddharthnagar.

Through this scheme, the artisans/weavers are being empowered by giving design intervention, imparting skill training, giving toolkits, subsidised loans as well as the direct market linkage. Common Facility Centres in the craft cluster are being established for their overall development.

During their 10-day training, they are taught new packaging ideas, using social media as a tool to create a direct market, and teaching them the art of product photography.

The U.P. government is also emphasising on gifting ODOP products to the dignitaries. For this purpose, the artisans have been registered on GeM (Government e-Marketplace) portal in large numbers so that they can directly participate in government procurements.

She also said that there is a difference between child labour and children of artisans/weavers learning their craft. Though they are small, but for them, it is a study of the craft that will be upskilled with the passage of time and will be a source of their livelihood. This will not only help the younger generation to take their craft to a next level but will help in the development of the old age craft.

Vinay Sahasrabuddhe iterated on the importance of broadening the definition of culture. The ICCR has a gift policy of gifting artisan products only. He also spoke about his experiences of brainstorming sessions on the centrality of cultural relations in foreign diplomacy. He emphasized on the importance to spread awareness on Indian culture. For instance, the ICCR portal offers courses of Indian culture. While there is a tendency of universalization of traditional Indian culture, it offers a brief introduction to Indian cultural practices and artforms. Recently, ICCR organized instrument maintenance camps at international locations that were conducted for Indian artisans abroad. The cultural relations now include culinary services. Thus, food is also a culture. An Annapoorna certificate is issued to restaurants that serve traditional Indian cuisine. We should also keep in mind the marketability of art, that is modifying art to fit market demands. There should be a compromise between artisans, intermediaries, and consumers. Moreover, steps should be taken for accreditation or certification of authentic crafts to preserve the real art form. There should be government enumeration and identification of artisan groups in a state.

Artisans should be enabled to form their chamber of commerce. Moreover, crafts will receive a boost if it is linked to tourism, especially, those that cater to foreign audiences.

Rajeev Sethi discussed the 21-point program on how schemes such as Make in India, Skill India, and Digital India can be linked to content creation and the right to livelihood through creative and cultural enterprises. The changes and interventions discussed by him covered five heads (1) policy and planning (2) capacity building (3) legal and institutional reforms (4) fiscal, tax and credit reform, and (5) marketing and promotion. The key points included the mapping and ratification of cultural industries, evolving the current classification of traditional knowledge systems, and setting up a National Innovation Mission. Technology plays an integral part. Hence, it should be integrated with the traditional way of construction, especially in rural areas. Artworks should be integrated with public and private spaces. In a similar manner, technical aspects should be merged with cultural aspects in smart cities.

The pedagogic programs for the traditional knowledge systems could be infused with contemporary codes of excellence and quality. It can be done by creating spaces in neighbourhoods, National Centres of excellence, and creative hubs. Policies should ensure that there is regular upskilling. Additionally, legal and institutional reforms should be enforced for the vulnerable sections. For instance, Labour Laws and Fair-Trade Practices could be reconstituted. IPR and GI should be used as safeguards for them. India's tangible and intangible heritage can be preserved using legislations. Fiscal, tax and credit reforms such as facilitation of Self-Help Groups and Venture Capital trusts enable Creative and Cultural Enterprises. Easing procurement of raw materials, common facilities, and research would also help in running this industry. Emphasis should be placed on marketing and promotion to devise promotional campaigns in trade biennales and thematic festivals. Well-defined protocols should be created to foster modules of public-private partnerships. Concerted efforts should be made to create Brand India and link it to successful revenue models. The efforts of people working in this sector should be rewarded and recognized. Social security measures should be introduced to encourage and support the artisans. They should also be awarded for their contributions.

Discussions

After the third session, the following points were discussed.

- There should be an enumeration of all artisans, locally and state-wise.
- A narrative should be built around them.
- There should be a balance between market forces and art. A national policy should come into place for art and artisans.
- Certain academic interventions could also be helpful such as designing courses around them. Certifications of traditional artisans will create recognition for them.
- Some concrete steps were discussed to boost the sales such as malls reserving spaces for local artisans.
- The idea of tourism is undergoing drastic changes. Therefore, artisans should be associated with famous destinations. This would also help the tourists experience the product-in-making.
- Courses designed for artisans should also make them realize the dignity of their labour so that the young generations feel motivated to practice their traditional crafts.
- Steps should be taken to combine the making and thought of the product to the looks and productivity.



Yugank Goyal introducing the roundtable and CKA's flagship project on documenting Indian Districts Cultures and Statistics



Santosh Kudtarkar welcoming the delegates to FLAME University



Sanjay Anandaram detailing the need for the Roundtable and for shifting the focus from preservation and protection to promotion



Chintan Bakshi on the importance of cultural entrepreneurs and funding mechanisms in this sector



Dileep More discusses the issues related to cultural entrepreneurship in working with artisans in Kolhapur



Mini Menon on the importance of retaining memory of India's cultural history



Vishpala Hundekari explains the need for holistic promotion of crafts by government, and not piecemeal, separate efforts



Ganesh Hingmire elucidates the importance of GI in preserving handicrafts and generating livelihoods



Sunil Jaliyal describes the importance of associating craft products with a story



Omkar Sathe discusses policymakers' attitude towards cultural schemes and policies



Bharat Damani speaks on the opportunities of cultural entrepreneurship



Kshipra Shukla explains how ODOP enables cultural entrepreneurship



Vinay Sahsrabuddhe discusses the importance of broadening the definition of culture



Rajeev Sethi elaborates on the 1972 Gol circular mandating 2% of public buildings costs to be spend on integrating artworks in the building



Sameer Dublay ends the roundtable on a melodious note



Delegates after the Roundtable

Next Steps

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20 December 2022 || FLAME University Campus, Pune
Takeaways and Next Steps

I. Education can become a vehicle for taking cultural entrepreneurship seriously

- a) The accelerator and incubation centres that support the ecosystem of start-ups are unique entry points into understanding and advancing the idea of cultural entrepreneurship. These centres can have dedicated knowledge resources for cultural entrepreneurs to tap into. For example, various funding models, supply-chain ideas, mentoring, and governance structure frameworks should be evolved and made public, for many other incubation centres to learn from. A knowledge stack (through a hackathon, for instance) could be created to build a resource on ideas that explain what works and what doesn't.
- b) Schools and colleges could become a laboratory of cultural entrepreneurship. Various local art forms could be adopted in the architectural or functional practice of these spaces. In the long run, it will embed the consciousness of culture and its versatile applications in students' minds. These projects could be picked up by cultural entrepreneurs themselves. Connectedly, schools, colleges, and universities could take the initiative of installing local artworks in public places such as railway stations and bus stands. This would be an important step in retaining the cultural flavour of the city.
- c) Colleges, universities (for e.g., NIDs, JJ College, SPA, etc.) and organizations like INTACH could evolve modules on cultural entrepreneurship that will develop various market-based dimensions of cultural entrepreneurship. Conferences and workshops addressing this theme will also make the students in these universities aware of the scope of cultural entrepreneurship, and the modern lens through which this should be seen.

II. Definitional exercise is important to allow for a systematic understanding of 'cultural entrepreneurship' to emerge

- a) It is important that a concise, crystallized and functional definition of cultural entrepreneurship be carved out. Right now, the concept suffers from all kinds of interpretations and diverging impressions. Without a clear, conceptual understanding of the phenomenon, policy action is difficult to materialize. To remove the noise, a clear definition of the sector is necessary. The word "Startup" became a part of the Govt of India lexicon in 2016, with the DPIIT under the Min of Commerce defining it and laying out a policy framework. This has significantly enhanced the flow of funds, entrepreneurial activity, harmonization of policy interventions, and collection of data among other benefits across all arms of the government "Cultural Startups" too need a similar definitional carving out.
- b) This should be accompanied by mapping the exact stakeholders who will be impacted or influenced by a policy in this regard.

a) In carving out this definition, one should keep in mind to distinguish it from creative enterprises like music, media, dance, and the like. A significant part of cultural and creative enterprises (both imagination and funding) is channelised into the media industry, and it is important that a distinct identity of tangible cultural heritage be carved out.

b) The meaning associated with certain terms can change the way it is perceived and can lead to a shift in the roles that it plays. For instance, impressions of profit v. surplus, artist v. artisan, and middlemen v. intermediary come to mind. In the long run, these nomenclatures may even lead to bigger shifts in the way it operates in the ecosystem of cultural entrepreneurship.

c) Once a definition and its attributes are clear, a systematic enumeration could be done for all artisans and their clusters as well as a database of existing cultural enterprises, entrepreneurs, and extant policy schemes under the Central and state governments. This effort needs to be rolled out at a large scale, and perhaps even folded into Census of India plans.

III. Pune Declaration on Ethical Cultural Entrepreneurship

a) The sector is characterized by a prevailing mindset that entrepreneurs act as middlemen/intermediaries in this space and exploit the poor artisans in promoting their businesses. Some of it may be true, but the character of the industry is painted in bad colour. This needs to change.

b) One idea is to create a Pune Declaration on Ethical Cultural Entrepreneurship: a pledge/commitment in form of a statement that declares ethical sourcing practices. This statement could be signed by organisations, start-ups, and enterprises in the space of cultural entrepreneurship voluntarily. Over time, this will help convey a strong messaging.

Short Bios of Speakers

1. Bharat Damani, Associate Professor, FLAME University

Bharat Damani has worked with start-ups and scaling businesses in manufacturing for their fund, non-fund, and strategic needs since 1986. He has experience in lending, investing, turnarounds, acquisitions, investment banking, and consulting roles. He has consulted Japanese companies like DIC Corporation, Nichimen Corporation, Nippon Kodo, NTT Data, Sakura Bank, Sumitomo Chemicals, Sumitomo Mitsui Banking Corporation, and Toyota Tsusho Corporation for joint venture partner identification, evaluating market potential, business valuation, and exits. He has also consulted companies like Aquapharm Chemicals, A.T.E. Enterprises, Cooper Foundry, EcoAxis Systems, Ernst & Young, Gera Developments, Pune Carbide, Sakal International Learning Centre, Tata Capital, Tata Chemicals and Union Batteries for their strategic and financial transactions.

Bharat has been a visiting faculty (since 1991) at institutions like Sydenham Institute of Management, FLAME University, Symbiosis, Tata Institute of Social Sciences, and IIT Bombay. He practices engagement-oriented learning through simulation and practical work. His subjects include financial management, business plan preparation, new venture business strategy, and social entrepreneurship.

With his vast experience, Bharat created 'The CESS Framework' to help nurture start-ups and social enterprises to become cash-flow sustainable. He has also created a board game, Masti - A Life Simulation Game, to create awareness about social entrepreneurship.

Bharat mentors students and professionals to become entrepreneurs with an emphasis on creating impact and giving back to society.

2. Chintan Bakshi, Partner – Incubation, CIIE.CO

Chintan brings a unique experience of managing new ventures and start-up companies that address rural markets and are built around a rural ecosystem.

He has over 9 years of experience leading ventures in the rural and the Bottom of the Pyramid (BoP) space. Chintan has been working in the rural markets since 2004, developing innovative business models to commercialize grassroots technologies, foster rural entrepreneurship, provide internet connectivity/services, enable rural eCommerce, and implement mobile-enabled last-mile distribution for FMCGs. He has worked extensively in the rural markets of Gujarat, Orissa, and Rajasthan.

Chintan graduated from the Indian Institute of Technology, Delhi in 1992 and the Indian Institute of Management, Bangalore in 1997. Chintan worked in the new project management domain before 2004. He has worked in reputed Indian and multinational companies like Feedback Ventures, Maruti Suzuki, and the Indian Hotels Company Limited (Taj Group). Chintan also co-founded an internet procurement and project management platform in 2000, by the name of Procurez.com.

3. Dileep More, Founder, Korakari

Dr. Dileep More is the Founder of Divyam Leather Crafts Pvt Ltd. and KORAKARI is his brand that focuses on designing and manufacturing world-class leather products, deeply rooted in traditional Kolhapuri chappals.

Based out of the Kolhapur district of India, the company manufactures handmade Kolhapuri Chappals, an iconic footwear loved across India for its simplicity and traditional designs.

He is taking the legacy forward to the world with a modern approach and technology and world-class quality yet maintaining a traditional and handmade approach.

His vision is to provide these handmade, traditional iconic sandals to customers across the world and preserve the heritage and traditional craft of making Kolhapuri chappals and uplift the livelihood of artisans' families.

Dr. Dileep More completed his Ph.D. from IIT Bombay in Industrial Engineering and Operations Research and he has been a faculty to various prestigious institutions including IIM Calcutta. Now he is also working as a consultant at Deshpande Foundation Hubali.

4. Ganesh Hingmire, Founder, GMGC (IPR/GI Expert)

Ganesh Hingmire is a renowned Intellectual Property (IP) Enthusiast and a winner of two Consecutive National Intellectual Property Awards in 2015 & 2016 given by the Ministry of Commerce, Government of India. He is the head of the Intellectual Property Right Council at Chamber India and a Mentor at the Baramati Incubation Centre.

Ganesh completed his LL.M. from the UK after completing his LL.B. from the renowned ILS Law College, Pune. Before this, he pursued his Science degree in Chemistry. He has also completed his M.Phil. (Economics) from the University of Pune with a record of 91% grade points. He has completed several Professional Training viz. Japan Patent Office, Indian Institute of Foreign Trade, Indian Institute of Technology, Kanpur, and NISCAIR. He has constantly supported various industries for their IPR registration and commercialization since 2002. He is a visiting faculty to the most prestigious academic institutions in India and has delivered more than 1100 sessions in different States including IITs and National Law Schools.

He is the founder of the Great Mission Group Consultancy which is dedicated to the promotion and protection of IPR in the country. He is also the founder and director of GMGC IPR Services Pvt. Ltd., a Start Up recognized by the Government of India under the Start Up India Scheme launched in 2016. He is an ardent reader and passionate writer with more than 200 published articles and numerous news articles in all majorly circulated newspapers of Maharashtra and India. He has also authored three books on Economics, Intellectual Property Rights, and GI- नामांकन in Marathi. The manuscript of two more books is under preparation.

He has been interviewed by majority of the news channels in Maharashtra recognizing his work, and has most efficiently utilized the platform to reach out to farmers and aspirants and make them aware of Intellectual Property Rights. He has also started a YouTube channel to widen his reach to make the common man aware of IPRs!

The Indian Institute of Technology, Kharagpur invited him to chair the session and inaugurate the Patents and Geographical Indications Drive program in 2016. His organization has a Memorandum of Understanding (MoU) signed with many renowned colleges, institutions, and Universities in Maharashtra for the academic promotion of IPRs.

5. Kshipra Shukla, Chairman, UP Institute of Design and Research

Kshipra Shukla is currently the Chairman of the Uttar Pradesh Institute of Design & Research since 2017. It is the only Design Institution run by the Uttar Pradesh Government, under the aegis of the MSME Department.

She has a double Master's and was a topper in Journalism & Mass Communication, as well as Medieval & Modern Indian History. She has also done a course from NIFT Delhi.

Previously, she was associated with the Export Industry for almost 15 years, working closely with renowned international brands like Anthropologie, Nordstrom, Macy's, and All Saints Retail, among others. Apart from Design Education, she has worked extensively and closely with the grassroots-level artisans/weavers of UP. She has trained almost 30,000 artisans/weavers covering 45 districts of UP. She has worked closely while the ODOP scheme and played an important role in implementing the scheme at the grassroots level. Being the major training partner of ODOP, she has worked extensively in improvising design, creating a direct market linkage for the artisanal community to give them a global entity.

In her current role, she has given a new dimension to UPIDR. The UPIDR was inaugurated by Prime Minister Mr. Narendra Modi. Due to her focused efforts, UPIDR has started the second session in the new sprawling campus of 4 acres at Shaheed Path, with all the seats full. At UPIDR, her efforts are geared to skill, re-skill, and upskill to make Local Products Global, to contribute towards Self Reliant India.

6. Mini Menon, Cofounder and Editor, Live History India

Mini Menon is the Co-Founder of Peepul Tree World a first-of-its-kind story and video-led LIVE-commerce company that is connecting thousands of artisans from across India, to the global marketplace. She is also the Editor of Live History India, a fast-growing digital platform on Indian history, heritage, and the 'Stories that Make India'.

Prior to turning entrepreneur, Mini was the Executive Editor of Bloomberg TV India. She is a well-known face on Indian Television and over the last 20 years, she has reported on political, business, and financial news with some of the biggest names in the Indian news broadcast space, including CNBC TV-18 and the Times Network.

Mini has also authored a book, 'Riding the Wave' published by HarperCollins, on seven of India's top business leaders. She is also the Editor of a series on Quirky Histories, with HarperCollins. Mini has been awarded the Rajiv Gandhi Award for Excellence as a Young Achiever, and the Zee Astitva Award for Journalism, and in 2009 she was adjudged the Best Business News Anchor by the Indian Broadcasting Federation. In 2013, she was named one of the 10 most influential women in Indian media, marketing, and advertising by Impact magazine.

Mini was the Regional Chairperson of the CII's Indian Women Network. She has also been part of various industry bodies and was on the Advisory Board of the international NGO Enactus and the CII/Yi led India@75.

A History graduate from St Stephen's College New Delhi, Mini has been a Chevening scholar and trained in broadcast journalism in India and the UK.

7. Omkar Sathe, Assistant Director, CEED, GIPE

Omkar Sathe is a partner at CPC Analytics, a policy consulting firm with offices in Pune and Berlin. He is also the Assistant Director at Centre for Excellence in Entrepreneurship and Development (CEED) at the Gokhale Institute of Politics and Economics. CEED aims to drive entrepreneurship research, especially amongst nano and micro enterprises. Omkar's experience spans across public policy and corporate roles. In public policy, he has worked with multilateral organizations like the World Health Organization, govt bodies like the Pune Municipal Corporation and the Government of Goa, NGOs like Save the Children, and think-tanks like the Observer Research Foundation. Omkar's corporate experience has been with Asian Paints, Reliance Jio, and the Aditya Birla Group. His last corporate role was as the Head of Innovation at UltraTech Cement. Omkar is also a Steering Committee member of the Australia India Youth Dialogue, the tier-2 diplomacy track between the two countries. He is an alumnus of the Indian Institute of Management Calcutta.

8. Rajeev Sethi, Founder-Chairman, Asian Heritage Foundation

Rajeev Sethi is South Asia's leading designer and thinker, noted internationally for his innovative contribution to preserving and celebrating the Indian subcontinent's rich cultural heritage. For more than 45 years, through his work in design and architecture, performances and festivals, exhibitions and publications, policy, and programs, he has identified ways to bring contemporary relevance to the traditional skills of vulnerable artisan communities and creative stakeholders. With innovative positioning and proactive interventions, he has created a basis for the maintenance of time-honored legacy industries in an era of industrial mass production and globalization.

Rajeev has moved effortlessly from one discipline to another with his consistent vision for cross-cultural and inter-medial curatorial and scenographic practices creating some of the most memorable artistic endeavors setting world standards. He has established the Rajeev Sethi Scenographers Pvt. Ltd. (RSSG) and The Asian Heritage Foundation (AHF).

He has received many awards and honors, most notable of which are the Padma Bhushan, The Honour Summus Medal, Designer of the Year, The First Indira Gandhi Life Time Achievement Award, and Government of France Chevalier De l'ordre des Arts Et Lettres. He has designed and curated award-winning exhibitions and events in Asia, Europe, Canada, and America, for the United Nations and various international institutions. He has also contributed to films, documentaries, and plays.

He has also been on the Board of Directors of the Central Cottage Industries and the Advisor to rural Industries in the Ministry of Panchayati Raj, and on the Board for the Tourism Ministry, Government of India. He is a member of the Central Advisory Board on Culture, Government of India. Among his other ongoing projects are directing the Art Programme for the new Terminal 2 at the Mumbai International Airport and the Hyatt Chennai Art Collection.

9. Sanjay Anandaram, Cofounder, NICEorg

Sanjay Anandaram is the co-founder of Network of Indian Cultural Enterprises (NICEorg.in), a non-profit company that began operations in 2020, that aims to enhance Indian soft power by creating a cultural entrepreneurship ecosystem – comprising entrepreneurs, funders, partners, policy, and research - that enables the creation of successful Indian cultural enterprises. NICEorg published India's first policy brief on Catalyzing Cultural Entrepreneurship in India in 2022 and India's first Cultural Enterprises Investment Report in 2021.

He has over 30 years of experience as an entrepreneur, investor, corporate executive, teacher, board member, and mentor. He has been and continues to be part of several startups and technology investment funds, both private and government.

As a passionate advocate of entrepreneurship and innovation for transforming India, he writes, lectures, advises, invests, and mentors startups, companies, and industry bodies on innovation, entrepreneurship, and entrepreneurial thinking. He is the global ambassador for iSpirt (ispirt.in) a not-for-profit technology-focused think-do tank that works to create digital platforms for societal transformation, Executive Board member of IIIT Bangalore housed [Mosip.io](https://mosip.io), an open-source national ID platform for countries, and advisor with the Data Governance Network. He has been adjunct faculty at INSEAD and India's Chief Mentor for the Wall Street Journal. Sanjay also serves on the boards of publicly traded Quess Corp, Allsec Technologies, and impact consulting company Sattva Consulting, governing board member of TiE Bangalore, and advisor to NSRCEL-IIMB, CWE, and other organizations.

Sanjay has led or played key roles in several pioneering high-tech cross-border product development initiatives. As an entrepreneur, he co-founded Neta, perhaps the first VC-backed software company in Silicon Valley created by founders who had relocated from India and subsequently became a part of Infoseek/Disney. He set up Venturekatalyst, India's first entrepreneur-focused web magazine, and JumpStartUp, one of India's 1st US-India cross-border VC funds. In 2016, he published Startup Mantras, one of the top business books of that year according to Business Insider, a collection of 100 lessons for entrepreneurs and managers.

10. Sunil Jaliha, Founder, Indic Inspirations

Sunil is a technocrat, and serial social entrepreneur and has been a part of public, private, and social organizations. He has been a part of the IT sector for many years – working with CMC, Wipro, Siemens, and Hewlett-Packard in technical and management positions before co-founding tech startups.

He pioneered technology product start-ups eCapital Solutions, eVector & Mobimedia in the telecom and mobile software space starting in 1999 attracting venture funds from JP Morgan Chase, Intel Capital, and the Reuters Greenhouse Fund. He led startup teams that created products in the Mobile Value-Added Services Platform, Mobile Ticketing, mWallet, and mHealth space.

Sunil has been involved in a number of social projects - pioneering in India, a framework with the Lake Development Authority of Karnataka for Residents' Associations to Adopt & Maintain Lakes.

He is the Founder, and CEO of Indic Inspirations - which is working on creating Indic object-based souvenir products with India's arts & crafts and changing the way India's culture, traditions, heritage, and achievements are presented to the world!

11. Vinay Sahasrabuddhe, President, ICCR

Dr. Vinay Sahasrabuddhe is the President of the Indian Council for Cultural Relations. He has been a former Member of Parliament representing the state of Maharashtra in the Rajya Sabha. He has also served as National Vice President of the Bharatiya Janata Party from August 2014 – September 2020. He is a political scholar and is the Vice Chairman of Rambhau Mhalgi Prabodhini, a research and training academy for elected representatives & social activists. In his previous engagements, he was also the Chairman of the Parliamentary Standing Committee on Education, Women, Children and Youth & Sports.

Dr. Sahasrabuddhe has co-authored 'The Innovation Republic', outlining key Governance Innovations during the first tenure of Prime Minister Mr. Narendra Modi. He has also authored a book Beyond A Billion Ballots, published on 27 June 2013 in Mumbai. He has been an occasional contributor to many English and Marathi newspapers and weeklies. He has also authored several books in Marathi which include Ekaki Purvanchal, a book on the North-East states of India. In 1998, Dr. Sahasrabuddhe received the award for best literary work from the Government of Maharashtra for his co-edited work Nivadak Manooos, a book in the Marathi language.

12. Vishpala Hundekari, Founder, Ekibeki

Vishpala Naik Hundekari is an Architect and a Designer from the National Institute of Design (NID), India. Her frequent exposure to Indian arts and crafts as a child shaped her life as a design professional. She has designed residential interiors for over 20 years. For the last 13 years, she has been working extensively with artisans in remote villages of India, developing craft-based products for retail, exports, and corporate gifting.

Vishpala is part of the second cohort (2021) of Facebook Pragati, a CSR initiative of Facebook powered by The/Nudge Centre for Social Innovation. She also received a special mention at Kamladevi Chattopadhyay Award -2021 for social impact in the craft sector. She is also a regular speaker at schools, colleges, corporates, and design events, to promote Indian folk arts and crafts. Vishpala was also a part of the 14th cohort at NSRCEL Bangalore held at IIMB on Oct 22.

13. Yugank Goyal, Associate Professor, FLAME University

Yugank is an associate professor in public policy at FLAME University, where he founded the Centre for Knowledge Alternatives. The Centre is building online dashboards on the cultures and statistics of Indian districts.

Earlier, he was the founding faculty member of OP Jindal Global University, and before that a consultant in a private bank. He sits on the governing council of the Indian School of Public Policy and also regularly consults the government on public policy research and design. His research publications in reputed global, peer-reviewed journals engage with new institutional economics, law and development, informal markets, and of late, psephology (he recently coauthored the book, 'Who moved my Vote: Digging through Indian Electoral Data' (Westland). He studied engineering in India and pursued his master's and Ph.D. in law and economics (titled 'Essays in Informal Markets') as an Erasmus Mundus Fellow from Erasmus University, the University of Hamburg, and the University of Bologna. Yugank is passionate about small towns of India and also, education: recently, he co-founded a school in western, rural UP.

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