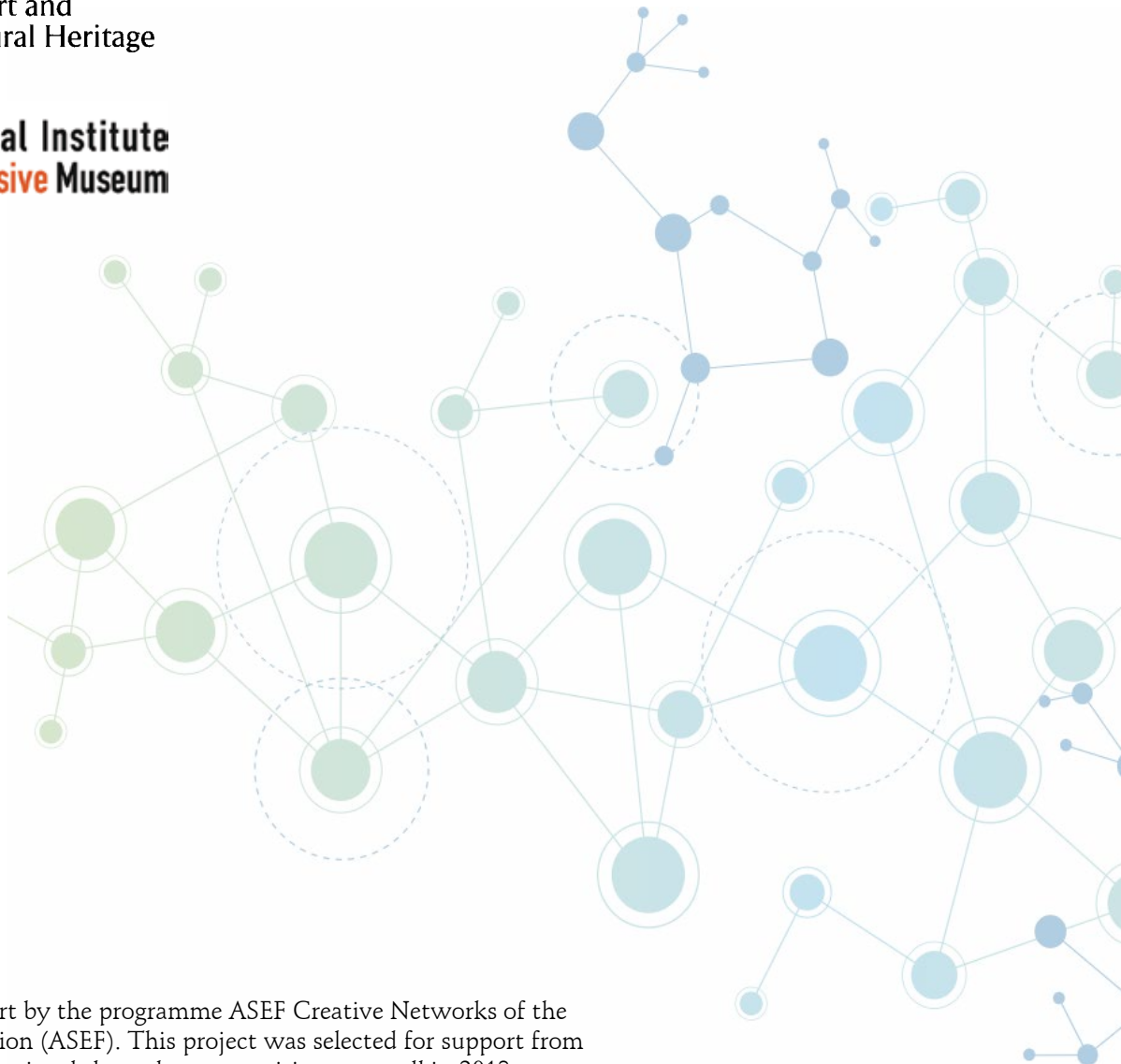


Asia-Europe Network of Urban Heritage

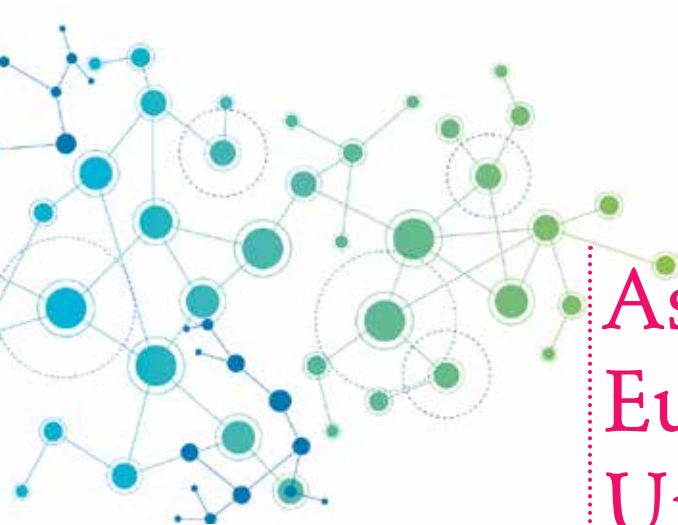
for
Sustainable
Creative
Economies



PROJECT PARTNERS:



This project is supported by the programme ASEF Creative Networks of the Asia-Europe Foundation (ASEF). This project was selected for support from over 50 proposals submitted through a competitive open call in 2013.



Asia- Europe Network of Urban Heritage for Sustainable Creative Economies



**This report has been prepared at the
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Preface

We are pleased to present a report on the activities of the Asia Europe Network of Urban Heritage for Sustainable Creative Economies undertaken during the first year of the establishment of the Network. The report has been prepared by the Network Secretariat at INTACH headquarters in New Delhi, India.

It was at the Asia-Europe Foundation (ASEF) Experts' Meeting and Public Forum on *Investing in Heritage Cities: Stimulus for Sustainable Tourism and Livelihoods* held on 24-25 June 2013 in Yangon, Myanmar, that the idea of setting up a network of experts to address the challenges and potentials related to the notion of creative economies and sustainable management in a historic built environment was first conceived. It took about six months and in December 2013, the network was established under the Creative Networks programme of ASEF. It was mutually agreed amongst all partners that the Secretariat of the Network will be at INTACH.

We are happy to report that the primary objectives and key activities planned for the first year of the Network have been mostly achieved with a high level of satisfaction. This report outlines the work-in-progress and we do hope that the Network will continue to grow and multiply in the future. The main aim behind the setting up of the Network was to bring together cultural practitioners and creative professionals to address the key issues related to the sustainable management of heritage cities, and this has been achieved at more than one occasion during this first year.

At our consultative meetings and discussion forum, the partners came together to articulate the Vision and Mission for the Network along with a clear and concise way forward. It was at these meetings that we tried to clarify the ambiguities surrounding the many definitions and concepts of Creativity, Cultural Industries, Creative Industries, Creative Economy and Sustainable Management. It was emphasized to define a structured approach for the understanding of heritage-linked creative economies. A few critical tasks that could be accomplished during the first year and within the limited available resources were undertaken at the Secretariat. A detailed account of these activities is included in the report.

I wish to offer my sincere gratitude to the founding partners of the Network, ASEF team at Singapore office and INTACH staff at the headquarters in New Delhi and our Chapters in the field for their wholehearted and generous support and guidance towards the running of the Secretariat over this past one year and the preparation of this report. This report is being made possible with the support of INTACH Heritage Academy team who worked tirelessly and with great enthusiasm on this project.

Looking forward to your continuing support and cooperation towards expanding this Network in the future.

Navin Piplani
Principal Director
INTACH Heritage Academy

Message from Chairman, INTACH

The Asia-Europe Network of Urban Heritage is the new frontier for creating Sustainable Economies. It is an opportunity to leap forward from heritage inventories to an integrated approach to heritage conservation, and to rescue cities from the morass of unplanned development.

It is indisputable that revitalization of cities can no longer be confined only to heritage buildings and public spaces. It must embrace the whole gamut of people's life and living. A creative economy is not just about community prosperity through promotion of tourism, arts and crafts, and heritage conservation. It demand drawing up integrated master plans for our cities, with heritage re-use as only one of its components. It entails leveraging a cross section of partnerships. It must instill a sense of identity and belonging in its residents, embracing both stakeholders as well as the disadvantaged sections of society.

Most importantly, the Asia-Europe Network recognizes that Creative Sustainable Economy is a shared responsibility.

The Network offers INTACH a collaborative opportunity to formulate concepts of a 'maximum city', to bring it to the attention of civic authorities, and contribute to good governance especially as it complements the HRIDAY City Plan launched by the Government of India.

Maj. Gen. L.K. Gupta AVSM (Retd)



Message from Member Secretary, INTACH

The Asia-Europe Network of Urban Heritage for Sustainable Creative Economies is an attempt at integrated Heritage and Urban development through people centric programmes. By focusing on issues of livelihood, culture and tradition, it tries to generate economic opportunities linked to cultural assets in historic towns – it seeks to make people stakeholders in the sustained development and conservation of Heritage.

This is a critical initiative where Asia-Europe Foundation (ASEF) has a pivotal position in this effort to create a new paradigm for Urban regeneration and revitalization of heritage towns and cities by placing ‘Creative Economies’ at the core of the process.

This novel approach will require determined convergence of efforts for its comprehensive implementation of all the stakeholders. I am extremely happy that INTACH as one of the five international partners of the Network has provided tools where knowledge, culture, creativity and technology are leveraged for the benefit of the city dwellers.

Dr. (Mrs.) C.T. Misra (IAS)



Abbreviations

ASEF – Asia-Europe Foundation

EN – Europa Nostra

GDP – Gross Domestic Product

GI – Geographical Indicator

IIIM – International Institute for the Inclusive Museum

INTACH – Indian National Trust for Art and Cultural Heritage

INTO – International National Trusts Organization

SWOT – Strengths Weaknesses Opportunities Threats

UNCTAD – United Nations Conference on Trade and Development

UNESCO – United Nations Educational Scientific and Cultural Organization

UNIDO – United Nations Industrial Development Organization

YHT – Yangon Heritage Trust

Asia - Europe Network
of
Urban Heritage
for
Sustainable Creative
Economies

1

Introduction

1.1 Brief background to the Network

The need to establish a network focusing on the ‘revitalization of heritage urban areas to generate creative economy’ was expressed at the 5th Culture Minister’s Meeting of the Asia-Europe Meeting/ ASEM in September 2012 at Yogyakarta, Indonesia. This call was also echoed at the Asia-Europe Foundation’s (ASEF) Experts’ Meeting and Public Forum on Investing in Heritage Cities: Stimulus for Sustainable Tourism and Livelihoods held on 24-25 June 2013 in Yangon, Myanmar and the idea of establishing the Asia-Europe Network of Urban Heritage for Sustainable Creative Economies was conceived here.

The core idea of the experts’ meeting was that a heritage-led development

of cities in Asia and Europe can ensure an attractive environment for people, tourists and business, if based on the specific needs and requirements of local communities. It also emphasized that heritage revitalization should not only be limited to historic buildings, but also consider the social dimension implied in traditional uses of public spaces, lifestyles and practices, including local craft and creative industries. (Source: Meeting Report, 5th ASEF Experts’ Meeting and Public Forum, Investing in Heritage Cities: Stimulus for Sustainable Tourism and Livelihoods, Yangon, Myanmar 2013). In response to this call, The Asia-Europe Network of Urban Heritage for Sustainable Creative Economies was established in December 2013.



Project partners Geoffrey Read (extreme left), Navin Piplani (second from left) and Laurie Neale (extreme right) during the Myanmar meeting

The core idea of the experts' meeting was that a heritage-led development of cities in Asia and Europe can ensure an attractive environment for people, tourists and business, if based on the specific needs and requirements of local communities.

The Network is founded by five international partners – Europa Nostra, Indian National Trust for Art and Cultural Heritage (INTACH), International Institute for the Inclusive Museum (IIIM), International National Trusts Organization (INTO), and the Yangon Heritage Trust. The initiative of setting up the Secretariat of the network was taken up by INTACH and space was provided for the same within the INTACH office, New Delhi.

The Network aims to bring together cultural practitioners and creative professionals from within Asia and Europe to address the key issues related to the sustainable management of heritage cities. It also aims to promote knowledge sharing and capacity building in urban heritage management between relevant organizations and networks in Asia and Europe.

The network aims to address issues of livelihood, cohesion, social welfare, local economy, sustainable management and traditional craft skills; and design creative ways to generate economic opportunities linked to cultural assets in historic towns and areas. It will facilitate the sharing of experiences and best practices among ASEM countries.

The idea behind setting up this network was shared at the ASEF Experts' Meeting in Myanmar, where it received an overwhelming support from experts and participants. All founding partners and

participants at the meeting considered the setting up of this network as a critical initiative, and towards developing a whole new paradigm for urban regeneration and revitalization of heritage cities and towns by placing 'creative economies' approach at the core of this process. The Network is seen as a 'think-tank' that will conceive, develop and promote this new paradigm, particularly in the ASEM countries. The conception behind this Network places ASEM at a pivotal position, and therefore the idea of building a long-term relationship with ASEM forms the fundamental basis for the Network.

In the future, the Network is expected to open its membership to organisations and networks working in the planning, conservation, development and management of historic cities including non-profit organisations, government agencies, professional bodies and craft guilds.

ASEF is supporting this process in its first year (i.e. 2014) through ASEM Creative Networks (1st edition, 2014), its new initiative to incubate and nurture cultural networks in Asia and Europe. We hope and wish to involve ASEM in all future activities of the Network.

1.2 Vision and Mission

Vision

Asia-Europe Network of Urban Heritage for Sustainable Creative Economies seeks to create a whole new paradigm for urban regeneration and revitalization of heritage cities and towns by placing 'creative economies' at the core of this process.

Mission

The mission of the Network is to design imaginative ways of integrating knowledge, culture, creativity and technology to offer solutions for local communities*, thereby enhancing and sustaining heritage-linked local economies for a long-term future.

Aims

Keeping this vision and mission in mind, the Network has identified its primary aims as follows:

- To understand various aspects of the 'people-place' connection,
- To identify the ways in which local economies depend on cultural assets, and
- To develop approaches for revitalization of heritage cities based on creative economies approach.

Key Objectives

The main objectives of the project are:

- To undertake documentation and knowledge sharing activities on some of the key aspects related to the urban revitalization of heritage cities linked to creative economies.
- To develop a range of approaches/solutions involving local communities.
- To link creative economies with sustainable management of heritage cities.

Unique Selling Point

The USP of the network will be its inter-disciplinary approach to addressing the issues of livelihood, cohesion, social welfare, local economy, sustainable management and traditional craft skills, and to design creative ways to generate economic opportunities linked to cultural assets in historic towns and areas.

The network will facilitate sharing of experiences and best practices among the ASEM countries.

*Local communities include artisans, crafts people, designers, managers, guides, tourism related stakeholders, souvenir sellers, heritage groups, cooperatives, local authorities and so forth. These interest groups/stakeholders who are directly linked to cultural assets will be further defined and identified as part of the project.

1.3 The Founding Partners



EUROPA NOSTRA, the Voice of Cultural Heritage in Europe, represents a rapidly growing citizens' movement for the safeguarding of Europe's cultural and natural heritage. It forms an important lobby for cultural heritage in Europe; provides a powerful network for dialogue and debate; celebrates excellence through the European Heritage Awards organized by Europa Nostra in partnership with the European Union: campaigns to save Europe's endangered historic monuments, sites and cultural landscapes through its '7 Most Endangered' programme in partnership with the European Investment Bank; and lobbies for sustainable policies and high quality standards with regard to heritage.



INTACH is India's largest non-profit membership organization dedicated to conservation and preservation of India's natural, cultural, living, tangible and intangible heritage. Its mission, among many related to heritage, is to sensitize the public about the pluralistic cultural legacy of India; develop heritage policy and regulations, and make legal interventions to protect our heritage when necessary; provide expertise in the field of conservation, preservation and restoration, and encourage capacity building by developing skills through training programmes.



IIIM is a strategic partnership between several international heritage NGOs and intergovernmental bodies with the main goal to promote inclusion in all its manifestations and understandings to further museums and heritage agencies through active citizenship. It is a Not for Profit that brings together several key knowledge communities, with substantial global membership from 190 countries, with a focus on the cultural dimension, and intangible heritage.



INTO is an international network of National Trusts and similar non-governmental organisations, globally diverse but united by a shared commitment to conserving and sustaining our shared heritage – built and natural, tangible and intangible. Through cooperation, coordination and comradeship between the international community of National Trusts, INTO works to develop and promote best conservation practices, increase the capacity of individual organizations, establish Trusts where they do not presently exist, and advocate in the interests of heritage conservation.



YANGON HERITAGE TRUST is a non-governmental organisation, founded in January 2012 by a group of like-minded historians, architects and businessmen passionate about the protection and promotion of Yangon's urban heritage. YHT believes that the conservation of Yangon's unique architectural heritage can play a vital role in making Yangon one of the most livable and vibrant cities in Asia. As part of its mission, YHT aims to advocate for heritage protection, develop policies, advise the government, present their ideas to the public, undertake specific conservation projects, facilitate training, and organize studies and conferences.

Supported by **ASIA-EUROPE FOUNDATION** The Asia-Europe Foundation (ASEF) promotes understanding, strengthens relationships and facilitates cooperation among the people, institutions and organisations of Asia and Europe. ASEF enhances dialogue, enables exchanges and encourages collaboration across the thematic areas of culture, education, sustainable development, economy, governance and public health. ASEF is a not-for-profit, intergovernmental organisation located in Singapore. Founded in 1997, it is the only institution of the Asia-Europe Meeting (ASEM).



1.4 Asia-Europe Perspectives within the Project

Together with about 700 partner organisations ASEF has run more than 600 projects, mainly conferences, seminars and workshops. Over 17,000 Asians and Europeans have actively participated in its activities and it has reached much wider audiences through its networks, web-portals, publications, exhibitions and lectures.

It is imperative in today's context that any urban regeneration process in a historic area or town addresses the issues of socio-economic up-gradation, environment improvement, spatial enhancement and cultural enrichment. There are both successful and not so successful examples of urban regeneration in heritage cities linked to some of these key issues in Asia and Europe. Some of the more successful case studies have also demonstrated urban renewal processes focused on creative economies and quality of life of the local inhabitants in heritage precincts/historic centres/inner cities.

This Network will offer opportunities and collaborative activities between relevant counterparts from Asia and Europe in order to facilitate sharing of knowledge and experience behind both successes and failures of these case studies. We would like to build further on the parameters of successful examples and eliminate the causes of failures whilst more such initiatives are undertaken in ASEM countries. The relevant outcomes and appropriate approaches developed out of this project could even serve to develop internationally applicable models, policies and approaches to sustainable management of heritage cities with a specific and well-defined focus on 'creative economies'.



Image credit: Asia-Europe Foundation, Singapore

1.5 The Guiding Framework

The Network is envisaged as ‘network of networks’ in addition to individual experts as part of the Network. The five founding partners are networks by themselves and have a wider net of members and partners. In order to facilitate the working of the Network and instill clarity of roles for each partner, a guiding framework is established at the outset. For the first year of the Network, the following roles and responsibilities are outlined. This year will also be utilized to develop a future strategy and working plan.

- The partners shall work in collaboration with other members towards achieving the aims and objectives of the Network.
- The Network will act as a ‘think-tank’ that will conceive, develop and monitor strategies and programmes.
- The Secretariat shall facilitate the delivery of outputs in consultation with partners for the first year.
- The partners will try and expand the Network in their countries.
- The partners will assist and contribute to the planning of a sustainable and productive future of the Network.
- The partners are expected to promote the Network and its activities to wider communities using their own websites and other communication systems.

1.6 The Secretariat

The Network Secretariat is currently located at the Indian National Trust for Art and Cultural Heritage (INTACH), New Delhi, India.

INTACH is a premier heritage conservation organisation, formally constituted in 1984. It is a volunteer membership organisation set up to protect unprotected monuments and sites not under the purview of the ASI and State Departments of Archaeology, to preserve and conserve the environment, to revitalize India’s intangible heritage, and to foster awareness and appreciation of its vast multi-faceted cultural heritage.

INTACH has about 180 local and regional Chapters within India, and two international Chapters (in the UK and Belgium). In addition to a range of specialized centres for the conservation of Architectural, Material, Natural and Intangible Heritage, INTACH has recently established a dedicated Heritage Academy for Training, Research and Capacity Building.

The primary role of the Secretariat is to co-ordinate the functioning of the Network and liaise with contact persons at partner institutions to design, plan, manage, deliver and monitor the various activities of the Network. The Secretariat also maintains regular contact with ASEF office in Singapore.



2

Understanding Creative Economies

2.1 Definitions and Terminology

In order to understand the concept of 'creative economy', it is important to gain knowledge of the related notions of 'creativity', 'cultural industries' and 'creative industries'. These are three essential elements that contribute to the functioning of a creative economy. This section aims at providing an understanding of the concept of creative economy and defining it within a wider cultural context.

2.1.1 What is Creativity?

According to Boston Creative Economy Research, Creativity is the process by which ideas are generated, connected and transformed into things that are valued.¹

Anmol Vellani, in his paper *The Creative Economy, Cultural Policy and the Arts* argues that Creativity gives an economy a competitive edge in a globalised market. 'Designing, branding and packaging a product require imagination and creativity, and it is these features, more than others, that can set it apart from other similar products, enabling it to achieve greater market penetration and even command a premium price tag.' He further goes on to say that, 'Creativity, as insisted by both Hawkins and Evans, should not be seen as the exclusive preserve of artists, writers, craftspersons, designers or architects. Creative people can be found in any

field—science, education, sports and agriculture, for example.'

As per UNCTAD's Creative Economy Report 2010, there is no simple definition of creativity that encompasses all its various dimensions. It suggests that, 'Creativity,' is the use of ideas to produce 'new ideas.' In this conceptual debate it should be pointed out that creativity is not the same as innovation. Originality means creating something from nothing or reworking something that already exists. Thus, the report suggests an articulation of 'Creativity' into the following three types:

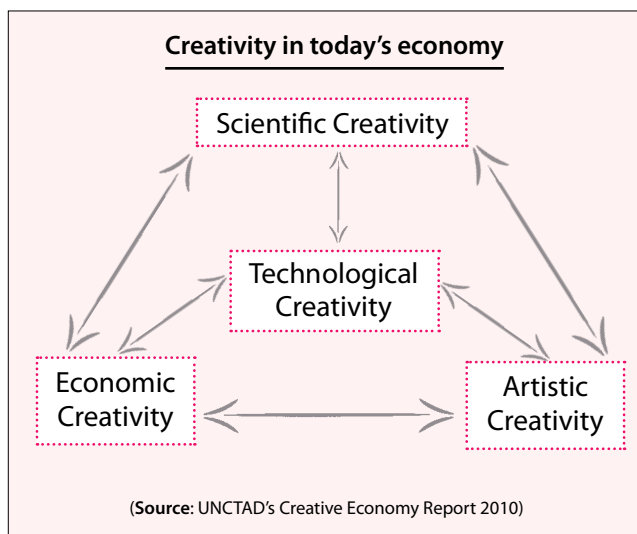
- Artistic creativity – that involves imagination and a capacity to generate original ideas and novel ways of interpreting the world, expressed in text, sound and image.
- Scientific creativity – that involves curiosity and a willingness to experiment and make new connections in problem-solving.
- Economic creativity – that involves a dynamic process leading towards innovation in technology, business practices, marketing, etc., and is closely linked to gaining competitive advantages in the economy.

For a world that is increasingly dependent on technology in all its spheres, it would not be incorrect to say that all the

¹ Boston's Creative Economy, available at <http://unitus.org/FULL BostonCreativeEconomy.pdf>

Cultural Industries are central in promoting and maintaining cultural diversity and in ensuring democratic access to culture.

above mentioned aspects of creativity involve technological creativity and are interrelated. This relation is further demonstrated by the figure below. However, irrespective of the way in which one defines creativity, it is clear that it is one of the key components in defining the scope of creative industries and creative economy.



2.1.2 What are Cultural Industries?

UNESCO's Creative Economy Report 2013 shares a view that 'cultural industries refer to forms of cultural production and consumption that have at their core a symbolic or expressive element.' To put it simply, these are the industries that produce cultural goods and services. It was also propagated worldwide by UNESCO in the 1980s and has come to encompass a wide range of fields, such as music, art, writing, fashion and design, and media industries,

e.g., radio, publishing, film and television production. An important aspect of the cultural industries, according to UNCTAD's Creative Economy Report 2010, is that they are 'central in promoting and maintaining cultural diversity and in ensuring democratic access to culture.'² The UNESCO Creative Economy Report 2013 outlines that 'the scope of cultural industries is not limited to technology-intensive production as a great deal of cultural production in developing countries are crafts-intensive. Investment in the traditional rural crafts, for example, can benefit female artisans by empowering them to take charge of their lives and generate income for their families, particularly in areas where other income opportunities are limited. All of these productive domains have significant economic value, yet also are vectors of profound social and cultural meanings'.³

2.1.3 What are Creative Industries?

The term "creative industries" is defined differently in different countries. This term came into prominence in the late 90s when the Department of Culture, Media and Sport (DCMS), UK set up the Creative Industries Task Force. The designation that has been attached to the term since then has broadened the scope of cultural industries beyond the arts and has marked a shift in its approach.

2 UNCTAD Creative Economy Report 2010, 5
3 Ibid. 20

Creative Industries have their origin in individual creativity, skill and talent and have a potential for wealth and job creation through the generation and exploitation of intellectual property.

DCMS defines creative industries as ‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. The creative industries include advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio.’⁴

According to UNESCO Creative Economy Report 2013, ‘the term creative industries is applied to a much wider productive set, including goods and services produced by the cultural industries and those that depend on innovation, including many types of research and software development.’⁵ The report further outlines that the usage of this term also stemmed from the linking of creativity to urban economic development and city planning. The first significant boost to creative industries came from the important work carried out by the British consultant Charles Landry on the “creative city”⁶. Subsequent to that, American urban studies theorist Richard Florida’s work⁷ proved to be a highly influential force where he emphasized on the “creative

class” that cities needed to attract in order to ensure their successful development. UNESCO Creative Economy Report 2013 elaborates that ‘this “creative class” is a very capacious grouping of many different kinds of professional, managerial and technical workers (not just creative workers in the cultural and creative industries), producing innovation of various types. Together they form a “class” that Florida took to be the fountainhead of innovative energy and cultural dynamism in present-day urban societies.’ Asia-Europe Foundation’s work, *Enabling Crossovers: Good Practices in the Creative Industries* emphasizes that the creative industries are design driven. It establishes a relation among creative industries, design and cities and shares a view that ‘the creative industries are an aspect of the liveable city due to the cultural identity that is partly based on, for example, the presentation of art in public spaces and urban culture facilities, ranging from theaters and concert halls to libraries, and from cinemas to museums and parks.’⁸

As per UNCTAD’s Creative Economy Report 2010, ‘the UNCTAD approach to the creative industries relies on enlarging the concept of “creativity” from activities having a strong artistic component

4 Walter Santagata ed., White paper on creativity Towards an Italian model of development. 14.

5 UNESCO, Creative Economy Report Special Edition. UNDP: 2013, 20.

6 Landry, Charles, *The Creative City: A Toolkit for Urban Innovators*, Demos: 1995.

7 Florida, Richard, *The Rise of the Creative Class*, Basic Books: 2002, New York.

8 *Enabling Crossovers: Good Practices in the Creative Industries*. Asia-Europe Foundation: 2014, xi.

The Creative Economy marks a phase of development in which people are needed more than ever for their most specific human ability: creativity.

to ‘any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible.’⁹ The report defines creative industries as mentioned in the following box:

UNCTAD definition of the creative industries

The creative industries:

- are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- stand at the crossroads of the artisan, services and industrial sectors; and
- constitute a new dynamic sector in world trade.

2.1.4 What is Creative Economy?

Asia-Europe Foundation’s *Enabling Crossovers: Good Practices in the Creative Industries* states that ‘the creative

economy marks a phase of development in which people are needed more than ever for their most specific human ability: creativity.’¹⁰ According to UNESCO Creative Economy Report 2013, ‘the term “creative economy” was popularized in 2001 by the British writer and media manager John Howkins, who applied it to 15 industries extending from the arts to science and technology. According to Howkins’ estimates, this creative economy was worth US\$2.2 trillion worldwide in 2000 and growing at an annual rate of 5 percent.’¹¹ While Richard Florida, in the ‘Rise of the Creative Class’¹², defines “Creative Economy” not in terms of industries but in terms of occupations and “creative classes”, the New England Council in its 2000 report¹³, limits “Creative Economy” strictly to artistic and cultural fields. Thus, it is clear from these writings that Creative Economy is a subjective concept with no universally accepted definition.

At an international conference of the ‘Asia-Europe Network of Urban Heritage for Sustainable Creative Economies’ held in 2014 in New Delhi, India, Navin Piplani said that the Creative Economy approach needs to be developed as an imaginative and inclusive tool for the sustainable management of a heritage

9 UNCTAD Creative Economy Report 2010, 7.

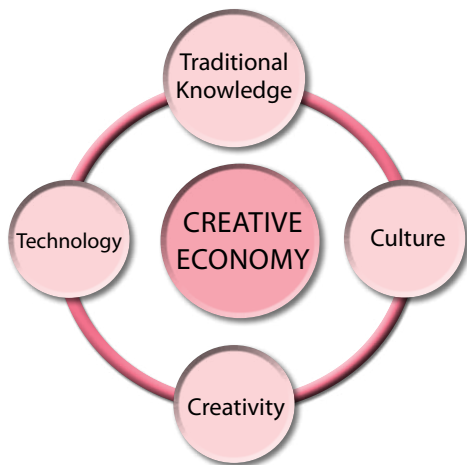
10 *Enabling Crossovers: Good Practices in the Creative Industries*. Asia-Europe Foundation: 2014, xii.

11 UNESCO, Creative Economy Report Special Edition. UNDP: 2013, 19.

12 Florida, Richard, *The Rise of the Creative Class*, Basic Books: 2002, New York.

13 <http://www.nefa.org/sites/default/files/ResearchCreativeEconRptHighlights.pdf>

city/town. He further said that in order to do this, we need to link traditional knowledge, culture, creativity and technology so that these become tools to generate and give rise to creative economy in a heritage city/town and will ultimately contribute in the sustainable management of that heritage city or town.



Source: Navin Piplani's presentation: Creative Economies for Heritage Cities in India, International event of the Asia-Europe Network of Urban Heritage for Sustainable Creative Economies, India, 2014.

Other initiatives that have tried to link creative economy with development include a symposium organized by UNESCO in Nagaur, India in 2005. It focused on the significance of local artistic and cultural activity as a means for economic empowerment and poverty alleviation. It further proposed a series of strategies for data collection and industry development for implementation in various Asian countries.

Thus, we can say that the concept of 'creative economy' has evolved and shaped in the last fifteen years and as the UNCTAD Creative Economy Report 2010 puts it, 'it has emerged as a means of focusing attention on the role of creativity as a force in contemporary economic life, embodying the proposition that economic and cultural development are not separate or unrelated phenomena but part of a larger process of sustainable development in which both economic and cultural growth can occur hand in hand.'

UNCTAD definition of the creative economy

The "creative economy" is an evolving concept based on creative assets potentially generating economic growth and development.

- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option calling for innovative, multi-disciplinary policy responses and interministerial action.
- At the heart of the creative economy are the creative industries.

2.1.5 The Creative Economy, Cultural Policy and the Arts

ANMOL VELLANI

The Creative Economy: Two Perspectives

There are, broadly speaking, two competing views about the creative economy. Both see individual creativity—rather than traditional industries that supply raw materials, manufacture products and provide services—as the principal driver of economic growth today. One view argues that creativity must be injected into all forms of economic activity to generate increasing wealth and employment. This idea is captured by John Howkins (2005, para. 3) who defined creativity “simply as ‘having a new idea’ and the ‘creative economy’ as an economy where ideas, not land or capital, are the most important input and output.”

Creativity, it is argued, gives an economy a competitive edge in a globalised market. Designing, branding and packaging a product require imagination and creativity, and it is these features, more than others, that can set it apart from other similar products, enabling it to achieve greater market penetration and even command a premium price tag. Think of Apple. Or think, as Simon Evans (2005, para. 13) suggests, about Nike and Coca Cola:

What do these companies actually do? They don't make shoes or drinks; they get other companies to do that. Their whole manufacturing process is outsourced. It's appropriate for them to do this because the shoe and the drink are incidental to the real sales offer—which is a lifestyle. Companies like Nike and Coca Cola do not manage factories, they manage narratives. And the language that they use is not analytic and impersonal, but intuitive and aesthetic. It is the language of the storyteller, the entertainer, the artist.

Creativity, both Howkins and Evans insist, should not be seen as the exclusive preserve of artists, writers, craftspersons, designers or architects. Creative people can be found in any field—science, education, sports and agriculture, for example.

This view has the odd consequence of excluding some entertainment industries from the creative economy—industries that are normally regarded as falling within it. TV soap operas, for example, are generally mindless and mechanically produced—as far removed from anything one would associate with creativity as could be imagined. Indeed, it can be argued that such TV serials are obliged to be predictable and formulaic to retain hold of their audiences.

The second position treats the creative economy as a sector of the larger economy. This, however, raises a question of definition: where does the boundary of the creative economy lie? “The problem,” as Justin O'Connor (2007, p. 45) notes, “was that it was hard to distinguish between what was considered ‘creative’ in this sector and in others, such as science, without some reference to a specific ‘cultural’ even artistic dimension . . .” If, however, the creative economy can have a defined boundary and only if ‘culture’ or the ‘arts’ are placed at its core, would it not be less confusing to call it ‘the cultural economy’?

The cultural economy can be understood to comprise a vast array of people, places, institutions and companies, including:

- Artists and arts groups (e.g. filmmakers, writers, painters, storytellers, standup comedians, theatre groups, traditional stone sculptors in Mahabalipuram) who create cultural content,
- Artist-entrepreneurs who create as well as market cultural content,
- Intermediary talent-promoting firms and agencies, which act as a bridge between content originators and content users, developers and distributors,
- Content providers (e.g. film and TV companies, theatre and dance producers, publishing houses, video game producers) which commercialise creative products,
- Experience providers (e.g. companies that produce or manage live events, like concerts, festivals, circuses),
- Service providers (e.g. architects, advertising professionals and designers) who deliver both cultural and functional value,
- Angel investors (firms or individuals) who provide upfront funding for startups, and
- Cultural sites (e.g. museums, galleries, built heritage sites, traditional festivals and fairs).

All these agents and agencies contribute to the economy as well as to culture. As agents of culture, they either produce content that has cultural value or they enable such content to be consumed or disseminated. Entrepreneurial artists or arts groups, however, do both. The cultural economy, it should be clear, relies primarily on the production of cultural content not on individual creativity. There is no reason to think that producers of cultural value must be originators of new ideas.

The Neo-Liberal Creative Economy, State Policy and the Arts

Whatever the strengths and weaknesses of these two perspectives on the creative economy, both views can accommodate the idea that agents of culture should be cherished in any society not just because they produce economic value but also because they produce cultural value. Cultural agents are esteemed purely as economic agents only when policies to augment the creative economy are motivated by an unreserved commitment to neo-liberalism and free markets.

Neo-liberalism, also called market fundamentalism, has taken almost total possession of the political and economic imagination today. “The story it tells,” George Monbiot (2014, para. 4) observed, “is that the market can resolve almost all social, economic and political problems. The less the state regulates and taxes us, the better off we will be. Public services should be privatised, public spending should be cut and business should be freed from social control.” In short, the neo-liberal believes in the minimal state—one which relaxes controls on social and economic life while taking measures to facilitate business and commerce—because the market, and the market alone, can enhance welfare for all. Policies to grow the creative economy in a neo-liberal state will thus attend exclusively to the wealth-creating potential of cultural expression, giving solely economic weight to the activities of those who create, present, reproduce or circulate it.

Viewing culture and the arts through the ‘creative economy’ lens, the neo-liberal state demands a radical shift in our thinking about cultural expression, cultural agency and cultural

policy. It also asks that we discard received ideas about the relationship between the state and the arts, and between artists and their audiences.

First, whereas the nation-state hitherto viewed culture and the arts as a social good, which it was obliged to protect and promote, the neo-liberal state treats art and culture as a societal asset or resource, which creates wealth and employment. Expanding markets in this domain, however, also swells the coffers of the state because it generates more revenue by way of taxes on incomes, services and sales. This reverses the customary relationship between the arts and the state: earlier the arts warranted subsidy from the state; now the state warrants subsidy from the arts!

Second, the neo-liberal state supports culture and the arts for reasons external rather than internal to the field. What counts, in other words, are not the needs or aspirations of artists and other cultural workers, but their potential and capacity to contribute to economic growth. It may be argued that state cultural policies have commonly been driven by extrinsic agendas. For example, the Government of India's cultural politics is evident in its historical commitment to creating and consolidating a national culture, as demonstrated by its consistent support for the 'classical' arts while ignoring, say, postmodern art practices in the country. The point, however, is that the Indian State has intervened in the field with a position on *culture*, while the neo-liberal 'creative economy' doctrine is a view about *economics* applied to culture among other things. It is another matter that state policies that privilege some cultural practices over others may be faulted for showing insufficient regard for the values of inclusiveness and diversity.

Third, the neo-liberal creative economy commodifies culture. It pictures a world in which producers of cultural objects and providers of cultural services are important because they expand markets, not because they generate emotional, spiritual, metaphysical, symbolic, social or historical meanings. It is a world which, moreover, values passive consumers *of* culture, not active participants *in* culture—people who uphold, protect or challenge it, for instance.

Popular Culture Versus Elite Culture

One of the many arguments that have been put forward in support of the neo-liberal reimagining of cultural agency and cultural policy is that the 'creative economy' approach favours popular over elite culture. Traditional cultural policies, it is claimed, subsidises the artistic tastes and preferences of a narrow, upper-class segment of the population. It is, after all, people with surplus incomes who have the time and money to enjoy theatre, ballet and opera. As Raymond Williams and Nicholas Garnham (1986, p. 124) argued, "The cultural field serves as a marker and thus a reinforcer of class relations ... because the creation of art as a special social object and practice ... objectively depends upon the distance from economic necessity provided by the possession of economic capital." By contrast, popular culture, which is encouraged under a 'creative economy' regime, is emancipatory and inclusive, because it enables economically underprivileged people to express themselves.

This argument, first, has more force in the West, where the arts have become a leisure-time activity. In countries like India, the arts are an elitist pastime only in urbanised pockets. Cultural activity and production remain a source of livelihood as well as diversion for many of the less well-off in developing countries. Restricting the state's allocation for culture to facilitate the growth of the creative economy, moreover, would pay no heed to the fact that cultural

expression in these settings serve social and religious needs and purposes and are closely tied to rituals of worship, rites of passage, seasonal festivals, and the rhythms of life. And even if, consistent with ‘creative economy’ objectives, traditional cultural expression is encouraged to access global markets.

State policy cannot be oblivious to the real desires and aspirations of local communities, which may believe that the commodification of their crafts, textiles and performance forms disrespects the various ritualistic and sacred meanings that these hold for them. This requires the state to determine how local communities weigh economic advancement against cultural value and ensure that cultural entrepreneurs working in this field engage the market on terms acceptable to the producers and consumers of pre-industrial cultural materials and forms (Vellani 2014, p. 30)

In the West, too, “state policy that values culture purely as a driver of economic development” would perforce ignore less marketable “under-represented minority and marginalised cultural expression, thereby eroding cultural diversity and neglecting social justice (Ibid., p. 30).”

If the neo-liberal state, because of its ‘creative economy’ priorities, is unable to give minority or traditional cultures the attention they deserve, neither can it attend to art that springs from the modernist imagination—art that disturbs and challenges instead of gratifying existing audience tastes and expectations (O’Connor 2009, p. 392; Vellani 2014, p. 30-31). The market has no interest in the potential of art to invite analysis, critique and debate; it prizes art for its ability to create consumers, not socially informed and sensitive citizens.

Second, *prima facie*, there seems to be less need for government policy intervention in popular culture. Would not its popularity ensure that it has a market? It might be argued, however, that the state may be called upon to facilitate those forms of popular culture that have the potential to achieve greater market success, but are held back by lack of information, capital and business skills, and opportunities to network and collaborate. But the policy objective of growing the creative economy could just as well oblige the state to intervene in the same way on behalf of designer apparel and accessories, for instance, which are produced and patronised by people who consume conspicuously, not by the less advantaged.

Not that this upshot should trouble the neo-liberal school of thought. Since it takes an economic not a cultural position on the arts, it should be indifferent to whether economic value is created by elite or popular culture. Such neutrality, however, raises other uncomfortable questions. Can the nation-state welcome and legitimise whatever the creative economy produces? Might it not feel constrained to ban literature with content that runs contrary to values enshrined in its Constitution, or obscene videos, or stage acts showing gratuitous violence against women, even if these happen to attract a growing number of consumers? Neo-liberals cannot support such proscription, however, except by conceding that market valuation does not serve as the sole justification for state policies on culture and the arts.

Beyond an Economic Policy for Culture

Finally, growth in the creative economy is also made possible by public institutions and the non-profit sector. Tyler Cowen (2006, p. 39), cited by The Work Foundation (2007, p. 107), has pointed out that 44 per cent of new plays to appear on commercial/for-profit Broadway

in the USA over 20 years, can trace their roots to the non-profit, subsidised theatre sector. The Work Foundation goes on to list many more examples of how various creative industries (fashion, media and publishing) in the U.K. depend on the acquisitions, collections, research and other activities of state-funded libraries and museums (Ibid. p. 108). The drivers of the creative economy, thus, often do not belong to the creative economy.

This suggests that an economic policy for culture would accomplish less if pursued on its own. The objective of expanding the creative economy is better achieved with the assistance of more conventional cultural policies that support public institutions and subsidise non-profit cultural groups. Further, as I have argued in the article cited above,

Cultural intermediaries and content-producing enterprises rely on a constant supply if not a growing pool of creative ideas and talent. This requires that the state, especially at the municipal level, nurture also artists who lack entrepreneurial talent or ambition. Initiatives could range from subsidising studio and rehearsal spaces to improve the conditions in which artists work, to supporting artists' centres where artists can share equipment and space, develop collaborative projects and exchange knowledge and skills. The state can also strengthen the funding environment for independent artists and not-for-profit arts organisations by, for example, offering tax credits to stimulate corporate giving to the arts, and creating a regulatory framework that motivates independent arts philanthropy (Vellani 2014, p. 29).

In brief, to fully realise the potential of the arts to augment the creative economy, the state cannot ignore paying heed to the whole ecosystem of the arts.

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2.2 Need for Heritage-linked Creative Economies Strategy

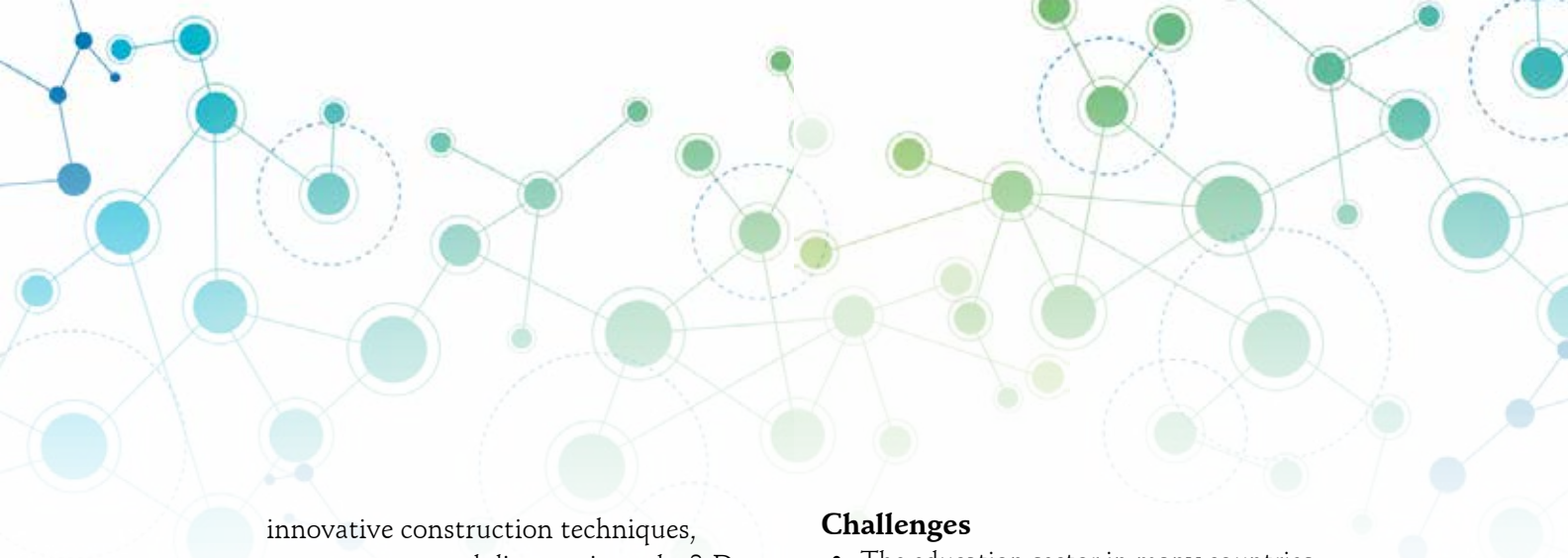
Creativity plays a major role in today's economy. According to UNESCO Creative Economy Report 2013, the creative industries have been recognized as one of the most rapidly growing sectors of the world economy. Products of the creative and cultural industries are consumed by millions of people across the globe. However, irrespective of a global demand, the market reach of craftsmen and communities is limited. It is not seldom that the traditional skilled craftsmen are faced with a hand to mouth situation compelling them to surrender their traditional work and adopt other alternatives of income. Also, as the report on cultural mapping of India prepared by IGNCA in 2008 puts it, 'with rapid change in lifestyle, aging and negligence, the vast repertoire of knowledge and wisdom that sustained and nurtured the community, is fast disappearing. There is urgent need to preserve and revitalize these traditions and make them integral part of our economic development.'¹

As mentioned in 2014 EU Presidency Conference Heritage First's report, cultural heritage can prove extremely valuable for a country's overall growth, bringing together economic, social and environmental agendas. The report further elaborates that 'this potential

deserves to be fully recognized and further utilized in line with needs of contemporary societies, in order to invigorate the sector and ensure a sustainable future for everyone. Placing heritage at the heart of sustainability essentially means exploring and fostering a better understanding of the environmental, economic, social and cultural benefits that heritage yields in support of the needs of present and future generations, including but not limited to promoting innovation, resource efficiency, economic prosperity, employment, social cohesion, a sense of place and general well-being. Crucially, better understanding of the role of cultural heritage in sustainable development goes hand in hand with greater access to such benefits for everyone.'² This further leads us to say that cultural heritage can prove to be a resource for creativity and can fuel economic innovation, research, changes in taste and can help in restructuring and reproducing cultural goods. As mentioned in the White Paper on Creativity: Towards an Italian model of development, 'the creation, management, safeguarding and development of the cultural heritage is generating a flourishing market mainly involving small and medium-sized companies with high technological content. New materials,

1 Report on Cultural Mapping of India Under UNESCO's Programme on Cultural Industries and Copyright Policies and Partnerships, prepared by IGNCA, 2008.

2 EU Presidency Conference, Heritage First: Towards a Common Approach for a Sustainable Europe, 2014. Report available at: <http://gr2014.eu/sites/default/files/Heritage1%20programme.pdf>



innovative construction techniques, measurement and diagnostic tools, 3-D modeling and digital platforms are some practical examples.³ The report also says that cultural heritage is becoming a thoroughgoing creative workshop for developing very innovative technologies, materials and methods. However, all this comes with a set of opportunities and challenges.

2.2.1 Opportunities and Challenges

Opportunities

- Heritage-linked creative economies can prove to be a strategic asset for national culture policy and strengthen local distinctiveness. They can play a catalytic role in giving a progressive and inclusive identity to a nation.
- Through a strategy for creative economies, culture industries can contribute towards local economy as well as global competitiveness. This would facilitate a robust economy founded on value-adding and local pride jobs.
- A well planned creative economy strategy can create a diverse portfolio of job profiles thus supporting employment generation. This will contribute to national GDP and also help in transforming economic landscape through creative clusters, cultural organizations, designer groups and craft guilds in specific places.

Challenges

- The education sector in many countries is not offering sufficient opportunities to explore a range of creative skills and critical thinking that is essential for setting in creative economy and creative industries linked to heritage assets. Due to a lack of emphasis on creative skills and heritage-linked economic opportunities broadly, several craftspeople, domain experts and creative persons are not harnessing their full potential.
- The cultural economy sector mostly survives on external funding and/or subsidy. It lacks consistent and sustainable investment sources and market demands.
- A substantial workforce of traditional craftsmen suffers from issues of inadequate pay and low pride, and it lacks the capacity and means to build efficient and productive relationships with users and markets who are seeking excellence and distinctiveness.

³ Walter Santagata ed., *White paper on creativity Towards an Italian model of development*. 256.

2.2.2 Creative Economy and Sustainable City Search for a New Governance Paradigm

SOUMENDRA M. PATNAIK AND SUPRIYA SINGH

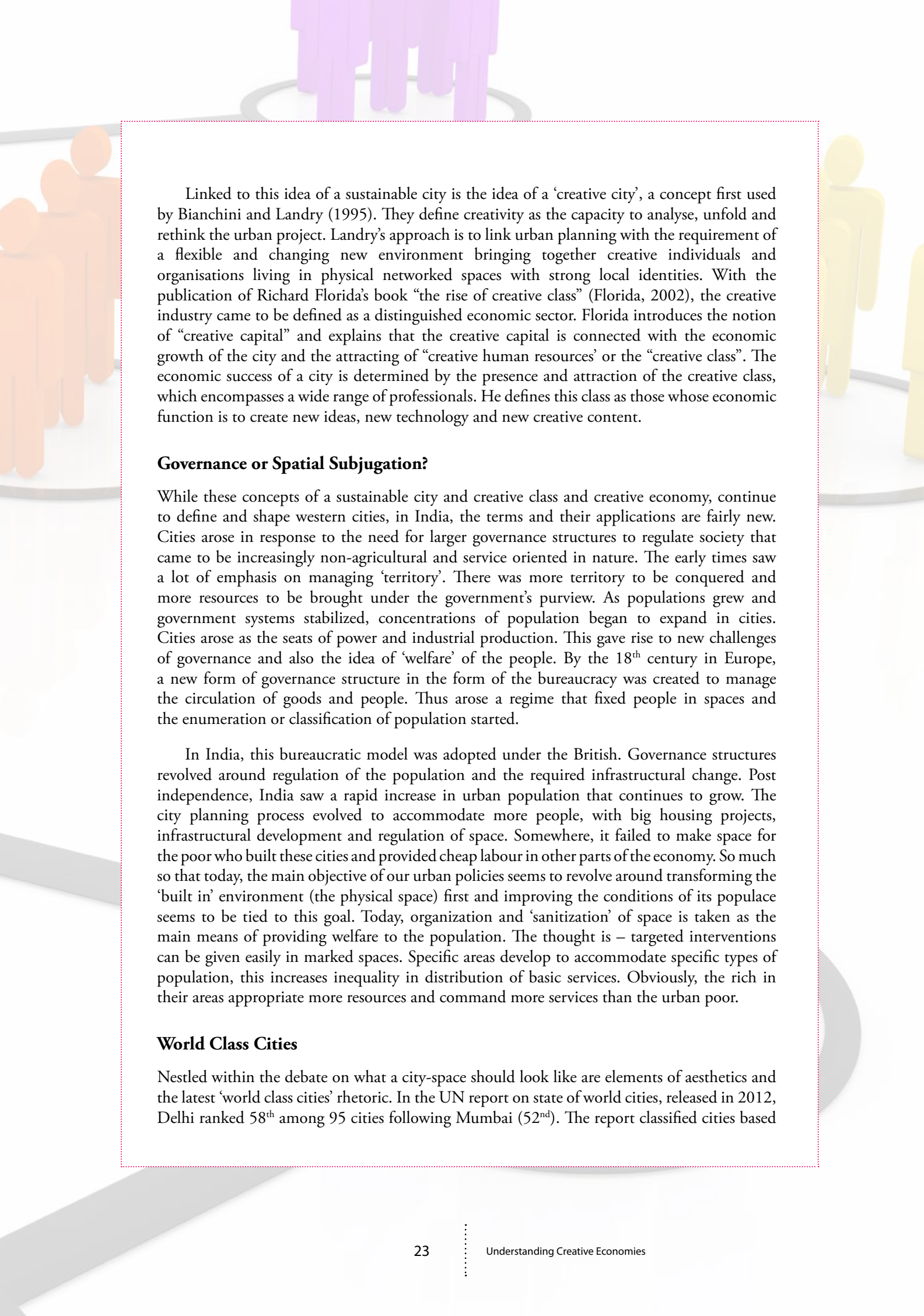
The present paper discusses how the creative economy is appropriated by a few social classes resulting in the physical/spatial marginalization of the poor in a city space. It takes a critical look at what constitutes 'creative class' and at 'governmentality' or the way the government tries to 'produce' citizens that suit its policy needs (Foucault 1979), a top down way of management of population. As Foucault (1979) also states "There is a strong connection between the proliferation of everyday cultural forms and the emergent logic to governance: a connection, which translates cultural resources and cultural capital into cultural technologies of person and citizen management". Imbedded in this view of governance is the influence that the creative class exercises by asserting its aesthetic views of city space. The idea of sustainable development also gets closely tied to the way city spaces are managed and herein lies the contestation. The paper goes on to explore how certain urban centers unwittingly shape the discourse on development for upcoming/small urban areas due to their influence in attracting the 'creative class' and the development of their economy thereof.

The discussion looks at the definitions of creative economy, creative class and sustainability and how these are interwoven. It also sees how the appropriation of the imagination of a city by the creative class (through appropriation of the idea of space) excludes the urban poor from the imagination of the city. This results in their physical isolation and compartmentalization into 'designated' areas reflecting badly on their welfare and raising questions on the sustainability of the city-space.

Creative Economy and Sustainable City

There seems to be no clear definition of what professions constitute creative economy. The UK Government Department for Culture, Media and Sport (DCMS) defines creative industries as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 2001, p.04).

Agenda 21 of the United Nations talks of "promoting sustainable human settlements development" which calls for not only providing adequate shelter for all but also improving settlement management, land-use planning, integrated provision of environmental infrastructure (water, sanitation, waste management), provision of sustainable energy and transport systems among other things. It calls for efforts to "significantly improve lives of at least 100 million slum dwellers" by 2020. For these goals the UN calls for a holistic approach to urban development that ensures universal access to basic services. It regards cities as 'hubs of ideas, commerce, culture, science and productivity and much more'.



Linked to this idea of a sustainable city is the idea of a ‘creative city’, a concept first used by Bianchini and Landry (1995). They define creativity as the capacity to analyse, unfold and rethink the urban project. Landry’s approach is to link urban planning with the requirement of a flexible and changing new environment bringing together creative individuals and organisations living in physical networked spaces with strong local identities. With the publication of Richard Florida’s book “the rise of creative class” (Florida, 2002), the creative industry came to be defined as a distinguished economic sector. Florida introduces the notion of “creative capital” and explains that the creative capital is connected with the economic growth of the city and the attracting of “creative human resources’ or the “creative class”. The economic success of a city is determined by the presence and attraction of the creative class, which encompasses a wide range of professionals. He defines this class as those whose economic function is to create new ideas, new technology and new creative content.

Governance or Spatial Subjugation?

While these concepts of a sustainable city and creative class and creative economy, continue to define and shape western cities, in India, the terms and their applications are fairly new. Cities arose in response to the need for larger governance structures to regulate society that came to be increasingly non-agricultural and service oriented in nature. The early times saw a lot of emphasis on managing ‘territory’. There was more territory to be conquered and more resources to be brought under the government’s purview. As populations grew and government systems stabilized, concentrations of population began to expand in cities. Cities arose as the seats of power and industrial production. This gave rise to new challenges of governance and also the idea of ‘welfare’ of the people. By the 18th century in Europe, a new form of governance structure in the form of the bureaucracy was created to manage the circulation of goods and people. Thus arose a regime that fixed people in spaces and the enumeration or classification of population started.

In India, this bureaucratic model was adopted under the British. Governance structures revolved around regulation of the population and the required infrastructural change. Post independence, India saw a rapid increase in urban population that continues to grow. The city planning process evolved to accommodate more people, with big housing projects, infrastructural development and regulation of space. Somewhere, it failed to make space for the poor who built these cities and provided cheap labour in other parts of the economy. So much so that today, the main objective of our urban policies seems to revolve around transforming the ‘built in’ environment (the physical space) first and improving the conditions of its populace seems to be tied to this goal. Today, organization and ‘sanitization’ of space is taken as the main means of providing welfare to the population. The thought is – targeted interventions can be given easily in marked spaces. Specific areas develop to accommodate specific types of population, this increases inequality in distribution of basic services. Obviously, the rich in their areas appropriate more resources and command more services than the urban poor.

World Class Cities

Nestled within the debate on what a city-space should look like are elements of aesthetics and the latest ‘world class cities’ rhetoric. In the UN report on state of world cities, released in 2012, Delhi ranked 58th among 95 cities following Mumbai (52nd). The report classified cities based


on five parameters – productivity, infrastructure, quality of life, environmental sustainability and equity. It went on to state that both Indian cities had a poor ranking mainly due to their poor record in environmental index, specially due to high levels of air pollution. On other indicators they fare moderately better. The idea of a developed world class city in India seems to be one of planned growth, aesthetic organization with good infrastructure and facilities. But there seems to be little improvement in the ‘environment’ and an exclusion of a certain section of the population in this growth model.

Take the case of the removal of slums from central areas in Delhi and settlements of the city’s poor on its outskirts as in the case of the resettlement of ‘Yamuna Pushta (a slum near ISBT comprising migrant workers from across India and Bangladesh) slum dwellers to Bawana or the re-location of plastic market and its workers to Bawana. The conditions that these people were living in the commercial centers of Delhi were abysmal, no doubt, but the relocation exacerbated the poverty and removed them even further away from their economic activities with even poorer access to basic sanitation, clean water, medical and living facilities. While the idea that an organized and planned city is better governed is good, the reason for not providing the poor appropriate spaces within the city and specially in central areas is in itself exclusionary.

The main idea behind this kind of relocation is more the question of ‘what looks good’ in a city but is sheathed as the welfare of the poor. The area where these poor are shifted to is not an empty space. Bawana is a hustling bustling agricultural area on the outskirts of the city. The residents there do not like the arrival of these poor ‘outsiders’, and they do not approve of sharing precious resources like water and land with the ‘urban poor’. They too have little say in these matters just like the translocated population. The living conditions in these re-settlement colonies are poor to begin with. In 2012 there was a fire here that claimed many lives. So how are these resettlement colonies different from the slums that these poor were evicted out of? If anything it excludes the poor out of the very economy that sustains them. Travel time to their work locations that are spread across Delhi increases manifold, the burden of managing the household comes to rest heavily on women already engaged in economic activities and lack of basic facilities removes children far away from a better life. This idea of ‘aesthetics’ – a kind of ‘sanitization’ of spaces in cities, is elitist, the poor have no say.

Creativity as New Capital

We all know how there is a primacy to capital over labour. With the voice of the urban poor missing in the development discourse, they become devoid of any kind of imagination/creativity. The question is whether the planners will recognize the right to imagine as a cultural right? Or is the answer limited to the thinking elite - the aesthetically responsible category. In the public sphere, the realm of collective practices in urban spaces - the judiciary, corporates, the media, NGO’s, civil society leaders, are all configured in a way that it excludes the most major concerns of the city in the name of creativity or aesthetics. Slums are often termed ‘illegal’ and formalized housing clusters legit. This distribution and labeling of legitimate and illegitimate spaces creates fuzziness in the urban context through which the poor have to negotiate in their daily life. The negotiation of space through the welfare framework (by the state) is not something which is informed by the civil rights of the poor. In this context how does the emergent creative economy of a city become meaningful?



Creativity is thus viewed as a new form of capital, which leads to further polarization and marginalization of the so-called ‘uncreative’ people. The term talks of labeling or politics of labeling. Hence, the term ‘creative economy’, or aesthetics of a city need to be refined, democratized and more popularized. The now popular creative economy model, especially of the world class cities one, operates through the logic of aestheticism, where one is trying to create a hierarchy of taste or judgment instead of rational calculations based on measurement, classification and population crises.

Creative Ecosystem Approach and the Growth Model

There exists a deep relationship between creativity and territory. Cities specialize in providing different kinds of infrastructure within their limits. The presence of these facilities attracts creative industry that gravitates to these places. This spatial concentration of creative activities constitutes a creative ecosystem. This system consists of interlinked creative resources such as human resources, policy makers, creators, professionals and entrepreneurs, intermediaries and knowledge transfer channels and also creativity venues and workplaces and platforms either physical or digital. Like natural ecosystems, creative ecosystems have inputs, throughputs and outputs, operating in open exchange relationship with their environment.

Some urban areas witness spontaneous growth of creative ecosystems that act as ground for further development and interaction of different groups. Urban systems do not exist independently but often form interactive groups. Sometimes single urban spaces may have pervasive influence on several other entities of this network resulting in spatial concentration within a city of creative entities. These creative networks come together to form collective views and exert influence.

The ecosystem model could then espouse urban regeneration strategies that focus more on enabling self organization in response to changing and flexible environments. ‘Such systemic approach has, by nature, the capacity to ensure sustainable solutions for urban problems’ (Tarani 2011). Creative ecosystems broadly comprise three interlinked components – economy – creative industries; place - creative spaces; and people – creative talent. The interaction between these elements depends largely on specific governance systems and urban hierarchies and their level of access to information and communication technologies – connectivity.

This concept of creative ecosystems is naturally oriented towards big cities marginalizing smaller territories in the process. In an era dominated by innovation and creativity and a quest for new forms of knowledge, certain areas tend to become centers of accumulated and new knowledge. In India, we tend to ‘model’ smaller/upcoming urban spaces on the pre-existing typical notions derived from big cities like Delhi and Mumbai as the only models of growth to aspire to.

Planners sometimes tend to forget that each small urban cluster has specific characteristics compared to other territorial areas – culture, language, history, geography, all play a role in making an area or a city unique. Areas like Jaipur have rich historical, natural and cultural heritage. For them to aim to become like ‘Delhi’ or Mumbai is not something admirable. In this context small and medium sized cities have potentials that must be explored like diversification of local economy, integration in regional and global networks, the trends towards urban exodus and counter urbanization and unique territorial capital.

Small and medium sized cities can attract creative people inducing local growth and thus have a role in the creative economy, benefitting from the participation in the competitive class, although in different forms to large metropolitan areas. Quality of life and character of these places (natural, cultural, symbolic, and built assets) can also attract creative people. People are increasingly looking at sustainable lifestyles, well being, community, identity, authenticity but also availability of minimal critical mass of basic services to the population. The aim should be to provide these basic services across the country and not just in certain clusters. Imbedded in this notion of localized growth through the creation of local creative ecosystems is the idea of sustainable human habitation as defined by the UN. This idea of sustainability can be propagated through creative media - Internet, Twitter, TV, theatre, cultural fairs, that has the power to bring people together cutting across social divides and sometimes even influence policy. This power can be used to drive thinking on sustainability of spaces, inclusivity and equity in physical spaces.

Sustainability and New Forms of Governance


There is a need for convergence of creative industries and the civil society institutes in developing a new agenda of cultural policy of modern and a global India. In the words of Arjun Appadurai (1996) imagination has broken out of the special space of art, myth, and rituals and has now become a part of quotidian mental work of ordinary people in many societies. This potential of local imagination is often missing from the policies.

Sociologist Patrick Geddes talked about the idea of intersectionality in city planning about 100 years ago, especially intersectionality between 3 important dimensions - the folk, the work and the place. When we talk about folk we talk about the domain of expertise of culture/ Anthropology, in work we talk about the expertise of economics and in place we are within the domain of geographers. This intersectionality is very important in giving a boost to the creative economy. As Geddes points out in his work, there is a deep relationship between development of the individual and the cultural and physical environment. His views on town planning in Bombay, reflected in the Bombay Town Planning Act of 1915, put primacy on people's welfare and not just creation of beautiful parks and spaces for the rich.

The idea of citizen and cultural identity is an issue that becomes of strategic importance in governmentality. It needs to be understood that the identity of a citizen is defined on whose terms and to what end, in what balance of rights, duties and responsibilities. If we need to be more inclusive in policy we need to know cultural statistics on diversity of groups, religions, people, etc. This will aid in abetting the aesthetic hierarchy of discrimination and evaluation, which govern the resource allocation and policy agenda.

Conclusion

There is a need to redefine urban planning and governance and the role of creative economy in the process. In urban and regional planning framework the question of development and culture is usually reduced to issues of embellishment and beautification - an aesthetic definition. We need rather to move to the more effective, operational and anthropological definition that is more inclusive and welfare oriented and looks at how people use, relate to, celebrate



or desecrate their living environments. Streets and buildings are cultural resources as are the forms of intangible cultural heritage in festivals and local traditions. The process of 'cultural mapping' needs to be integrated with broader process of planning. Another aspect of sustainable urban planning is environmental governance that caters to all citizens and not just the rich.

An example of inclusive planning is Delhi's Katputli colony, a slum cluster set up around 40 years ago by the Delhi Development Authority in West Delhi's Shadipur area. It houses poor artists and artisans from across India who came to Delhi in search for livelihoods. The space, though developed more as slum cluster than a planned colony, nevertheless became well known for its creative talent and inclusive space attracting more than 2700 families. Since 2010, the DDA is working in conjunction with a private developer to construct permanent multi-story houses for the residents who were shifted to Anand Parbat makeshift colony (2km away). The move is ofcourse shrouded in controversy with questions on motives of the government and the developer and the fate of the residents hanging in balance. But the point here is that the poor have a right to imagination and hence deserve their space in the cityscape. The Katputli colony was a good example of a creative space that was more accessible and inclusive and assimilative than what the city usually offers the poor.

Based on ideas rather than physical capital, the creative economy straddles economic, political, cultural and technological issues and is at the crossroads of the arts, business and technology. It provides important signs for enactment and re-enactment of institutional arrangements in a particular field. This would also cater to the whole idea of sustainability because sustainability can be achieved by integrating culture into governance, by capitalizing on cultural sector's contribution to the economic development especially in terms of performance industries, cultural tourism, creative industries of various kinds, print media and digitization of the local resources. Sustainability can also come from capitalizing on traditional knowledge to foster environmental sustainability and therefore building on culture to promote social cohesion and social creativity in an urban space.

There is a need to go for new, experimental and informal planning and evaluation of creative results. This would help not only in avoiding local conflicts and social 'gentrification' but will also give visibility to local creative people. Creative spaces are conducive for convergence and experimentation, making for creative friendly education systems and flexible, temporary and low cost creative spaces. This would further aid in promotion of well being and quality of life. Public policies and strategies should be context specific and designed based on local assets and differentiation factors. Each place has to look for its own creativity and inclusivity.

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2.3 Mapping out the sectors

Over the past years, a number of different models have been developed as a means of providing a systematic understanding of the structural characteristics of the cultural and creative industries. UNESCO Creative Economy Report 2013 mentions, the use of the terms ‘creative and cultural industries’ can vary significantly from one context to the next. Communities often challenge and seek to reshape prevailing models to suit the reality of their local context, culture and markets. The terms

are therefore constantly evolving as new dialogues develop, and led to question, for example, whether and where to classify fashion shows, carnivals and video games in the cultural and creative industry models. In recognition of this fluid context, the UNESCO Creative Economy Reports of the years 2008, 2010 and 2013 reviewed a selection of models and highlighted the different classification systems and their implication for the creative economy.

2.1: Figure showing different classification systems for the cultural and creative industries

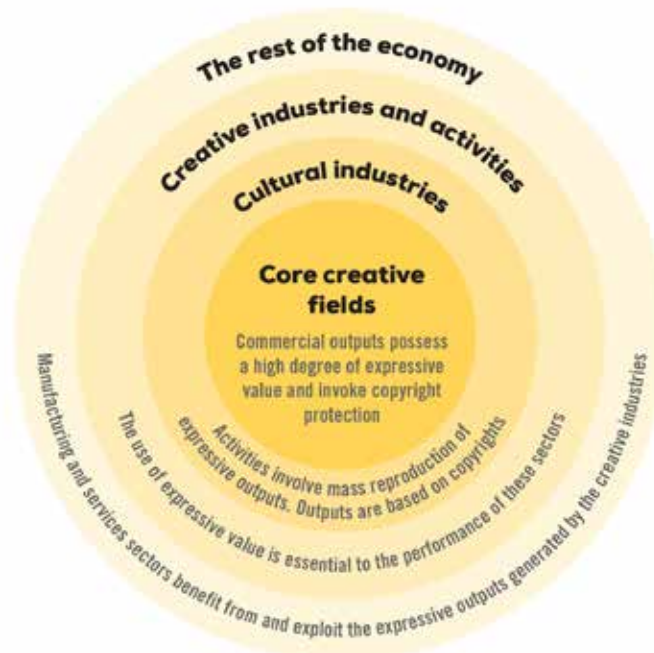
<p>1. DCMS Model</p> <ul style="list-style-type: none"> Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games 	<p>2. Symbolic Texts Model</p> <p>Core cultural industries</p> <ul style="list-style-type: none"> Advertising Film Internet Music Publishing Television and radio Video and computer games <p>Peripheral cultural industries</p> <ul style="list-style-type: none"> Creative arts <p>Borderline cultural industries</p> <ul style="list-style-type: none"> Consumer electronics Fashion Software Sport 	<p>3. Concentric Circles Model</p> <p>Core creative arts</p> <ul style="list-style-type: none"> Literature Music Performing arts Visual arts <p>Other core cultural industries</p> <ul style="list-style-type: none"> Film Museums and libraries <p>Wider cultural industries</p> <ul style="list-style-type: none"> Heritage services Publishing Sound recording Television and radio Video and computer games <p>Related industries</p> <ul style="list-style-type: none"> Advertising Architecture Design Fashion
<p>4. WIPO Copyright Model</p> <p>Core copyright industries</p> <ul style="list-style-type: none"> Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art <p>Interdependent copyright industries</p> <ul style="list-style-type: none"> Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment <p>Partial copyright industries</p> <ul style="list-style-type: none"> Architecture Clothing, footwear Design Fashion Household goods Toys 	<p>5. UNESCO Institute for Statistics Model</p> <p>Industries in core cultural domains</p> <ul style="list-style-type: none"> Museums, galleries, libraries Performing arts Festivals Visual arts, crafts Design Publishing Television, radio Film and video Photography Interactive media <p>Industries in expanded cultural domains</p> <ul style="list-style-type: none"> Musical instruments Sound equipment Architecture Advertising Printing equipment Software Audiovisual hardware 	<p>6. Americans for the Arts Model</p> <ul style="list-style-type: none"> Advertising Architecture Arts schools and services Design Film Museums, zoos Music Performing arts Publishing Television and radio Visual arts

Source: UNESCO Creative Economy Report 2013

2.2: Figure showing modelling of the cultural and creative industries: Concentric Circles Model

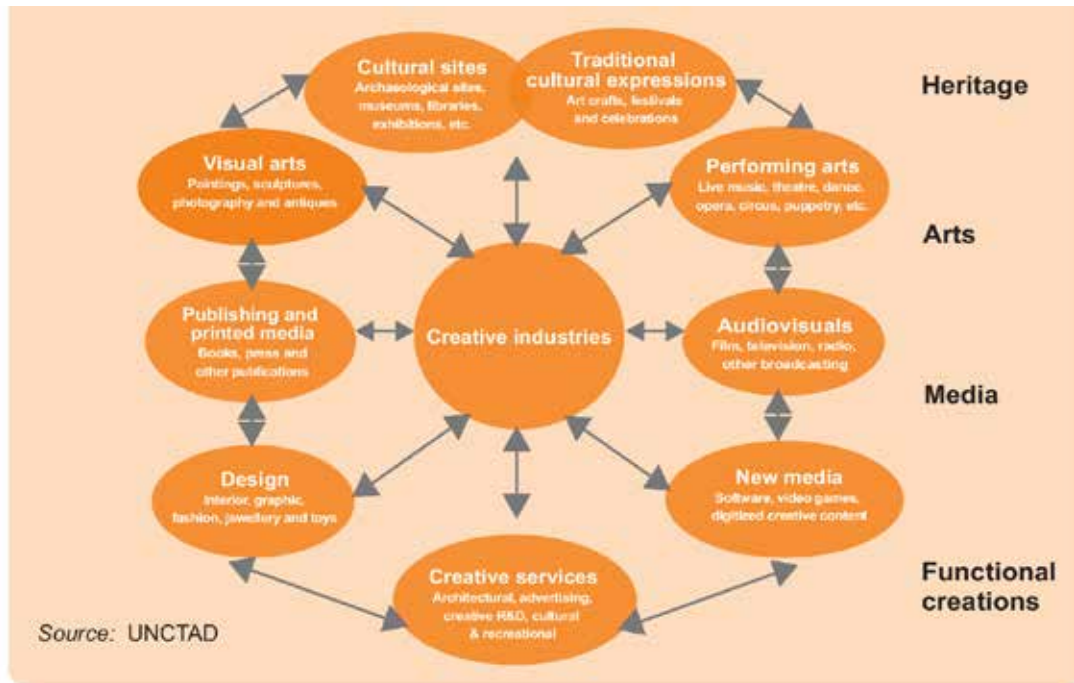


2.3: Figure showing the Work Foundation's Concentric Circles Model



Source: UNESCO Creative Economy Report 2013

2.4: Figure showing UNCTAD classification of creative industries



Source: UNCTAD Creative Economy Report 2010

As per the White Paper on Creativity - *Towards an Italian model of development*, 2009, we can identify three spheres in which creativity is involved in economic processes characterized by the production of culture.

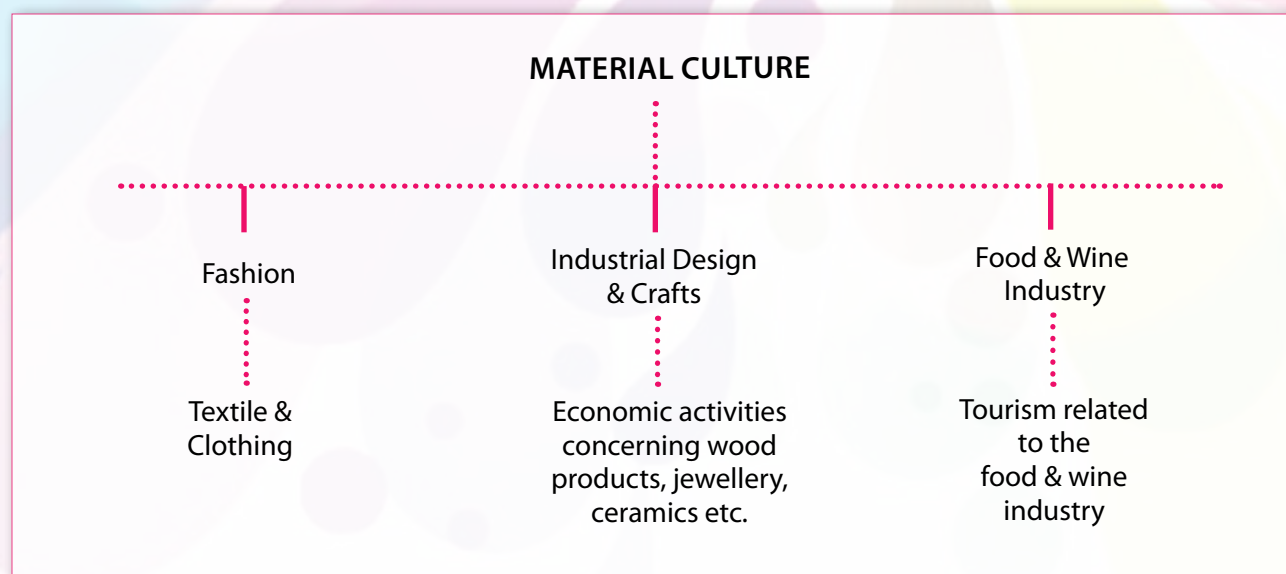
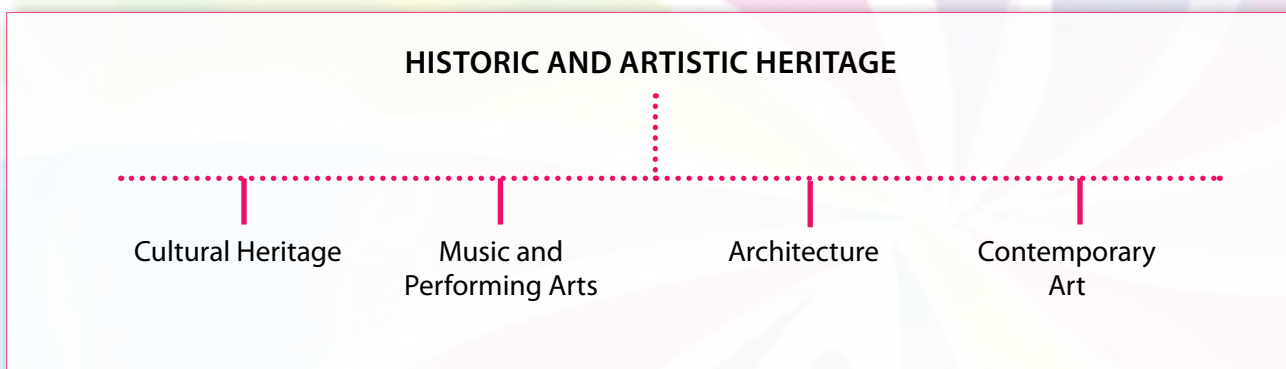
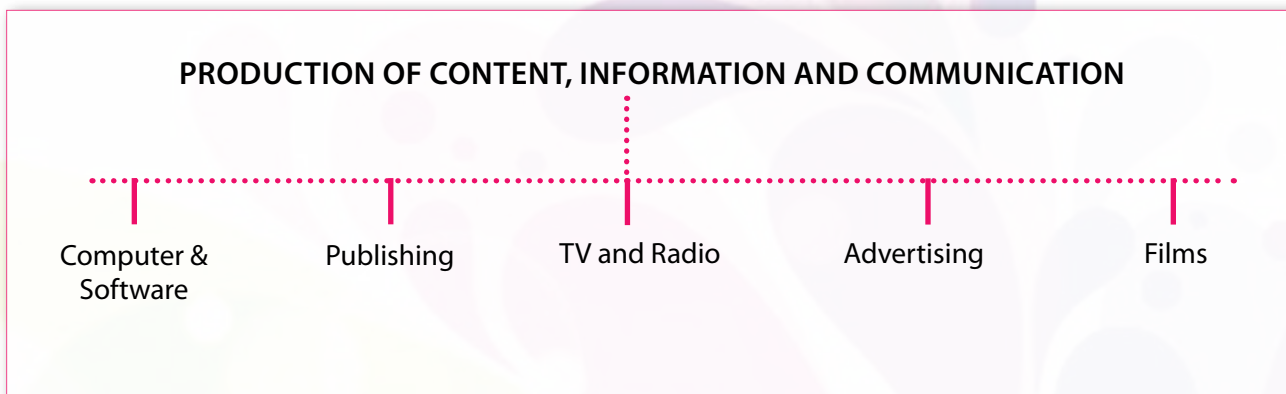
Firstly, creativity is associated with a country's historic and artistic heritage, made up of both its cultural capital, the outcome of the creativity of past generations, and the artistic production of the current generations.

Secondly, creativity is an input in the production and communication of content in the cultural industries which supply goods and services with a high symbolic content. This is the sphere of the content industries.

Thirdly, creative processes strongly influence the sphere of material culture, which is the expression of a local territory and its communities. In this case creativity is mainly the outcome of a collective, local and cumulative process, in which the cultural element is an inextricable part of craft and everyday goods.

This identification and categorization is displayed in the following diagrams:

2.5: Figures showing three spheres in which creativity is involved in economic processes characterized by the production of culture



Source: White Paper on Creativity, Towards an Italian Model of Development.

2.3.1 Making Creative Class Work in India

AMIT KAPOOR

Creative economy and development are strongly interlinked concepts. They play an active role in increasing the competitiveness of a country by optimally utilizing its resources, including people, land, labor, and capital to the maximum. An approach to economic development that centers on creativity helps a country to rebuild its economy and generate future prosperity. For instance, recognizing the creative talent of the residents so as to develop the businesses and industries and accordingly invest in infrastructure projects. Thus harnessing talent to mobilize innovation, accelerate economic growth and create value on a larger scale. Need is therefore to nurture the creative class of the region which would eventually boost the productivity of the country.

Though the creative class can rise and prosper in any region but cities are the center of focus since time memorial whether large or small. They are well equipped with necessary resources that drive economic growth and also have the power to shape the creative industry. Maharashtra is one case of the point that contributes 16.5% to India's GDP as a state but its six major cities are the forces behind 90% of Maharashtra's GDP, clearly signifying that cities are the vital locations that fuel the overall development. They are perfect spots where value could be created, consumption can take place and business models could get tested. Thus creating a wide platform for the creative talent to boom but it is also important to identify the most resilient economic location in a city for long-term benefits. Like Dharavi, which is dirty but self-sustaining. It is a powerful brand in itself and acts as a major source of value addition because of its creative class.

The construct of a creative class emphasizes on the diversity of people, openness to different ideas and acceptance of diverse practices and beliefs that are the pillars of a thriving economy. Since sustainable economic gains come only by attracting and retaining a talented and creative workforce rather than merely focusing on the existing set of businesses and industries. It is thus important for India as a country to start aiming and exploring its potential base. One of the areas, which should be focused, is emergence or revamping of clusters. India should move beyond its existing technology clusters and talk about its creative clusters, before it gets too late. Otherwise the results can be adverse. Failure of sports goods cluster in Ludhiana is one of the active examples, which is witnessing a downfall. The cluster authorities failed to understand the changing attitude of the people towards the sports and the subsequent impact resulted into the fall of the industry, which was once regarded as the finest manufacturing markets in the world. It is thus important to have the right creative class in place that is effectually able to understand and respond to the changing environment of the industry. It can only be possible if the flow of knowledge and creative ideas found in talented workforce is encouraged and retained. Otherwise, a vicious circle like Bollywood can get created which is propelled by the hierarchical influence of the family at all levels whether bell boys, actors or directors. Thus, making the cluster feudalistic by restricting new talent and their ideas.

To enhance economic development and establish a creative economy, India should recognize the importance of building Talent, courting Technology and promoting Tolerance in gaining an economic advantage. The three pillars should be well defined in its growth agenda. Efforts should be made to make technology accessible and to create sufficient employment opportunities of the people about to join the workforce. Aggressive actions are already being taken with a new government in power but the decreasing tolerance level among people is another cause of concern. India being the world's largest democracy is still facing challenges of inequality etc. As a result, it ranks low on the slavery index. Attack on people belonging to Northeast community of India is becoming an unending activity. Thus deteriorating the liveability conditions of the region and putting the future of the country at stake. It is therefore crucial to shape the creative class and expand the horizons for opportunities and quality.

To establish a robust creative economy, creative class should be recognized and celebrated to make the regions competitive. According to 'Understanding the Creative Economy in India' report, the creative class in India comprises of nearly 14% of the workforce varying from one region to another. Clearly, indicating an acute shortage of creative professionals that would have created new products and technology and eventually new economic activity and growth. The business model of FabIndia is however an exception in the country and a perfect example of an organization that attracts and retains the creative talent. They engage the creative class present at the grass root level – people well versed in the craft and make product using their skill. Offering a platform to the neglected craftsmen community and encouraging them to create brand around their products. Another such enterprise is "Gammcha" that benefits the weaver community in Bhagalpur by selling their products in the international market of Europe. Thus, creating immense value for the creative talent and the country. It helps them to earn the right compensation for their skills. Otherwise they would become a victim of the usual supply chain process where middlemen extract the maximum value. It is vital to support the creative class in the country to create their own brands because the people who can create their own brands can make money and eventually sustain in the long run.

The right approach will be to focus on three things in the country. Firstly, recognizing the creative talent and celebrating the young minds of the country since India currently enjoys a huge demographic dividend. A platform similar to Thinkers of the world should be created within the country where thinkers even of 16 years can come and share his/her ideas, creating a lot of positive impact with their ideas. The power of her ideas and its impact made it possible for a 17-year-old girl to win a Nobel Prize. So need is just to set the stage and leave it for action. Secondly, it is high time that we realize that we need job creators and not job seekers. Young people should be encouraged to become entrepreneurs and therefore should be offered the required environment. Existence of handful entrepreneurs in the country is hampering the creative economy. As a result, people are accepting the traditional methods of employment because the mindset is to maximize earnings and minimize risk. They are blissfully ignoring the fact that entrepreneurship helps them to hold power and create huge value for the country by creating another ten jobs in their system, thus having a multiplier effect and tremendous positive scaled up effects. Lastly, it is important to respect other religion or their preference of partner. People have to be more open and diverse in their perspective. It was surprising to note in one of the figures floating around that 5% of the Indian men could be gays, but the data is nowhere publicly available. Thus, it is important to understand the community and its behavior to build a strong and sustainable creative economy. Only then, it is possible to create productive models that comprise of the creative class.

2.3.2 Creative Networks In The Indian Context – A Perspective

TANAJI CHAKRAVORTY

The International conference on Urban Heritage for Sustainable Creative Economies organised by the Secretariat of the Asia-Europe Network of Urban Heritage (*Network*) at INTACH, New Delhi on the 25-27 October, 2014, forged a distinctive platform for experts and participants to deliberate on the theme of “designing imaginative ways to integrate knowledge, culture, creativity and technology to offer solutions for local communities⁴, thereby sustaining and enhancing heritage-linked local economies for a long-term future.”⁵

At the event, a spectrum of experts, officials, artists, practitioners and students, hailing from diverse domains (including among others – heritage conservation, architecture, design, urban design and planning, art, culture, economics, museology, anthropology, management studies etc.) provided unique perspectives from across Asia and Europe, centred on a vision defined by the *Network*:

Vision: “The Network will create a whole new paradigm for urban regeneration and revitalization of heritage cities and towns by placing ‘creative economies’ at the core of this process.”

In a preceding seminar, to the above event, held on 27th August 2014, it was highlighted by contributors that the “Creative Industries/ Economies” terminology and concept has been in use within several high economic indicator countries and regions for over two decades now. Moreover, it was mentioned that creative industries are increasingly being seen, both as an instrument for economic revival, as well as a tool for urban regeneration within the global growth discourse.

Objective

The purport of this paper is, in part, to introduce some aspects of the unique creative economic networks in context of traditional Indian towns that maybe linked to tangible or intangible heritage. Moreover, this paper also attempts to highlight the need for appreciating and understanding the function, character and dynamics of unique indigenous economic and creative networks and their symbiotic interactions.

⁴ “Local communities to include artisans, craftspeople, designers, managers, guides, tourism related stakeholders, souvenir sellers, heritage groups, cooperatives, local authorities and so forth. These interest groups/stakeholders who are directly linked to cultural assets will be further defined and identified as part of specific projects” – AENUHSCE Secretariat Concept Note & Programme

⁵ ASEF Conference Vision & Objectives Paper, Oct 2014

Such appreciation may well be essential to avoid any approach that may try to frame the creative networks' argument solely or pre-dominantly around an economic core. This forms the premise for a need to evolve at a tenable approach based on granular understanding of the relevance, applicability and role of creative economies for sustainable development in the Indian as well as within the larger Asian context. One hopes that such an understanding of indigenous dynamics would help in sensitizing planned interventions to be appropriate and contextual, and avoid being prescriptive and standardised.

The paper draws from the presentation made by the Author at the conference and the deliberations in the ensuing panel discussions, apart from drawing on his own ongoing research in related domains. In this paper, the terms - creative economies and creative networks are used interchangeably and whilst they broadly refer to the same idea, the latter terminology is understood to be more appropriate and inclusive.

Approach and Patterns

In describing indigenous Creative Networks, at least in the Indian context, it becomes imperative to elucidate that many Indian heritage towns, often operate through a multi-layered and intricate lattice of networks, which have evolved over multivariate histories and influences spanning differing economic and political regimes. Almost always, this lattice lies at the intersection of multi ethnicity and varied cultures. Any bid to understand this syncretism, therefore has to rely on multiple lenses and a holistic observation.

A marker, which helps in interpreting such an intricate web of indigenous creativity, can be found in following statements highlighted in THE CREATIVE ECONOMY REPORT 2013 (UNDP/UNESCO):

“Creative economy is not a single superhighway, but multitude of different local trajectories found in cities and regions in developing countries”⁶

“These development pathways are not always predictable or necessarily replicable”⁷.

Both of these statements are extremely important and the fact that they are acknowledged in such a flagship study on Creative Economies, draws even more attention to some key phrases used in the same such as –“multitude”, “different local trajectories” and “not ... necessarily replicable”. These attributes motivate some to envision an analytical framework that imbibes flexibility and agility in being able to embrace the enormous diversity and manifold constituents of such networks.

Tradition, culture, arts and commerce form an inextricably intertwined eco system in most Indian heritage towns, which through the fulcrum of beliefs, skills and aspirations tends to stream creation, production, transaction and fulfilment. The interdependence between the economic, social and cultural networks is an important characteristic observed in such eco systems. In fact, sometimes the high level of interdependence makes it difficult to separate and analyse activities merely on a standalone basis.

6 UNESCO, Creative Economy Report Special Edition, UNDP: Page 12

7 Ibid., Page 38

More often than not, such towns also become the pivot for learning, business, arts and crafts, pilgrimage and living heritage, thereby allowing manifold cultural and community experiences in its fold. Despite diverse political and economic regimes over centuries, it is fascinating to see how these places have not only built, but managed to consolidate an identifiable economic, social and cultural character.

The lay of the land in most such towns is more often than not labyrinthine – both in a literal and figurative sense. Remarkably, within these tight spaces, creativity is as much linked to existence as it is to expression and celebration, the latter allowing the creators to access an open expressive space, which is in stark contrast to the restrictions of their fairly compact physical surroundings.

Equally, the range of creative economies in such traditional towns can be quite diverse, and depending on its setting and geography, can take many forms, some of which could include handicrafts, services, festivals, cultural expressions and traditions.

It was significant that other presentations by experts at the said conference inforced an underlying theme that Creative Networks in traditional and indigenous societies have evolved complex societal and economic habitats, at the core of which lies various forms of creativity, either at the human or community level.

Interestingly, these activities are no longer just bound to the traditional modes and processes of production, but are continually evolving to imbibe benefits of modern technology and trade, eager to leverage access to national and global markets. They also tend to be relatively up to date in using sustainable techniques and products. This not only allows the networks to remain cost competitive, it also encourages effective use of locally available resources.

Given this milieu, one certainly hopes that any envisaged platform for engagement, with such indigenous societies and networks, would first *understand* and *document* the same and also consider the Indian, Asian or Indigenous specific contours while framing any sustainable Creative Networks policy.

Whichever pathways of engagement evolve, if it is able to augment or promote the community experience by connecting the dots between Sustainability, Creativity, Crafts and Management, allowing “Living Heritage” to flourish organically, it would certainly be a step in the right direction.

In Closing

In recent years, several studies have presented the importance and emergence of Creative Economies as another pathway within global development paradigms. However pertinent questions arise, as to whether one should look at only its economic contribution or are there broader aspects that can be considered such as - revitalisation of crafts and culture, community participation or even providing a cultural angle to trade and positioning?

Moreover, when one contemplates as to where the Creative Networks / Economies movement should lead us, other aspects come up for consideration. For instance, should the movement lead towards heritage based Urban Revival or indeed towards including culturally relevant development? Or, perhaps help in strengthening a livelihood rooted in culture. One can only conjecture that there are no set of universal answers to such pointed questions and probably each community, culture, town, city and indeed nation would have to evolve their own appropriate response.

On the flip side, one can't overlook certain critical views that consider Creative Industries argument to be replacing cultural policy as also commoditising arts and culture by treating them merely as economic assets. With such contrasting views on the subject, it wouldn't be difficult for one to land up in a conundrum.

Instead, it may be more constructive to comprehend the grain and semantics of creative activities as it exists and evolves on ground. Such "real" visualisations may in turn help restore the focus distinctly onto creative habitats that allow communities and people to create, earn, sustain and importantly express themselves. In this endeavour, The Creative Economy paradigm may well offer a decisive opportunity to bring "people and their creativity" back into the core of the global growth and development equation.

Perhaps it is this exigent need of re-discovering people centric progress that is evident in the opening remarks of United Nations Secretary-General Ban Ki-Moon at the General Assembly thematic debate on culture and development held in New York in June 2013. At this address the UN Secretary General stated that "too many well-intended development programmes have failed because they did not take cultural settings into account...development has not always focused enough on people. To mobilize people, we need to understand and embrace their culture. This means encouraging dialogue, listening to individual voices, and ensuring that culture and human rights inform the new course for sustainable development."⁸ Within this profound message one can find guidance on imagining possible pathways that Creative Networks/Economies movement could perhaps embrace in order to truly realize itself.

8 UNESCO, Creative Economy Report Special Edition, UNDP: Page 9



3

Activities undertaken
by the Network in
its first year

3.1: Table showing the activities undertaken by the Network in its first year

S.NO	TYPE OF ACTIVITY	TITLE OF ACTIVITY	TOTAL NUMBER OF PARTICIPANTS	VENUE/S
Activity 1	Identifying and mapping heritage-linked economies in selected heritage cities	Assessing the relationship between local economies and cultural assets in select cities in Asia and Europe	10	Online and field work
Activity 2	Developing approaches to engage with local communities to developing creative solutions that would incorporate traditional and existing knowledge, cultural practices, social structures and indigenous technologies	Approaches to sustainable Creative economies: engaging with urban heritage experts and stakeholders	20	INTACH, New Delhi, India
Activity 3	Training programme for experts and selected stakeholders	Challenges and opportunities for heritage-linked local economies	30	INTACH, New Delhi, India
Activity 4	Publication of the network programme and its outcomes	Urban Heritage for Sustainable Creative Economies: Challenges and Opportunities	5	INTACH, New Delhi, India

3.1 Identification and Mapping of Heritage-linked Local Economies in select Heritage Cities

The Network began its activities by identifying and mapping heritage linked local economies in selected heritage cities. The aim of this activity was to identify relevant groups, organisations and people, and to understand their perspective and interest in the network’s initiative. Apart from that, the activity also aimed at identifying the living conditions of people dependent on heritage for their livelihoods.

A research framework and set of questions were applied to the selected heritage cities and related economies on the basis of which various observations were made. These observations are given in the following pages. The following heritage cities were selected for the purpose of identification and mapping.



- Jaipur**
- Sanganer**
- Bagru**
- Chanderi**
- Agra**
- Lucknow**

3.1.1 Framework Adopted

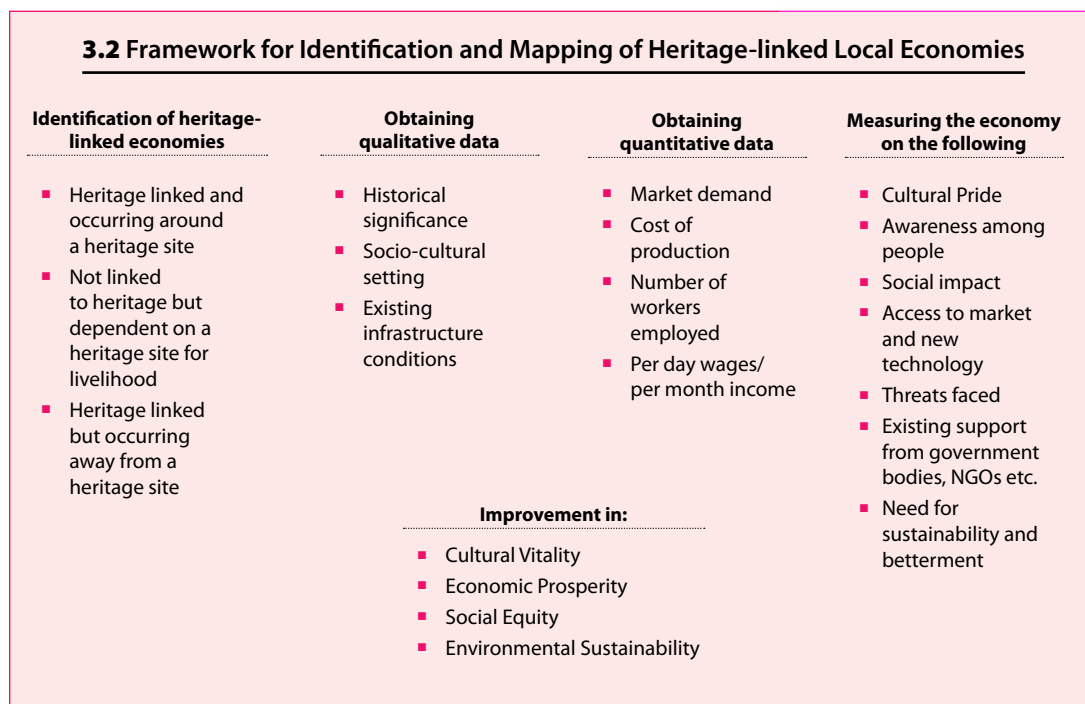
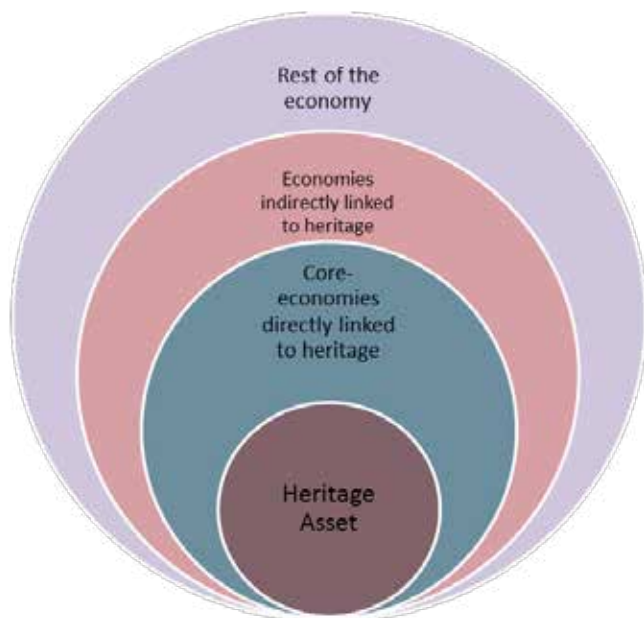


Diagram showing the framework adopted by the Network in identification and mapping of heritage-linked local economies.

During the first step of the framework, i.e. identification of heritage-linked economies, it was observed that an economy may or may not be directly linked to heritage. However, if an economy occurs even in the vicinity of a heritage asset, it can be put under the category of heritage-linked local economy. The following diagram shows the demarcation of economies linked to a heritage asset.

3.3: Diagram showing the demarcation of economies linked to a heritage asset



Hawa Mahal, Jaipur



3.1.2 Jaipur and Sanganer, Rajasthan

Jaipur, the capital of Rajasthan has a rich heritage displayed in its magnificent forts, spectacular palaces and a wide variety of textiles and craft traditions. This fascinating city contains in itself an epoch of royalty, and its bustling markets, famous for textiles, shoes and jewellery are a treasure-trove for tourists.

Also known as the 'Pink City', Jaipur is an important destination for national and international cultural gatherings like the annual Jaipur Literature Festival which majorly contribute to the city's GDP. As a part of the Golden Triangle (Delhi-Jaipur-Agra), Jaipur also experiences a high growth rate in tourism.



A shop selling leather footwear in Jaipur



Apart from tourism, handicraft sector also plays a major role in Jaipur’s economy and contributes significantly to employment generation and export returns. The rulers of Jaipur patronized various arts and crafts and invited artisans from all over India to reside in Jaipur and work from here. As a result, Jaipur became a centre for various types of arts and crafts which include stone carving, block printing, leather ware, bandhani, zari and zardozi work, tarakashi, silver jewellery, precious stones, kundan, meenakari, miniature paintings and blue pottery.

Out of the many crafts patronized by the rulers of Jaipur,¹ it is block-printing, jewellery and blue pottery that have sustained the most and still thrive in the city. Due to low capital investment, high employment potential and increasing demand in domestic and international

market, the handicraft sector of Jaipur is of much importance for Rajasthan.

On a field visit to Jaipur, the heritage-linked economies of the city were identified and mapped. It was found that the main markets of Jaipur like *Johri Bazar*, *Tripolia Bazar*, *Bapu* and *Nehru Bazar* are a hub of commercial retail shops, most of which are selling heritage-linked products. However, the manufacture of Jaipur/Rajasthan specific textiles like *leheriya*, block and batik prints is done more in nearby villages like Sanganer and Bagru than in Jaipur.

3.4 TABLE: Different heritage linked economies prevalent in Jaipur

PLACE	USP	TYPE OF MARKET
Johri Bazar	Jewellery – gold, silver, kundan, meena, imitation	Commercial Retailers
Tripolia Bazar	Rajasthani Textiles – leheriya, bandhej, tie & dye	Commercial Retailers
Ramganj Bazar	Leather Shoes	Manufacturers and Retailers
Maniharon ka Rasta	Lac Bangles and Gulal Gota	Manufacturers
Opposite Hawa Mahal (Ramganj area)	Saaphe Wale (Turban Makers)	Manufacturers
Bapu Bazar and Nehru Bazar	Shopping complexes of Rajasthani Handicrafts	Commercial Retailers
City Palace Museum	Souvenir shops selling block-prints, tie & dye, aari-zari jackets, miniature paintings, and pagdis	Commercial Retailers
Sanganer (16 kms south of Jaipur)	Leheriya and Bandhej textiles, blue pottery	Manufacturers
Bagru (25 kms south of Jaipur)	Hand block printing	Manufacturers

¹ Mathur, Kamlesh, *Crafts and Craftsmen*, Pointer Publishers, 2004, 153.



(left) A shop selling lac bangles in Jaipur
 (below) A craftsman at work in Jaipur
 (facing page right) A craftsman at work in Sanganer
 (facing page left) Flower vases made of blue pottery



Due to low capital investment, high employment potential and increasing demand in domestic and international market, the handicraft sector of Jaipur is of much importance for Rajasthan.

The city also specializes in the manufacture of lac bangles and artists whose ancestors also belonged to the same profession can be seen at work. A special traditional craft that Jaipur has retained is the manufacture of *Gulal Gota* – flattened lac balls filled with colours. These are the traditional forerunners of rubber balloons used during *Holi*.

An important industry which is spread all over Jaipur and contributes significantly to the export of decorative products is Jaipur Blue Pottery. The production units of blue pottery are located in Jaipur and nearby small towns like Jamdoli, Muhana, Neota, Sanganer and Mahala.

Sanganer is the closest town to Jaipur out of the many which engage in the production of blue pottery. Apart from that, Sanganer also has extensive units specializing in block and screen printing and a whole industry of paper manufacturing.



Sanganer

The small town of Sanganer is located at a distance of 16 km south of Jaipur and is popular for the manufacturing of blue-pottery, block and screen printing and production of paper at an enormous scale. Apart from these handicrafts, Sanganer is also famous for a historic Jain temple which attracts thousands of pilgrims every year.

The town is one of the main production centres of blue-pottery – a craft which is influenced from Turkish, Persian and Chinese pottery.

The craft of blue-pottery originated in Iran and made its entry in the present day India through Afghanistan, travelling to states like Kashmir, Delhi and Rajasthan. At present, Jaipur and its nearby towns are the largest production centres of blue-pottery in India.

The Jaipur blue-pottery takes its name from the bright blue dye used to colour the clay. This opaque pottery, mostly decorated with animal and bird motifs is made using quartz powder, indigenous glass powder, tragacanth gum and Multani soil.



These pots are fired at low temperature which makes them fragile. It is interesting to note that the Jaipur blue-pottery is produced with a hand-made process with no use of machines. Even the intricate motifs are directly painted with brush, without the help of stencils. This unique and labour-intensive craft is being practiced in Jaipur and Sanganer for over a century and employs many people from different communities.



(left) An artisan preparing colour for painting
 (facing page top) Female artisans engaged in block printing
 (facing page below) A conventional Bagru print

On speaking to Mr. Gopal Saini, a master craftsman of Sanganer and National Award winner for handicrafts, it was found that around 400 people from Muslim, Rajput, Jain and Kumhar communities are employed in the production of blue-pottery in Jaipur and Sanganer. However, for the past three to five years the practice has witnessed a decrease in the number of people employed and who are keen to taking up the craft as their means of livelihood. The main reasons for this are low wages, lack of infrastructure, insufficient exposure to market and no support for technical suggestions.

Recent initiatives taken to ensure sustainability of the craft include diversification of products, collaboration with Government bodies to provide training workshops to artisans from other states, and global market exposure.

Most of the production units of blue-pottery no longer stick to producing only pots but have moved forward to making home décor and utility items like table lamps, soap trays and dispensers, incense stick stands, wall hangers, napkin holders, pen stands and many more. Through an initiative taken by Mati Kala Board, Bhopal, state artists of Madhya Pradesh are given

residency programmes in and Jaipur where they learn the method of making blue-pottery. Artisans are also being given global exposure to sell their craft through national and international trade fairs.

Following are some of the main production units of Sanganer and Jaipur working extensively in blue-pottery.

3.5: Table showing number of artisans per production unit in Sanganer

Production Unit	Contact Person	No. Of Artisans
Ram Gopal Blue Art Pottery, Sanganer	Mr. Gopal Saini	13
Shiv Kripa Blue Art Pottery, Sanganer	Mr. Baghchand	15
Ajay Blue Art Pottery, Sanganer	Mr. Sitaram Raigar	5
Kripal Kumb, Jaipur Rathore	Mrs. Minakshi	2
Madan Lal Swami Blue Art Pottery, Jaipur	Mr. Madan Lal Swami	7
Kamal Blue Art Pottery, Jaipur	Mr. Moinuddin Khan	10
Natha Arts, Jaipur	Mrs. Kusum Natha	2

Sustainability of Blue-Pottery

- Design and technical assistance
- Using tested raw material
- Holding workshops at different levels
- Increase in wages
- Employment of more skilled artisans
- Interventions from SHG's NGO's and Govt. organizations
- Product merchandizing, packaging and branding
- Exposure to international and national market



3.1.3 Bagru, Rajasthan

Bagru is a small town located at a distance of 28 km from Jaipur and is world famous for its hand block printing. Bagru is said to be situated on the banks of the river Sanjaria, which is believed to have originated from a water source some 7 kms west of the village. It was then known as Bagora island, from where Bagru perhaps derived its name. The source of the river is said to have dried up and for the past 50 years there has been no sign of the river, though many people still remember the river existed here.

Bagru is one of the most important centres of hand-block printing in India and though it originally produced textiles for the local market, today it caters to the international and the export markets. Bagru prints are usually on a creamish background and the printed motifs are large with bold lines, inspired by wild flowers, buds, leaves and geometric patterns.



In ancient and medieval India, the residential planning of towns was based on community system. The art of hand-block printing was practised by the Chhipa community only and, till today, it is peculiar to this community. These Chhipas resided in colonies known as Chhipiwara/Chhipi Mohalla/Chhipi Tola (essentially meaning printers' quarters). These colonies still exist in Delhi, Agra and our city of focus – Bagru. Not only in Bagru, but also in Akola, near Jodhpur and Bagh in Madhya Pradesh, the Chhipas are practicing the traditional art of hand-block printing.

The Chhipas are the local dominant caste of this village who co-exist with Rajputs, Muslim, Jats, Brahman, Buniyas, Kumavat, Regar and other supporting castes. The Chhipa community, harbinger of Indian tradition in hand block printing, is under stress of an invasion





(left) Traditional wooden blocks
(below) An artisan putting fabrics for drying

of mechanised and modern techniques of production which is threatening to replace their traditional way of life. Agriculture, as a means of livelihood, is undertaken by traditional agriculturists, like the Rajputs and Jats. Muslims are the main suppliers of labour to Chhipas. In this way, Bagru can also be seen as an example of communal harmony.

The raw material used for dyeing and printing Bagru textiles are cotton fabric, harad, iron junk, Jaggery and chhiya (tamarind seed powder), Alizarin, phittkari (alum) and natural gum (guar gum). The fabric is cut according to the size of final product that is 7 meter for sarees, 2.5 meter for dupatta, 10 meter for running fabric etc. Once the fabric is cut, it is prewashed and

soaked for 24 hours in plain water. This is done to remove all starch, oil, dust or any other contaminants.

After washing, the fabric is dyed in harad solution. The quantity is taken as 100 gm of harad for 1 meter of fabric. Here, harad is used as mordant which allows the natural dyes to adhere to the fabric and make it color fast. Harad is extracted from fruits of the myrobalam plant (*terminalia chebula*). The yellow dyed fabric is dried in the open field under the bright sun. The fabric then turns into yellowish cream colour (unique bagru printing colour) and is ready for printing. Today, the economic status of the Chhipas of Bagru is secure. They are mostly self-employed and each household is a hub of activity. Though the Chhipas do not own large agricultural land, they possess most of the conveniences like telephone, television, fridge,

Bagru is one of the most important centres of hand-block printing in India and though it originally produced textiles for the local market, today it caters to international and export markets.





motor vehicles etc. On interviewing Mr. Virendra Chippa, owner of Bagru Textiles Pvt. Ltd., it was found that most of the master printers of Bagru have employed atleast 5 artisans at a wage rate of 100-250 rupees per day, depending on the kind of work done. Most of the printers at Bagru are catering to an international clientele and print according to their tastes and preferences. It was told that often the designers get their own designs and get customized wooden blocks made. These printers, working for international market do not allow photography inside their work area as they fear duplication of designs.

On asking Mr. Chippa if he considered himself an artist, he laughed and said that he was only working to earn a decent living. While Virendra has already started giving training to his children in the craft of block printing, there were other artisans in the town who expressed that they wish their children receive good education and work in big cities. Else, they will be living in Bagru and printing for all their life. At such an instance one realizes that the craft of block printing in India needs to be showcased in front of a large and global audience which will not only instill a sense of pride in these artisans but will also create value in the society of this craft.

(left)
(below) Aerial view of Chanderi taken from Chanderi fort



3.1.4 Chanderi, Madhya Pradesh

Chanderi is a small town situated in the Ashok Nagar district of Madhya Pradesh. Located at a distance of almost 215 km from the state capital, Bhopal, Chanderi can be easily reached by taking a train till Lalitpur which is at a distance of 40 km from the city.

Situated at the southwest of Betwa River, this heritage city has been ruled by several dynasties like the Malwa Sultans, Mughals and Bundela Rajputs in the past. As a result, it has an enormous architectural heritage left behind by these rulers. Apart from the magnificent forts, mosques and tombs, one thing that distinguishes Chanderi is the unique silk fabric produced here.

In India, weavers have always been one of the main constituents of heritage. Apart from technical understanding and





A Chanderi saree under production

knowledge of fabric, these weavers have a genuine sense of pride which has driven them since centuries to weave, many times even forgetting about the economic considerations. It is staggering to note that in Chanderi, the craft of weaving sustains more than half of its population of almost 40,000 people. As one enters the narrow lanes of the town, the clacking sound of handloom immediately captures one's attention. The handloom industry of Chanderi works from the houses of these weavers which are concentrated in the *Baher Shehar* (outer city). Entire families are skilled in the production of the fabric and typically, different family members engage in different activities like dyeing, weaving and designing. Unfortunately, most of the weavers are living below the poverty line and hence do not have appropriate resources to even purchase raw material. They suffer from low wages, lack of education and no knowledge about marketing and designing.

In order to provide sustainability to this heritage-linked economy of Chanderi weaving, many initiatives are

being taken to influence the demand, industry and institutional conditions. Chanderi Development Foundation, an institution that looks at various issues related to Chanderi has been successful in acquiring a Geographical Indicator (GI) Certification for Chanderi. This GI certification is seen as a weapon against the spurious power loom production of Chanderi and will help in keeping the quality and identity of the fabric intact. With the formation of as many as 70 self help groups at an initial stage, which contribute a minimum of rupees

The GI certification is seen as a weapon against the spurious power loom production of Chanderi and will help in keeping the quality and identity of the fabric intact.



A weaver at work; (below) Senior weavers showing a Chanderi saree

two thousand at the time of joining, slowly and gradually a lot of capital is being acquired for Chanderi weavers. Apart from this, Government of Madhya Pradesh and agencies like UNIDO have contributed majorly towards the development of Chanderi weavers and their craft. There have also been major initiatives to influence the demand conditions of the product. Linkages of bodies like Bunkar Vikas Sanstha with brands like FabIndia and Anokhi is a big step which not only provides the weavers adequate market exposure but also trains them about current fashion trends and demands. Many private bodies and NGOs are also helping the weavers in participating in national and international fairs and exhibitions so that they are able to sell their craft globally. Another important initiative that seeks to ensure sustainability of the craft and hence the craftsmen is diversification of products. Apart from producing only sarees, weavers are also getting opportunities to produce products like cushion covers, curtains, table mats etc. as per the demand of their buyers.

It must also be noted that even though the above mentioned initiatives and interventions have already taken place, they are still operating at a nascent stage. In order to ensure sustainability of Chanderi fabric, long-lasting and focused interventions like effective use of GI certification, providing better infrastructure and technological knowledge, effective market linkages and improvement in health and sanitation must take place.





3.1.5 Lucknow, Uttar Pradesh

Lucknow, the capital of Uttar Pradesh (also known as the city of Nawabs) holds a prominent place in the history of India. Located on the banks of river Gomti, the city has witnessed the rules of Delhi Sultanat, Mughal Empire, Nawabs of Awadh and the British East India Company. The city is not only popular for its rich architectural history but also for a variety of handicrafts such as chikankari, zari-zardozi, calligraphy, terracotta crafts and metal sheet carving. Following table gives information about the different crafts practiced in Lucknow.

Chikankari

Chikankari is the unique embroidery of Lucknow and one of the main heritage-linked economies of the city. It is believed that chikankari embroidery is of Persian origin and was introduced in India by Noor Jahan (wife of Mughal emperor Jahangeer). If this is to be believed, then one can say that the craft is being practiced in India for almost four centuries.

Chikan embroidery was traditionally done white-on-white (white thread on white fabric) but over the years its style has evolved and now one can find

3.6: Table informing about various crafts of Lucknow

CRAFT	RESOURCE MATERIAL	SOURCE	PRODUCTION AREA	PRODUCTS
Chikankari	Cotton, silk, metal needles,	Lucknow	Chauk, Duligang, Bangarmau,	Garments (saari, suits, scarves, scull-caps),
	wooden blocks		Malihabad	Bedcovers, Table covers
Zari-Zardozi	Zari, metal needles, cotton,	Lucknow, Surat silk	Bara Imambara, Chota Imambara,	Garments (saari, suits, etc.), jewellery boxes, Husainabad, Kashmiri
Ladies' purses				
Calligraphy	Paper/fabric, mineral and earth colours (lapis lazuli, iron oxide, geru, harad etc.)	Lucknow	Chauk, Jarnailganj	Table coasters, decorative plates, pen stands
Terracotta crafts	Clay	Lucknow	Takaitganj	Toys, pots, kitchen vessels, idols
Metal sheet carving	Copper	Lucknow	Ahiya Ganj	Trays, decorative plates, water-pots etc.



A traditional Chikan motif

beautiful chikankari embroidery in almost all colours of fabrics and threads.

In the olden days, this fine needlework was adorned by the ruling elite and designs were made on muslin and silk fabrics. With time, the practice became very popular and started including fabrics like cotton, rubia, khadi, and georgette.

The craftsmen practicing Chikankari are mostly from rural areas found in and around Lucknow, specially small towns like Bangarmau, Malihabad, Barabanki, Hardoi etc. A large number of women in these towns perform the craft as a part time activity while for many men and women it is their only source of income. On speaking to a senior craftsman in Lucknow, it was found that even till early 20th century, garments done in Chikan embroidery were only adorned by the elites and both craftsmen and majority of buyers belonged to the Muslim

community. Also, earlier the craft was not just a specialty of Lucknow but was also practiced in Hyderabad and some parts of Pakistan. The main products that were embroidered with chikan work were scull caps and *angarkha* (a traditional Indian style of Kurta). Later on, with increase in demand and gradual market exposure, craftsmen started producing sarees, ladies suits, scarves and many other products. During the 1990s when there was a sudden boom in the fashion industry in India, many fashion designers approached chikan embroidery craftsmen to work for them. The craft was then seen on fashion garments and was given an international platform.

The basic raw material used for chikan embroidery is cloth which is easily available in Lucknow. However, many times it is also brought from Murshidabad and Dhaka (Bangladesh). Usually, craftsmen are hired on per piece basis and have the freedom of working from their place. Most craftsmen perform the tasks like dying, printing and embroidery at their houses but in some cases there are special workplaces for hand-blocking and tracing of designs which are then sent to the craftsmen for embroidery. Depending on the intricacy of work, a garment can take upto 6 months for production of a garment/fabric. Like most craftsmen in India, Chikankari craftsmen also complain about extremely long hours of working, less wages, and poor living conditions. They also face huge threat from machine embroidered items



A craftsman at work



3.1.6 Agra, Uttar Pradesh

The historical city of Agra is situated on the banks of river Yamuna in the northern state of Uttar Pradesh, India. The city is particularly famous for the wondrous Taj Mahal whose magical allure draws tourists from every corner of the world to this city. The history of Agra dates back to antiquity but reached the peak of its magnificence under the rule of the Mughals. Mughal emperor Akbar made Agra the centre of art, culture and learning and set up several workshops to provide training in handicrafts to his people. His grandson Shah Jahan immortalized the city by building the Taj Mahal which continues to inspire many crafts of the city. Today Agra is one of the most popular and prominent tourist destinations in India and is home to some of the very fine crafts of the country. In the streets of Agra one gets to see artisans engaged in marble carving, soft stone carving, marble inlay, carpet weaving and zardozi to name a few.

which have drastically reduced demand for their craft. Apart from that, no technological up gradation, unorganized artisans clusters and no designer inputs are some of the factors which limit the creativity and productivity of these craftsmen.

Design and technical assistance, increase in wages, improvement in health and sanitation, interventions from Government and NGOs and better exposure to international market are some of the main requirements that these craftsmen expressed which might encourage their children to take up this craft as their profession.

3.7: Table informing about various crafts of Agra

CRAFTS OF AGRA	RAW MATERIAL REQUIRED	SOURCE	PRODUCTION AREA	PRODUCTS
Pachikari (marble inlay)	Marble and precious stones – turquoise, garnet, lapis-lazuli, jasper, coral	Makarna, Rajasthan (marble), New Zealand (precious stones)	Tajganj, Gokulpura	Tables, coasters, jewellery boxes, decorative statues
Soft Stone Carving	Soap Stone	Bhainsala, Rajasthan	Tajganj	Tableware, pen-stand, photo-frames, other decorative souvenirs
Marble Carving	White and Black Marble	Makarna, Rajasthan	Tajganj, Gokulpura	Lattice screens, statues, doors, windows, photo-frames

(left) A senior craftsman engaged in marble-inlay
(below) Floral motifs carved in marble at the Taj Mahal

Pachikari (Marble-inlay)

The craft of Pachikari or marble-inlay takes inspiration from the beautiful and famous Pietra-Dura work of the Taj Mahal. The process involves embedding of semi-precious stones in marble with the help of chisels. The craftsmen painstakingly carve out delicate shapes like petals and flowers with the help of a manually operated wheel and carefully place tiny pieces of precious stones to compose the designs. On speaking to one of the craftsmen it was found that at times a small composition of flowers and petals may take as long as a week to get completed. The work is done in such a fine and exquisite way that many times it is difficult to identify whether the stones are engraved in marble or form a natural setting. There are two types of Craftsmen – *Sadakar* and *Pachikar* involved in the process. While the former does the cutting and grinding of stone, the later specializes in providing finish to the stone and doing the final inlay. It is interesting to note that most of the craftsmen of Pachikari belong to the Muslim sect of the city and are said to be the descendents of the craftsmen who built the Taj Mahal.

Marble Carving

Agra is the biggest centre of marble carving in India and the market witnesses a massive international clientele. The craft of marble carving in Agra dates back to the time when Taj Mahal was built and the monument itself depicts many fine examples of it. The craft mainly produces intricate jaalis (lattice screens),



floral motifs on doors and walls and many times photo-frames and statues. The process involves designing stencils on marble surface followed by drilling and chiseling to attain the desired pattern.

Soft Stone Carving

Soft stone carving is similar to marble carving but since the stone is extremely soft, it requires very little pressure for chiseling. The process involves boiling the





An elephant carved in soft stone

stone overnight and then coating it with wax for putting the design. Craftsmen use both power drill and manual chisel depending on the intricacy of design. Finally, the product is buffed to provide finish. One of the most popular items done in soft stone carving is idols of Indian gods and goddesses. Apart from that, decorative items such as animal figurines, jewellery boxes and table lamps are also popular globally. However, it must also be noted that Agra is not the only soft stone carving centre in India. The craft is also practiced in Mathura, Vrindavan and Varanasi.

Carpet Weaving

The history of carpet weaving in Agra dates back to the 16th century when Mughal Emperor Akbar invited Persian craftsmen to set up carpet workshops in the city. Soon the carpets of Agra surpassed Persian carpets in terms of quality. Various types of carpets produced during that time were Persian, Abusson, Turkoman and Bokhara. This craft saw a decline in its quality and production with the downfall of the Mughal Empire. The Pashmina thread and base were replaced by wool and silk on a cotton base even though the designs remained primarily

Persian. Despite the decline, Agra is still home to production of some of the finest carpets in the country and more than 300 families of the city gain their livelihood through carpet weaving.

On speaking to a number of craftsmen and on visiting their houses, a brief socio-economic survey was carried out. It was found that most of the craftsmen live in rural areas and their living conditions are far from satisfactory. While some craftsmen are resorting to other means of livelihood like rickshaw-pulling, coolie services, gate-keeping in order to improve their housing conditions, there are many who still live in thatched houses with inconstant supply of electricity and water. Only a small percent of the craftsmen have concrete houses. However, most possess amenities like radio, television, refrigerator and cooking gas. The main complain that these craftsmen have is that their earnings do not justify the long hours of labour that they have to go through in order to bring out their craft. Their social conditions also provide a grim picture with most of them lacking proper education and leadership qualities – main pre-requisites to improve their social life.

In the following paper Dr. Renu Khosla gives an account of the initiatives being taken by Centre for Urban and Regional Excellence (CURE) to integrate livelihoods of the people of Agra with its heritage.

3.1.7 The Street Culture of Agra: Integrating Livelihoods and Heritage

RENU KHOSLA

“Life has a way of coming up from the streets and making itself felt.”

Leo Hollis in *Cities are Good for You*¹

It is on the streets of Agra that the poor make their living – assembling and fabricating articles, shaping products, hawking goods, peddling stuff. This street narrative of Agra is seldom seen or talked about, veiled as it is behind the three legends – the Tajmahal, Sikandra and Fathepur Sikri.

Agra however, has more to it than its celebrated monuments. One can see four distinct types of heritage in the city—the built, cultural, living and natural. Its built heritage also includes its traditional *mandis*, (markets), *ganjes*, *tolas*, *padas* and *katras* (neighbourhoods), the *darwazas* (gateways) and some private built heritage. Its intangible culture is symbolized by its cuisines and food products (mughal, *petha*, *namkeen*), fairs (*Raam Baarat*, *Kartik Maas*, *Janak Puri*) and crafts of *zardozi*, marble inlay, footwear, carpet weaving. The living heritage is embodied in its art forms of *sanjhi*, skills of *benna* application, traditions of *kabootarbaazi* (pigeon flying) and *patangbaazi* (kite flying), the *gurus* of dance, music and drama and the *halwais* of the street foods. The *taals*, *kuans*, *hauzes*, *bowlis* (water bodies), make up Agra’s natural heritage that had once made the city water resilient.

Making a Living on the Streets of Agra

Most established crafts of Agra have originated with the Taj Mahal. Skilled artisans who were trucked to the city to build the fine, exquisite marble inlays and lattices that adorn the monument; have left behind their legacies. Many families in Tajganj – as the area around Taj Mahal is called - can trace their lineage back to their skilled elders, and some skills have passed down the generations. However, the majority does not possess such skills. They need to make a living, to survive and to nurture their families.

¹ Bloomsbury Publishing USA Dec 2014

Mughal Heritage Walks of Agra

The Centre for Urban and Regional Excellence (CURE) is a development organisation. It seeks to unthink and re-imagine urban policy, programming and governance for inclusive and citywide urban development. It works with urban poor communities to innovate and implement change, establishing the community processes that result in sustainable development and poverty reduction.

The idea of a Mughal Heritage Walk in Agra that incorporates the lesser-known built heritage of the city grew from the notion that Agra's heritage was territorialized. The city's heritage officials, charged with safeguarding it, and some private tour operators had become its gatekeepers, keeping away those who were integral to the heritage narrative. Poor communities living in the shadow of Agra's less visited sites neither owned nor protected them. Walls of the monuments were desecrated, defecated or dumped upon, discouraging tourists. Because residents' livelihoods did not depend on tourism to these monuments, they did not feel obligated to care for them.

CURE mapped and then bundled four smaller but well-preserved monuments along the River Yamuna and across the Taj Mahal into a Heritage Trail. Nestled alongside each monument was a low-income settlement. The poorest in these settlements worked as potters, created whips out of waste leather, rolled out incense sticks or fixed hooks to neck chains at a tiny price. Others were gardeners in the local plant nurseries, farmers who tilled farmlands along the riverbed, washer people washing clothes in the river, etc. Still others were the informal vendors, with carts parked along the main street selling vegetables etc. None earned a livelihood from the tourists that came to visit.

A small one-kilometer walking loop was sliced from the trail, transecting through the village of Kuchpura, the Mughal Heritage Walk connects Gyarah Sidi – one of five observatories built by Humayun, the Humayun mosque that predates Taj and the Mehtab Bagh, the moonlit garden identified for the site of the black Tajmahal for the tomb of Emperor Shahjahan himself. Encircled within was the village of Kuchpura; and its intangible culture. Kuchpura gets its name from the King of Kuch, who once owned the village. At that time, Kuchpura was located on land where today stands the Tajmahal. The King of Kuch was compensated and Kuchpura shifted to its current site in the land swap. A second Walk under development is in Tajganj – the Tajganj Heritage Walk with a more heady mix of heritage, communities and cultures.

Animating the Walks: Livelihoods for the Poor

The heritage walks make up the spine of CURE's 'workspace' initiatives. The walk architecture is built on four pillars; coherent communities, revived cultures, improved infrastructure and marketing.

Coherent communities are at the very core of CURE's vitalization efforts. People are essential to the processes of planning, design and implementation of all CURE's projects. Collecting the street wisdom and crowd-sourcing people's ideas and talent 'off the streets' of Agra, has helped sculpt the Walk's narrative and its development plan. In street corner meetings people have shared their stories and ideas, building the plot based on a deep

understanding by the community of their own people, spaces, histories, cultures and the facts of the matter. Sharing of talents has helped craft the substances that make up these Walks, such as when the marble inlay artisans transferred henna designs skillfully made by young girls into the Walk's markers, creating seamlessness between diverse talent and art forms. Or when the people transformed the Baksh house into a museum to display their less articulated and intangible cultural heritage.

The Cultural Narrative: Assimilated within the tourism experience are many time worn practices such as pigeon and kite flying, the temple and mosque prayer rituals, the flower *mandis* where women also weave garlands for the deities, the quintessential village market with the radio repair shop and the vegetable sellers, the colourful sari market, the local food stalls, the traditional wood-fired bakeries, etc. In reviving these legacies, the objective is to both conserve what is intangible and to monetize it for the poor.

From a Nine Pillar House to a Community Museum

The 150-year old house with its nine pillars in Bilochpura is part of the Tajganj Heritage Walk. The owners – the Buksh family and many others in the area share a rich past, tracing their lineage all the way back to the Tajmahal. These legacies survive in their photographs, artefacts, skills and art forms. It was decided to help the community of Bilochpura celebrate its significant heritage – to display, to share and to sell. The Nine Pillar House was cleaned, painted, patched up and decorated with saris from the local second-hand sari market with the help of residents. A big signage was made and displayed. Display areas and stalls were set up and dressed up and articles for sale developed. Over 650 people walked through the exhibition – an articulation of their intangible culture. Besides, many earned from the making of the exhibition – the carpenters, painters, masons etc.

A Participatory Plan for Heritage Conservation was prepared for Tajganj and is under implementation with State funding. Following an ecosystem approach, the plan was designed to bring in all public infrastructures – water, sanitation, roads, streetlights etc.; upgrade houses from *kuchha* to *pucca* and address people's livelihood needs. Together, this was expected to bring about long-lasting change in the quality of lives of people.

To improve access to basic services, a toilet was planned in every house and connected to the sewer system, whose network was expanded to reach all parts of Tajganj. All sewage discharge from toilets was proposed to be conveyed to the Sewage Treatment Plant, downstream and /or treated through a series of small wastewater treatment systems such as DEWATS (Decentralized Wastewater Treatment Systems) using bio-remedial technologies before discharging into the river or being recycled. The solid waste was to be collected, composted and the non-biodegradable transported away. This way solid waste would be swept off the streets and drains and would revitalize the natural storm water system in the area.

Conservation and the regeneration of Tajganj's blue heritage – the numerous wells and water bodies that once made the city resilient – was at the very core of the plan. CURE hopes to

change behavior by bringing in better water use and conservation practices, harvesting rainwater from roofs and recharging into the ground water. The wells shall be physically restored.

Cleaning up around the Walks was an integral part of the community tourism experience. While cleaning starts along the walk routes, overtime all parts of the settlement are reached with basic services.

Building Community Livelihoods

Locals have found space within these Walks. Walk animators are young boys from the community. They are also the storytellers. Being born into the village and acquainted with its community and culture, these animators facilitate these paid walks, opening a window into the lives of their neighbourhood. Locals also make the souvenirs that tourists buy - a combination of the various crafts and skills of local people – leather key chains, incense sticks, bookmarks, cards, marble inlay boxes, zardozi pouches etc. packaged into gift sets.

A women's group in the community stitches bags for local hotels. A young girls group presents a street theatre at the community courtyard and offers to apply henna, and a tea terrace serves tea to the visitors at the end of the Walk. Cottage units make and sell their goods - marble goods, leather shoes, etc. An open courtyard has the promise for some snack and souvenir stalls and a place where tourists can relax, read and soak in the sun. When tourists come into the settlements, they spend money, nudging up the overall economy of the area.

From mapping to operationalization, CURE developed a clear business plan. This included pricing, marketing and capacity building strategies. Walks and walk products were priced according to tourist spending capacities and local aspirations. Tour agencies were taken on walking tours so that the Walks would find space in their travel itineraries. Capacities of animators, souvenir makers, street actors and tea servers were bettered. Earnings from the Walks were split three ways – for animators and service providers, for walk logistics such as for clean ups and garlands and a third part was escrowed into a Community Development Fund (CDF). The CDF was aimed at reinvesting the profits of the community enterprise into community mobilization and upgrading the slum based on community identified needs. A core group comprising all key community stakeholders, supported by CURE, manages the Walk financials.

The Mughal Heritage Walks are a State recommended, out of the box experience for tourists. This suggests that Agra city is changing and rebranding itself as a listening and caring city. It is recognizing that “If the city is not good for all, it is not good at all”.

3.1.8 Cultural Economies in a Colonial Metropolis: Leveraging the Heritage Value of Kolkata's Chitpur Road

KAMALIKA BOSE

India today is poised to embrace a new wave of urban conservation and regeneration that is moving well beyond the former colonial approach of singularly preserving landmark historic monuments and archaeological sites. Progressive and inclusive approaches of managing heritage cities and towns, that transcend mere physical restoration of the built, to encompass the broader socio-economic fabric that breathe life and continuity into the area is being identified as a more sustainable path. Championed by UNESCO's Historic Urban Landscapes along with the Creative Cities and Cultural Industries approach, there is a strong focus on the entire human environment with all of its tangible and intangible qualities including local economy. The role of cultural industries that promote socio-economic and cultural development in historic urban contexts through creative industries and connect socio-culturally diverse communities to create a healthy urban environment is thereby imperative. Dovetailing of these processes can open new vistas in the pursuit of inclusive, equitable and sustainable growth and development in the Indian heritage cities context.

Heritage cities and towns in India have often been understood as those with an ancient or medieval past, forming a repository of religious or royal history, and endowed with traditional craft practices and knowledge systems. Without expanding this notion to include those contexts with a more recent past – a colonial or industrialized history – would not holistically explore their potential as a 'sustainable creative economy.' This research project recognizes the cultural economy and creative industries that thrive along the historic corridor of Kolkata's Chitpur Road – the city's oldest commercial hub and spine of the its traditional settlement – is core to its sustenance in a rapidly changing globalized economy.

In this process it makes the following inquiries to broaden our understanding of cultural economies within colonial urban centers:

1. What encompasses a heritage-based cultural economy in a city of colonial origin?
2. How can Kolkata – a key city of colonial origin – understand, interpret and leverage its traditional culture and craft-based practices?
3. Does the city's oldest street – Chitpur Road – retain significant potential to capitalize on its local cultural economy through historic trades?
4. What are the challenges and opportunities they face for the future?
5. How can this cultural economy contribute to the broader urban conservation of Chitpur Road?

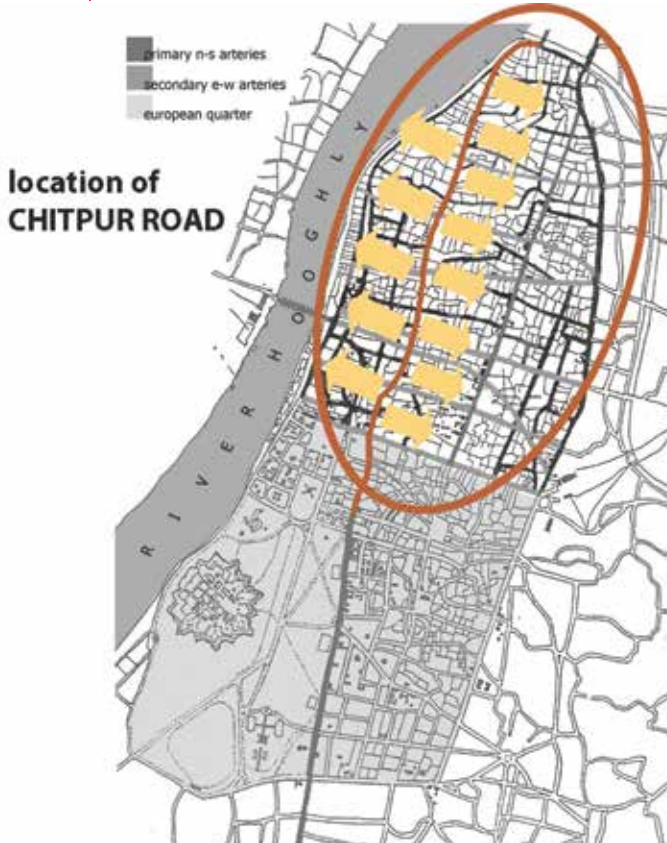
The Context: Chitpur Road

Kolkata (formerly known as Calcutta), was founded in 1690 as a port city in Eastern India and British trading post. It subsequently emerged as capital of the British Empire in India - its administrative and economic center - from 1757 to 1911, after which the seat was relocated to New Delhi. The city's geography, along the banks of the River Hooghly has been critical to its development as a flourishing city. Envisioned as the city of palaces in the late 18th century, the traditional quarter lay north of the European district. The native town was developed entirely by the Bengali merchant and trader class who invested in land, set up bazaars, brought in artisan communities and built opulent residences. Rapidly capitalizing on available expertise they transformed north Kolkata into their own stronghold, claiming an alternate, distinct voice in the city's urban and cultural history.

Chitpur Road (now known as Rabindra Sarani) marked the foremost transportation and economic corridor connecting the city's north to the south, and of immense cultural importance as the seat of the Bengal Renaissance. Surrounded by a bazaar economy, delineated along caste or professional hierarchies, the spine emerged as the hub for local crafts, trade and traditional commerce, akin to Chandni Chowk in Delhi and Tripolia Bazaar in Jaipur. Typical neighborhoods (or paras) flanking Chitpur Road constituted of the landlord's mansions, the bazaars he owned, the temple he patronized, kothabaris (town houses) of middle class families constructed on his rented land, along with informal settlements of artisans – forming a heterogeneous community.

Chitpur Road today is a 4 km long historic corridor starting at Lalbazaar Police Headquarters as its southern tip and terminating northwards at Bagbazaar Ghat. It's inherent cultural economy further gains significance for 3 key factors:

- 1 Signifying a historic pilgrim corridor that connects the Chitteshwari temple to the north with the Kalighat temple to the south thereby pre-dating the formation of Kolkata as a city. Even today a number of temples in the traditional chala-style associated with Hindu architecture in Bengal remain present. They sustain local livelihoods based on this religious economy through ritualistic practices and associated cultural products.
- 2 The commercial artery also forms the cosmopolitan epicenter of the city revealing a dense ethnic diversity that is differentiated by traditional trades and expertise. Being settled in the 18th and 19th centuries by opportunity-seeking migrant communities – from within India and abroad - who naturally aligned themselves along this economic corridor, today the plurality manifests through a plethora of native trades and culturally relevant enterprises.



- 3 Displays a mix of traditional artistry along with a range of urban crafts that responded to the modernized market in an industrializing, enterprising colonial metropolis. This allows room for the notion of ‘cultural practices’ to evolve with time and need, enhances the skill-set of the artisan/laborer without being perceived as a static set of ‘cultural products’ based in the local economy.

Urban Crafts and Historic Trades along Chitpur Road’s Traditional Neighborhoods:

In 1860 through the writings of a noted traveller, it was observed that “the real Chandni Chowk was not in mid-19th century Delhi but on Chitpur Road in Calcutta.” Reflecting a traditional urbanism and in close proximity to the wholesale market economy of Burrabazar, Chitpur was further overlaid by the cosmopolitanism of a colonial port city. Traditional craft guilds practicing historic trades began to coexist with industrialized craft production processes giving rise to diverse small and medium scale enterprises that thrive and lend identity to the place.

Here it is useful to grasp two key definitions which pivot Chitpur’s commercial and cultural economy. Its urban morphology and demographic distribution further strengthen this pattern, and will be discussed in the next segment:

- a) *Urban handicraft:* a type of work where useful and decorative products are made completely by hand or by using only simple tools. The individual artisanship of the items is a paramount criterion, often having cultural and/or religious significance. Expertise is often earned through the same apprenticeships and knowledge systems their predecessors served where the process of manufacturing is not mechanized.
- b) *Industrialized craft:* A tradesman is a skilled manual worker in a particular trade or craft. Economically and socially, a tradesman’s status is considered between a laborer and a professional, with a high degree of both practical and theoretical knowledge of their trade.

The following is a brief overview of the cultural economy and diversity of creative industries based in Chitpur Road:

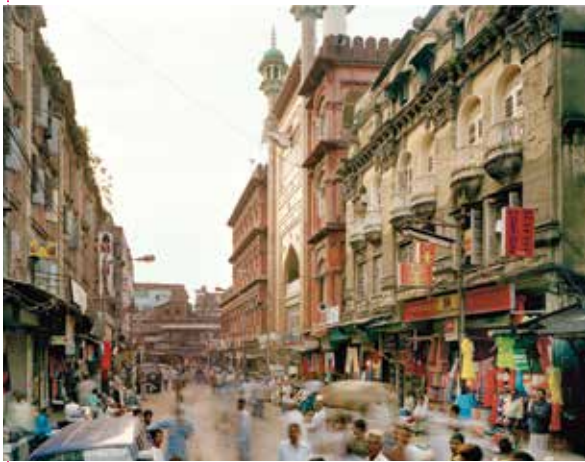


1 Shoe-makers of Tiretta bazaar:

A traditional trade of the Hakka sub-ethnic group of Chinese settlers who migrated here two centuries ago, handcrafted shoe-making has a direct linkage to the leather tanning industry headed by the same community in Kolkata. A number of shoe-shops retail and manufacture their goods starting at Bentinck Street upto the southern tip of Lower Chitpur Road.

2 Classical Musical Instruments makers of Lalbazaar:

Kolkata is synonymous with the patronage and practice of classical music and arts, with the earliest music concerts and artistes



being supported by the great zamindars in their palatial Chitpur Road residences. It is of little wonder then that a flourishing trade of making and repairing musical instruments, for local and international markets including stalwart performers, is still based here. Old timers such as Dwarkin & Son Pvt. Ltd (1875), N. N. Mondal, Sarat Sardar & Sons, Melody, Pakrashi & Co and G. Rith continue to retain their clientele and goodwill as masters of their craft.

3 Master tailors and zardozi-workers around Nakhoda Masjid:

Having migrated to the city from the Nawabi courts of Murshidabad and then with the exile of Wajid Ali Shah from Lucknow, these Muslim artisans, with small workshops in the side alleys and retail outlets on the main street specialize in sherwanis, kurtas and elaborate handcrafted sarees.

4 Scent-makers and spice-traders around Nakhoda Masjid:

Carrying forward the Nawabi culinary and sartorial traditions, plethora of attarwalas, mojri-makers, spice-traders and specialized food items closely catering to the city's Muslim community thrives in Chitpur and in adjoining Zakaria Street.

5 Tea traders of Jorashako:

In close proximity of the wholesale market of Burrabazar, today largely controlled by the Marwari traders of Kolkata, this line of tea merchants from the same community specialize in the Darjeeling and Assam variety. Their industry strongly furthers the strong tea culture of the city while bringing in robust economic returns.

6 Sweetmeat mold makers of Notunbazaar:

Upholders of the city's traditional 'Sandesh' or milk-based sweet making network, these mold makers are unique to Chitpur Road. Their hand carved wooden molds with creative designs and long-standing patterns continue to be supplied to top Bengali sweet manufacturers across Kolkata.



7 Wooden and copper utensil makers of Pathuriaghata:

Famed for their skill and high quality in creating a range of utensils and vessels for religious and secular purposes, this trade is shared by Bengali and Marwari artisans and retailers.

8 Printing Industry at Pathuriaghata:

While new technologies have replaced some traditional methods of manual printing these woodcut, letterpress and lithography presses continue to be active. The evolution of the printing press and the penchant for news and literature has ensured that this medium-scale remains an important part of the sociocultural world of Chitpur. Many owners come from old Bengali families, who grew up in the neighborhood, others have knowledge of old printing technologies that have been passed through co-workers and family members.



9 Jatra, folk theater agencies of Jorabagan:

The year 1872 witnessed the birth of professional Bengali theatre, and the first performance was held in the house of Madhusudan Sanyal, now known as Ghariwala Mallikbari in Pathuriaghata of Chitpur. After the Partition, Chitpur jatras were badly hit as the zamindari system was abolished and patronage dwindled. And yet Jatra remains the traditional form of open-air folk theater from West Bengal with its seat in Chitpur Road. As of 2005, there are some 55 troupes based there, involved in a \$21-million-a-year industry.



10 Religious idol-makers and clay potters of Kumartuli:

Kumartuli (meaning potter's neighborhood) is a traditional community of artisans and crafts persons whose key livelihood is from hand – creating religious idols – of gods and goddesses – for the multiple Indian festivals that occur year round. Most of the living quarters and the workshops are constructed of impermanent materials such as bamboo, clay and thatch with some interspersed more permanent construction of brick and concrete.

Potential Opportunities that Contribute to the Development of a Heritage-based Cultural Economy:

- 1 Chitpur Road retains the highest concentration of historic trades representative of 19th and 20th century economic context of Kolkata that are still relevant today.
- 2 Small-medium enterprises (SME) greatly contribute to local livelihoods, most of who also live in and around the area.
- 3 Each historic trade/craft practice retains a critical mass of practitioners and ancillary services to create an ecosystem that cushions it from extinction.
- 4 Ranging from cultural, recreational, artistic, and religious – a broad range of economic activities unfold in a sequential manner. This bolsters Chitpur Road's significance as a historic commercial corridor which is a slice of Kolkata's economic history.
- 5 The commercial artery also forms the cosmopolitan epicenter of the city – revealing a dense ethnic diversity that is differentiated by trade expertise – as one moves northwards. Lower Chitpur Road can be divided into two parts, the Muslim, Bihari-Lucknowi section and the Hindu Marwari-Bihari section. Upper Chitpur Road is predominantly Bengali.
- 6 Potential for cultural tourism and brand value enhancement for each individual trade and associated artisan communities that enhance their livelihoods and living-working environment.
- 7 Improvements in their live-work setting would automatically have a positive impact on the urban and architectural fabric, possibly triggering holistic conservation initiatives in the future.
- 8 The mixed-use commercial-residential nature of occupancy emphasizes the presence of multiple stakeholders and a heritage-based cultural economy could be beneficial to all while simultaneously restoring the historic streetscape.

In conclusion, it is imperative that a comprehensive approach be undertaken to leverage and enhance Chitpur Road's economic potential and cultural heritage. It has undisputedly retained its historicity and integrity at multiple levels but remains threatened due to rapid decline of traditional local economies in the global information age. This research is the first important step to identify the entire spectrum of cultural industries that are native to Chitpur Road, the communities, mechanism and processes that sustain or threaten them for the future. It will further look to devise workable models and action plans, in conjunction with city agencies and like-minded allies in the cultural heritage network to strengthen the vitality of Kolkata's most historic economic and cultural corridor.

3.1.9 Cultural Technologies: Exploring Appropriate Technology for Craft

KOUMUDI PATIL

90% of the world's designers work exclusively on products for the richest 10% of the world's customers. (Polak, 2008) Such a positioning though significant by itself, overlooks the indigenous system of designing and production of the other 90% of the world's customers. After all design and technology in MSMEs, cottage industries and crafts has been invented, improvised and maintained by illiterate producers of hardly any means for centuries. India has a huge informally skilled population that is proficient in alternate systems of design and engineering. According to a World Bank Report, there are 9-10 million craft workers in India including part-timers. The crafts account for 15-20 per cent of the country's manufacturing workforce, and contribute 8 per cent of GDP in manufacturing sector. (Uttar Pradesh Development Report, 2012) With zero investment in the training and education of such traditional designers in the informal sector, the country profits from even the smallest design innovation they make.

In his seminal book 'Fortune at the Bottom of the Pyramid' C.K. Prahlad called for Radical innovations in technology and business models for the other 90%. He exhorted companies to transform their understanding of scale, from a "bigger is better" ideal to an ideal of highly distributed small-scale operations married to world-scale capabilities. Selling to the other 90% and helping them to improve their lives by producing and distributing products and services in culturally sensitive, environmentally sustainable, and economically profitable ways has raised a prodigious new managerial challenge. (Prahlad, 2006) The 25\$ Jaipur foot is an excellent instance of this. Along with the Nano car, it shows that the best design and technologies can be brought to the customers at the bottom of the pyramid.

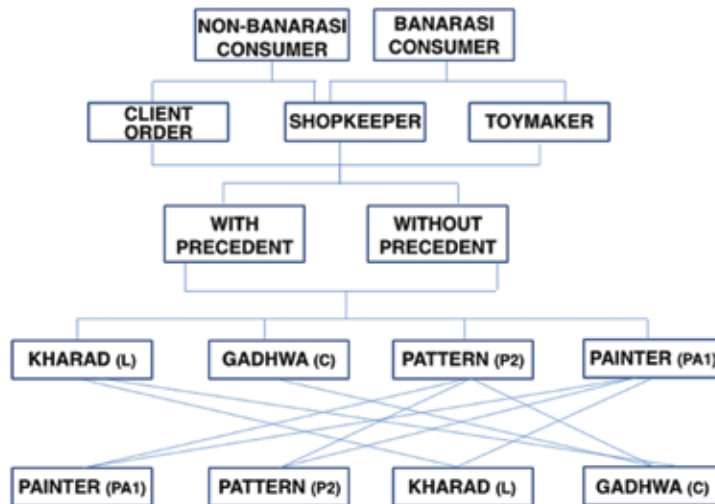
Some admirable initiatives for reviving craft practices were taken by stalwarts like Pupul Jaykar, Kamladevi Chattopadhyay, and in present day, foundations like Dastakaar. But despite continuing efforts since independence the traditional designer in India has remained in oblivion with a skill that is languishing and has even become extinct in some communities. The hegemony of the main stream market, lack of technological and design up-gradation, a long supply chain, changing preferences of the consumers, and sometime apathy of the policy level decisions has hit this highly skilled and exclusive sector severely.

Moreover, the most well intentioned attempts have not survived in the craft communities after the Designers have withdrawn. Amongst the many factors responsible for lack of success in craft revival in the country, technological up gradation is one. Therefore, this paper briefly explores the kind and extent of technological interventions that can assist in supporting and reviving the craft production system.

Nature of the Craft Production Process and Technology

Craft production techniques are as varied as the number of materials, regions and cultural practices within which they evolve. Some crafts require a single craftspeople while others require as many as 7-8 members for making a single artefact. For a few craft artefacts work of some hours alone may be sufficient, whereas others may take close to a year for completion. Differences of such kind are easy to enumerate. For the sake of argument, let us construct a complex craft process. Here, complexity refers to the number of members involved in a single process, amount of time taken for completing an artefact, kind and quantity of shared information and plans between members, management through leadership of the process and number of skill sets involved.

For instance, an ethnographic study conducted in the community of wooden toy makers² in Banaras, revealed that most craftspeople execute only a part of any artifact. Every Banarasi craftspeople specializes in a single skill set, making all craftspeople mutually dependent on each other for completing a product. Members of the community very often do not follow a hierarchy where a few lead the others. For any given order by the client, craftspeople associate with each other according to the required skill sets such as carving (*Gadhwa*), assembling flat templates (*Pattern kakaam*) or turning wood on the lathe machine (*Kharadkakaam*) followed by painting which could be done in any style - *plain, local or fancy*. A Painter-Pa1, Pattern maker - P2, a Carver-C and a Lathe machine operator - L may work individually on many consignments- with and under each other. The dependence of every worker with a particular skill set is mutually necessary as every artifact requires multiple skills in the workflow. (Refer to Fig 1) Such groups of different skill sets were formed for every order anew, where many craftspeople simultaneously work together on many projects leading to a leaderless horizontal system. (Patil, in press)



Workflow of Two Client Orders in the Banarasi Community of Wooden Toy Makers

² The city of Varanasi in the state of Uttar Pradesh, India is famous for its wooden artifacts mainly toys, statues and other decorative wares.

Despite the lack of a shared single plan, Banarasi craftspeople are able to suitably match different parts to make a coherent whole. Many such groups of craftspeople are formed and broken as and when the demand for an artifact is raised. In such a system of production, technology required to make artefacts by multiple craftspeople through mutual co-operation is different from the mainstream centralized machine intensive shop floors based on a hierarchical division of labor. The technology here

- Divides manufacturing into multiple skills without hierarchy often dispersed in both time and space
- Lacks central planning and is therefore often not managed by a leader or owned by a central entity.
- Operates through shared skills, resources and infrastructure
- Standardized across the community, that is similar level of technology and skill is found amongst all members

Such communities require *intermediate technologies that are short of capital and rich in labor*. (Schumacher, 1973) This study here forth will attempt to briefly layout some characteristics of such a technology for craft.

Technology that aids decentralized production: Decentralized production technology ensures low hierarchy and knowledge based division of tasks. Decentralization can be facilitated by segregation of machines and tools according to tasks/skills between different community members. Alternatively, ownership of the technology by all community members as an intellectual as well as physical property at the place of practice can also ensure decentralization. The place of practice here refers to the shop floor where the craftsman practices his craft as against centralized facilities which requires the craftsman himself to migrate.

For instance, in Moradabad³ there are at least six kinds of skills sets - *Silli, Dhalai, Chilai, Khudai, Rangai* and Buffing. (Refer to Plate 1) Each skill set is practiced in different a shop floor with a distinct technology of its own. A combination of all these six skills sets and kinds of technologies are required to develop a single brass artifact. This makes skills as well as technologies mutually dependent.



Multiple skill sets and technologies required for making brassware in Moradabad

³ Moradabad is home to one of the largest craft communities in India that design brassware. It is located in the state of Uttar Pradesh in India.



Khud



Buffing



Rangai

Multiple skill sets and technologies required for making brassware in Moradabad

Technology that not only aids replication but also allows itself to be replicated by the community itself: Most notions on design innovation and invention deem copying or imitation as derogatory, but this does not hold true for all cultural practices. Guth (2010) explains the role of copying in Japanese culture as a form of production, interpretation and dissemination through which cultural values are shared. Similarly, in the Indian craft tradition too, copying helps the craftspeople to replicate traditional designs made even over a century back in the lack of any records. Jones (1970) refers to this attribute as the ‘Memorization of templates’.

Like craft design, technology is also a form of community held knowledge that lives in practice alone. For any technology to survive in a community it should not only be able to replicate designs to meet the production demands but also replicate itself for ensuring production. Standardization despite multiple work spaces is possible not only because of a shared planned design but also because of a shared technology. Similar machines function under similar constraints and therefore give similar outputs and finishes. Technologies are replicable if they can be produced locally with local materials and skills. Procurement of technology from outside the community can be divisive due to accessibility and affordability issues. But local production of technology ensures both accessibility and affordability besides proving to be appropriate.

For instance the belt driven lathe machine used in Banaras for wood work allows 6 craftspeople to simultaneously work on the same motorized *juggad*⁴, thus replicating the artefact. It is also a contraption that is locally manufactured and used by all lathe turners in the community; thus the technology not only replicates the artefact but allows itself to be replicated for multiple users. (Refer to Plate 2)



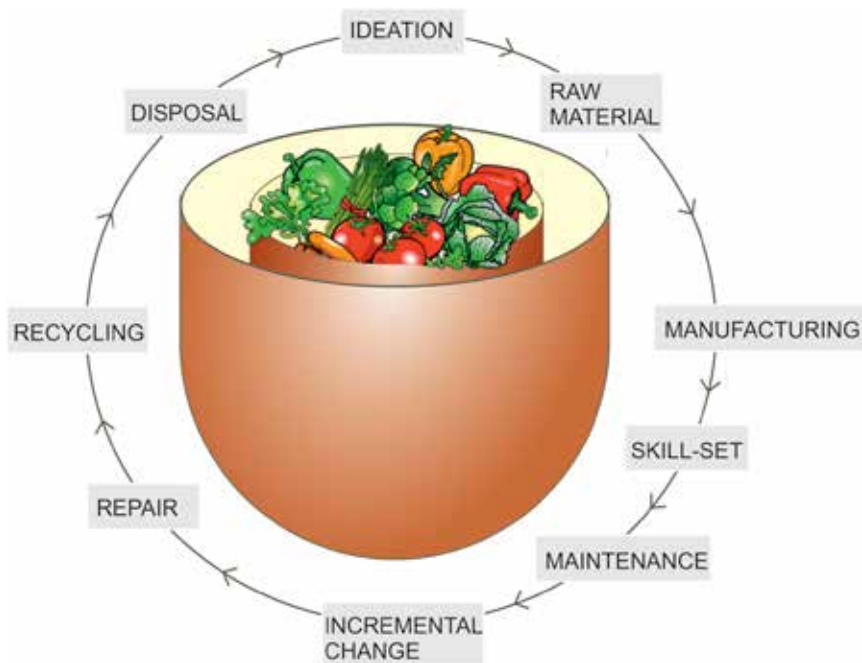
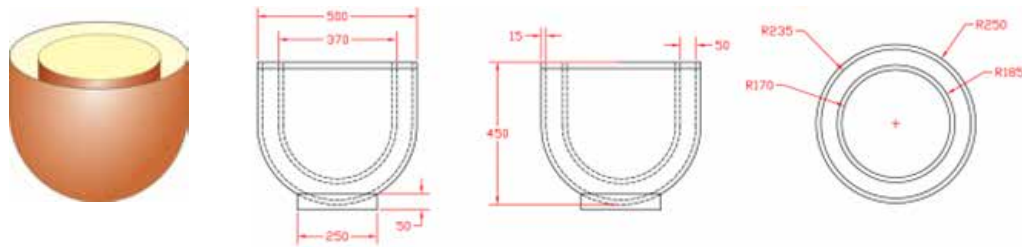
Locally manufactured Lathe turning contraptions in Varanasi

Technology whose ecosystem lies within the community and not outside it: The ecosystem approach analyses not only the life cycle of the craft artefact but also enlarges the context of the craft practice outside the workshop into everyday use and living. It considers not only the visualizing and manufacturing of craft but also its use, repair and recycling. Ecosystem is frequently referred in the cradle to cradle approach for sustainability.

Take for example the Zeer- a pot in pot refrigerator designed by Mohammad Bah Abbah. The low cost refrigerator works on the principle of evaporative cooling. It has increased the life span of perishable farm produce by five to six days in Egypt without the use of electricity or high end technology. But is that the only reason why this technology has survived in the community? The advantages of this design lies not only in its efficient use but also in its method of production, distribution as well as disposal. (Refer to Figure 2)

Closer home, such an ecosystem is visible in every craft production. The leather shoe industry has survived not only because of excellent craftsmanship but also because of wide-spread availability of post-sale services. The significance of a cobbler or *mochi* sitting on every street corner repairing old worn out shoes cannot be denied in the ecosystem of the leather

⁴ *Juggad* is a vernacular term used to denote indigenously developed innovations mostly at the grassroots.



Manufacturing and ecosystem of Zeer

craft. This loop is completely absent in the use and throw policy of branded shoes like Nike and Adidas. In craft, an ecosystem approach not only reuses, recycles and appropriately disposes a craft artefact but also gainfully employs multiple skill sets in a labor-rich economy like India.

Division of labour on the basis of skill rather than tasks: As seen in the task flow of the Banarasi wooden craft as well as Moradabad earlier, different groups are informally formed through knowledge of skill, proximity and familiarity for every work order in spite of members working in different spaces. Every craftsman produces only a part, allowing the others to continue shaping the artifact according to their skill in the absence of any forwarding instructions by the former in a manner that compliments the preceding changes. The division of labour here is not based on the smallest possible set of tasks but on the smallest meaningful division of the process, thus requiring every craftsman involved in the assembly line of making an artifact to be knowledgeable of the practice. Therefore, every craftsman is capable of adding a change or adding on to a previous chain of change.

On the other hand, the Fordian division of labor is largely attributed to the industrial revolution in the context of economy of production, optimization of skilled labor and the segregation of the skill of thinking from that of labor of making. But by allotting skilled tasks with a freedom to improvise within the worldview, the craftspeople often use the assembly line system as a tool for change and innovation besides meeting the large scale production demand of export clients. In craft, division of work is based on skills that involve decision making, are meaningful, contextually adaptable to new designs and not replaceable on a short notice. Such skills also have a long learning trajectory. Therefore, every craftsman is capable of adding a change or adding on to a previous chain of change within the boundaries of the community worldview. Venkatesan (2006) understands this as cooperative competition. In his study of mat weavers and traders of Pattamadai he observed that weavers form short-term alliances and strategic groupings where they might compete in some areas and work together in others.

These characteristics are not exhaustive but instead point out an approach towards the development of acceptable and affordable solutions for craft up gradation. Such low cost technology that can be manufactured, maintained and disseminated within a community within largely its own resources and skill sets may be considered appropriate as well as sustainable for crafts.

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3.2 Approaches to Engage with Local Communities for Developing Creative Solutions

3.2.1 INTACH's Initiatives – Bindu Manchanda

'The craftsman is the unbroken link in the tradition that embraces both the producer and the consumer within the social fabric. Art and Aesthetics are deeply rooted in function. Ornamentation and decoration are not divorced from reality.'¹

The magnificent temples, palaces, sculpture, textiles and art objects bear testimony of the antiquity of the craft and of the uninterrupted creative talent that has flown from one generation to another and from one millennium to the other. From the humble huts in the interiors of Kutch and Rajasthan

with thatched roofs and mirror work embellishments to the majestic forts, palaces and mansions all across India's length and breadth, the building craft traditions of India bear testimony to the skills, techniques and wisdom of the Crafts people, masons, stone builders that have helped build this magnificent architecture.

In India, unlike in the Western World no principle distinction was made between fine arts and practical crafts. Shilpa' is an all encompassing word whether the creation is of stone, metal, wood, it also includes dance, music, poetry, sculpture and architecture. The role of India's craftsmen in creative economy is not in



Jain Temple at Jaisalmer Fort

¹ Chibber, Neelam, *Stone Craft of India*, Crafts Council of India, 2004.



Artisan carving out stone as columns

doubt however a formal and effective mechanism that identifies, quantifies and thereby effectively projects their place under the sun is sadly lacking. India has a vast repository of traditional knowledge with the skills that lies invested with the millions of crafts people eking out their daily living from this traditional knowledge. These crafts people are usually left out from the thrust of main stream economy driving India. The problem begins not just due to change in taste or aesthetic sensibility of the end user but mainly because technology market linkages and design up gradation important for growth and visibility does not usually peter down to them. The benefit of this lies with the designer, middleman or the store that sells their product.

INTACH has been working with traditional crafts people, artisans and masons since its first restoration projects and it continues to do so, using them, this is often a two way process whereby an exchange of knowledge and skills takes place during the process of restoration besides this we conduct

onsite training workshops where young students of architecture work with master masons, carpenters and craftspeople to learn. INTACH is also helping State Governments to build Urban Haats using traditional skills and techniques.

INTACH has also launched an initiative to compile a 'Directory of Traditional Building Crafts of India' documenting various building crafts including stone, wood, lime plaster, araiash, thatching roof laying, decorative building crafts, tile making and many others. India offers a bouquet of Building Crafts developed over centuries that hold relevance even today to modern architecture. The materials used traditionally range from mud, straw, stone, lime to metal. The buildings made used techniques to cool buildings, methods of storing water and its reuse, to the buildings structural strength guarding them against earthquake's, today's architect just needs to delve into the vast repository of traditional methods of building to find solutions and answers.

(left) Common Facility Centre-Ramkunda
(below) Artisan working at CFC,
Ramkunda, Jaisalmer



Case Study- Stone Carvers of Jaisalmer, Rajasthan, India

‘The history of stone is the history of civilization.’² It has best withstood the ravages of time. Weather and War cannot mar and it defeats wars and pestilence. Stone monuments, temples, forts, palaces, mansions and memorials built in stone tell the history of our country. From Taj Mahal to the humble grinding stone all have a story to tell. In India, stone has been available in abundance. Jaisalmer is an open museum of stone and its magic. Every house is built in stone, many with intricately carved facades, windows or balconies. The common man takes pride in the aesthetics of his house, however this does not suffice in providing enough income to the thousands of craft people engaged in the craft.

INTACH began its restoration initiative in Jaisalmer in 1996 and continues to do so till date. INTACH has restored palaces, public spaces, streets has made 200 toilets and started community projects. INTACH has worked extensively with craftsmen engaged in stone craft and woodcarvers. During the process of restoring buildings using the extraordinary skills of carvers and masons, we realized the huge potential that the craftspeople had of expanding their market and woefully lack of facilities to do so. INTACH approached the Ministry of Handicrafts and submitted

² Chibber Neelam, *Stone Craft of India*, Crafts Council of India, 2004.

a proposal to set up a Common Facility Centre in a village near the city. INTACH holds design and skill up gradation workshops, wherein designed as sent to help the craftspeople develop new designer using their traditional skills. The crafts people are also educated about the importance of quality control, finishing and packaging. The products are market tested by INTACH through the Community, Craft and Heritage Division (CCHD). This project has been a success and has changed the working conditions and mindset of nearly 200 craftspeople traditionally engaged in stone carving. The products are being used in boutique hotels and also sold in various up-market stores across India.

The project has had a far reaching economic and social benefit to those craftspeople that joined and formed a co-operative.



The seminar was organized as an attempt to share and disseminate the idea behind setting up a new and unique Asia-Europe Network of Urban Heritage for Sustainable Creative Economies and to garner support from like-minded professionals and institutions/organizations.

3.2.2 Introductory Seminar by the Secretariat

The first attempt for developing approaches to engage with local communities to develop creative solutions was through an introductory seminar meant to share and disseminate critical aspects related to this approach where sustainability is not only related to urban heritage and development but also local economies and livelihoods of people who inherit spaces around heritage sites and areas. The themes addressed in the seminar were:

- Basic concept of creative economies and cultural industries.
- Developing a new approach to revitalization of urban heritage based on sustainable physical and economic development.
- How cultural heritage is a significant economic sector and how it is an important source of employment.
- Assessing the relationship between local economies and cultural assets in select heritage cities.
- Discussing case studies that demonstrate a well defined strategy in this field.

This introductory seminar on urban heritage for Sustainable Creative Economies brought together a group of 20 heritage consultants, architects, urban economists and cultural commentators from various parts of India to have a brain-storming session and to discuss the scope and working methodology for

this initiative in India. The seminar was organized as an attempt to share and disseminate the idea behind setting up a new and unique Asia-Europe Network of Urban Heritage for Sustainable Creative Economies and to garner support from like-minded professionals and institutions/organizations.

The members of INTACH Secretariat stressed the importance of the network as a tool that will help in reinstating the identity of local culture, while maintaining continuity.

Due to eclectic gathering, the understanding of terms like creative economies and sustainability remained different but all participating experts strongly agreed that an initiative towards enhancing and sustaining heritage-linked local economies is much needed in India.

The main points discussed in the seminar are summarized below.

Introductory presentation by Mr. Navin Piplani – Principal Director, INTACH Heritage Academy

In his welcome note Mr. Navin Piplani introduced the network and explained how majority of heritage cities function as nodes for cultural experiences but the nature and pace of urbanization has begun to impact these cities. He pointed out that creative industries exist in many of these cities but are either



*(left) Navin Piplani during his talk
(below) Anmol Vellani addressing the audience*

fragmented or not acknowledged. As a result, the link between traditional knowledge, culture and creative economies has not been clearly established. He emphasized that by putting creative economy at the core, traditional knowledge, culture, technology and creativity can be integrated to design imaginative and inclusive tools for the sustainable management of a heritage city or town.

Creative Economies and its Implication for Cultural Expression – Mr. Anmol Vellani, Founder and Former Executive Director, India Foundation for the Arts

Mr. Anmol Vellani is an expert resource person who emphasized on the ‘expressive value’ of creative fields

and how this expressive value directly or indirectly affects the rest of the economy. His methodology included diverse elements such as aesthetic, social, spiritual and historical values and made a clear distinction between cultural and creative industries, placing both within the economy as a whole. He pointed out that for the creative economies to thrive it is important to understand the close connection between creative expression and intellectual property. Some of the key recommendations that he put forward as a cultural commentator for the area of creative economies were that in order to propel cultural entrepreneurship, the state cannot ignore paying heed to the whole ecosystem of the arts and that the state policy cannot be oblivious to the real desires and aspirations of local communities.

Improving the Livelihood of Workers Dependent on Heritage – Dr. Renu Khosla, Director, Centre for Urban and Regional Excellence

Taking the case study of Agra, Dr. Renu Khosla suggested ways to improve the livelihood of workers dependent on heritage. She pointed out that apart from the world famous heritage of Agra, its intangible heritage is equally rich – the culture, the cuisines and the traditional skills. Dr. Khosla emphasized that in order to provide sustainability it is important to train the poor to be able to make a living from this intangible heritage. Her plan



of action included mapping of all non-visited Mughal monuments in Agra and to identify the local economies prevalent around them. The action plan further included building of walks, building social coherence, reviving culture, improving infrastructure, collecting street wisdom, crowd sourcing talents and ideas, and ultimately marketing the products produced by these workers.

Relevance of Heritage in Sustainable Economic Development

– Ms. Shveta Mathur, Senior Programme Officer, Aga Khan Trust for Culture

‘Heritage and sustainable economic development are subsets of each other’ was the main idea which was put forward by Ms. Shveta Mathur. She emphasized that it is essential to learn about the basic needs and requirements of the community in order to work towards sustainability of any form. Taking the case study of Nizamuddin *basti*, Ms. Mathur explained how the Aga Khan Trust for Culture has been working towards improvement in health, sanitation and the community life of the heritage area. This has also helped in developing many buildings of the area as platforms for arts, poetry and music, which attract audiences from across the city.



Integrating Heritage with Livelihoods, the case study of Rajasthan – Dr. Shikha Jain, Founding Trustee, Indian Heritage Cities Network

Dr. Shikha Jain represented the Indian Heritage Cities Network which looks at urban heritage at large and promotes heritage and culture. She emphasized that heritage is not only about monuments but also about the way an area evolves. It includes all crafts, landscapes, water bodies and even contemporary creativities. By focusing on Rajasthan, Dr. Jain explained how there is constant promotion and encouragement of activities which engage local artisans. These include local arts and crafts, bazaar streets and craft workshops. She further explained that there are many areas in a city which get categorized as ‘slums’, but, are actually urban villages with rich cultural heritage and traditional skills. Mapping of urban villages with tourist locations and having direct access to these villages for selling their products was suggested for better planning. Dr. Jain also pointed out that when one talks about economy and people, one needs to think about what section is one considering, because when one tries to improve one section, the other section becomes an issue. Hence, ‘holistic’ development is what one needs to do in such areas.

In order to bring about sustainability for local economies related to urban heritage all our heritage resources must be addressed holistically, treated with due respect and carefully unveiled as assets.

Anegundi: Case Study,
– Ms. Shama Pawar, INTACH
Convener, Anegundi-Hampi Chapter

Ms. Shama Pawar's case study focused on livelihoods through tourism and crafts and conservation of heritage resources in town of Anegundi, near Hampi which is being done by The Kishkinda Trust since 1997. She emphasized that in the long run a specific formalized education system that will strengthen the cultural/creative industries such as tourism and craft enterprises is needed in India. She also traced the working of the Kishkinda Trust which has provided employment in the field of traditional crafts to 250 women who now create a range of products which have a market in both India and abroad. She suggested that in order to bring about sustainability for local economies related to urban heritage all our heritage resources must be addressed holistically, treated with due respect and carefully unveiled as assets.

Italy and Vietnam: Case Studies
– Ms. Ritika Khanna, Research
Assistant, INTACH Heritage Academy

Ms. Ritika Khanna provided two case studies – White Paper on Creativity: Towards an Italian Model for Development and National Strategy towards the Development of Cultural Industries in Vietnam. While the case study on Italy discussed the Italian approach towards the development of its creative industries, the other report

provided a framework through which Vietnam intends to become a globally recognized creative economy by 2030. She discussed why it is important to link culture and creativity in this increasingly progressive world. Through both the case studies it was emphasized that creativity must be boosted to help the country develop and improve its position in the international context.

Round Table Discussion

After the sessions of talks and case studies a round table discussion took place in which Mr. Navin Piplani stressed on the Secretariat's role to develop a framework for the sustainability of creative economies with respect to urban heritage. Numerous suggestions were received from the participating experts. It was pointed out by Mr. Tanaji Chakravorty, Urban Economist that many heritage cities in India revitalize and regenerate themselves at a pace of their own and the involvement of stakeholders like the INTACH Secretariat becomes important. He also suggested that in order to work on a particular aspect like creative economies it is crucial to address the basics like sanitation, paving, lighting etc.

It was also discussed that the local economies of a heritage city are very often linked with the city's history, culture and religion and one should not undermine the power of these local networks. It was mutually agreed that instead of creating a new system, one needs to understand

Due to lack of statistics and figures in heritage projects it is imperative for economists to intervene for the development of a framework to empower heritage linked local economies.

the living heritage of these places, and empower and enable the people for more efficient and better works.

Dr. Shikha Jain from Indian Heritage Cities Network suggested that with the help of indigenous case studies an Indian framework for the empowerment of heritage linked local economies could be created. Taking this suggestion further, Ms. Kamalika Bose, Assistant Professor at CEPT University, Ahmedabad said that the creation of such a framework would need a multi-disciplinary approach where professionals like anthropologists, heritage managers, economists and artists would have to work together.

It was proposed by Ms. Maliha S. Chaudhry, Assistant Professor, Pearl Academy to spread awareness about the needs of heritage linked local economies to schools and colleges across India and try to generate support from students and staff to suggest creative ways to

strengthen the abilities of these local workers.

Ms. Moushumi Chatterji, Consultant at World Bank recommended the acknowledgment on new and emerging crafts and to find out ways in which they can be linked to traditional skills and ultimately generate employment for the heritage-linked local workers.

It was strongly suggested by Mr. Divay Gupta from INTACH Architectural Heritage Division and agreed by other participants that due to lack of statistics and figures in heritage projects it is imperative for economists to intervene for the development of a framework to empower heritage linked local economies.

The outcomes of this seminar were shared with the partners of the network in the international conference held at INTACH in October 2014.



During the round table discussion

3.3 Training Programme for Experts and Selected Stakeholders

3.3.1 Three-day International Conference on Urban Heritage for Sustainable Creative Economies

Creative and Cultural industries have a strong potential to stimulate sustainable growth in a country, and thus majorly contribute to its socio-economic development. While some countries across the world are either utilizing or developing frameworks to optimize this potential, there are many countries which are not aware of ways in which they can make the most of it.

Keeping sustainable development through creative industries in mind, the Asia-Europe Network of Urban Heritage for Sustainable Creative Economies held a

three-day international conference at INTACH which brought together cultural practitioners and creative professionals from within Asia and Europe to address the key issues related to the sustainable management of heritage cities

This international conference gathered 30 experts from six different countries to share the process and outcomes of the activities under taken by the Network during the entire year. Apart from the five partners of the Network and a representative from Asia-Europe Foundation, Singapore, the participants included heritage consultants, architects, conservation professionals, urban economists, museologists, ethnologists and cultural commentators. The main



(from left to right) Laurie Neale, Moe Moe Lwin, Anupama Sekhar and CT Misra lighting the lamp



(above) Round table discussion during the conference; (below) Participants at Jama Masjid during the field visit

idea behind this conference was to access the outcomes of the Network's activities in different parts of Asia and Europe, to discuss the framework for developing potential solutions linking creative economies with cultural heritage sites for the sustainable management of urban heritage, and finally to develop a tool-kit for all stakeholders including local communities and policy makers to take the approaches forward over the next year.

Day 1 began with the inaugural ceremony which was followed by presentations by ASEF representative, four Network partners and a panel discussion on the relevance of creative economy approach in sustainable development.

Day 2 had panel discussions on assessing the relationship between local economies and cultural assets in heritage cities, challenges and opportunities for heritage-





(left) Participants enjoying street food of Dariba Kalan, Shahjahanabad; (right) Discussions during the conference

linked crafts, techniques and economies, and approaches to sustainable creative economies. Later in the evening, a field visit to Shahjahanabad was organized for the Network partners and participants to show them what kind of heritage linked local economies are prevalent in a heritage city in India.

The first half of Day 3 saw a presentation by the fifth Network partner which was followed by the Public Forum. The conference ended with a Consultative Meeting of partners.

Key Discussions

The following issues were discussed during the course of 3 days of the conference: (i) the importance of the creative economies approach, (ii) need for a long-term sustainable heritage connecting heritage cities and creative economies, (iii) support systems required for this approach, (iv) the role of public authorities in encouraging public-private partnership, (v) importance and need for an elaborate cultural mapping and planning, (vi) how to involve heritage-linked local communities and gather their interest in this endeavour.

The participants discussed the following: setting up an active website dedicated to the Network, establishing a connection between creative economies and heritage, sourcing funds for the next year, developing a unique selling proposition of the Network, and preparing a framework for activities in the second year were some of the key discussions that took place during the three days of the conference. Apart from this, various opinions were presented by different experts. Amit Kapoor, Chairman of Institute of Competitiveness expressed the need to create a 'brand' around heritage-linked economies of India for their sustainability. Jagan Shah, Director, National Institute of Urban Affairs said that a great deal of philanthropy in terms of offering space to artists and craftsmen would be required for the heritage-linked local economies to thrive. Urban Economist, Tanaji Chakravorty said that such economies are inherently dynamic and innovative and could be made sustainable if given proper access to national and global markets. It was also questioned as to what will be the criteria to define a 'heritage city' for the Network. The discussions that followed stressed that the cities with a strong built and intangible heritage could be identified as heritage cities within the scope of the



Discussions during the conference



(from left to right) Geoffrey Read, Moe Moe Lwin, Navin Piplani, Laurie Neale, Amareswar Galla, Ritika Khanna



Network. It was strongly suggested that since the concern of the Network deals with an elaborate issue, the working parameters of the Network i.e. its start and end points should be clearly defined.

3.3.2 Relevance of Creative Economy Approach in Sustainable Development

Panel Report: Tanaji Chakravorty

The International conference on Asia-Europe Network of Urban Heritage for Sustainable Creative Economies organised by The Secretariat of the Asia-Europe Network of Urban Heritage for Sustainable Creative Economies (ASENUHSCE) at INTACH, New Delhi on the 25-27 October, 2014, set out to define the objective of “design imaginative ways to integrate knowledge, culture, creativity and technology to offer solutions for local communities⁵, thereby enhancing and sustaining heritage-linked local economies for a long-term future.”

The first session to initiate the discussions was “Panel I: Relevance of Creative Economy approach in

⁵ “Local communities to include artisans, craftspeople, designers, managers, guides, tourism related stakeholders, souvenir sellers, heritage groups, cooperatives, local authorities and so forth. These interest groups/stakeholders who are directly linked to cultural assets will be further defined and identified as part of specific projects” – AENUHSCE Secretariat Concept Note & Programme

There is a definite need to have more robust documentation and Data on the Creative Industries in Indian cities and its contribution to the city at a quantitative and qualitative level.

Sustainable Development” which comprised of experts including JAGAN SHAH, Director, National Institute of Urban Affairs, AMIT KAPOOR, Chairman, Institute for Competitiveness, SUDHIR PATNAIK, Associate Professor, Department of Anthropology, Delhi University, SUPRIYA SINGH, Scholar, Department of Anthropology, Delhi University. The session was moderated by Tanaji Chakravorty, Urban Economist from New Delhi. Amit Kapoor, who leads an innovative centre of competitiveness, set out the landscape of creative industries in India backed by a study on the same conducted by his organisation. Prof. Sudhir Patnaik and Supriya Singh elucidated the anthropological approach to creativity, livelihoods and communities and the relation between folk, work and play. Both of these perspectives are detailed in papers by respective panellists within this publication.

The insightful observations made by Mr Jagan Shah helped frame the discourse around the nature of creative industries, its relation to urban scapes and heritage as well as the importance of creative industries in the planning process. Key observations made by Jagan include:

- 1 His own experiences in understanding creativity at ground level by virtue of his working with the Thathera Community (Metal Crafts people) and Jewellers in Jaipur as well as a video study on the Bhand Community, Kashmir’s traditional folk performers.
- 2 That, inner city of most historical /heritage human settlements include substantial creative industries inextricably linked in the dense fabric through mixed land use patterns. Also, Creative Economies are typically decentralised and hence can be a huge benefit during the urban planning process.
- 3 That, Creative industry is typically not a profitable land use and whilst Policy Interventions are required such that creative pursuits are encouraged, they may not be sufficient.
- 4 Such creative activities are high on sustainability as they typically have low carbon footprint, re-cycle things, use waste and generally have low energy consumption.
- 5 Given traditionally low entry costs are in this sector, it taps inherent aspirations of people and communities to create and express. Whilst conducting a survey on theatre performances in the city, he found that respondents require more rehearsal space rather than access to performance theatre space.
- 6 Definite need to have more robust documentation and Data on the Creative Industries in Indian cities and its contribution to the city at a quantitative and qualitative level. Also the larger question of whether and when all such activities will be part of the formal economy remains.

The framework for understanding creative economies or networks should be flexible and dynamic to recognize, appreciate and include the myriad paradigms of creativity of people and communities that are existing or emerging in traditional and modern communities in Asia and Europe...

- 7 That, Creative Industries in India are not using geographical indicators enough, which combined with the lack of strong branding means that creative output has limited market access. For such sectors to thrive, they have to access local and global markets as well as get formal finance.
- 8 Globally there has been a race between authenticity and Kitsch and it has been often seen that typically the periphery tends to copy the creative styles and industries of big city clusters, even at the cost of marginalizing their inherent creativity and crafts.
- 9 That Creative Networks could be discovered / identified around “Geography of Buzz” (Which has reference to very interesting research done by Columbia University Lab).
- 2 Importantly, all the panelists weaved their respective propositions as much from their core area of expertise apart from drawing on cross-disciplinary references. Such a multi-disciplinary approach would be necessary to understand and thereafter define the role of Creative Networks in the sustainable development process.
- 3 Finally, the framework for understanding creative economies or networks should be flexible and dynamic to recognize, appreciate and include the myriad paradigms of creativity of people and communities that are existing or emerging in traditional and modern communities in Asia and Europe, with a strong focus on documenting and interpreting such paradigms and processes.

Moderators Closing Comments:

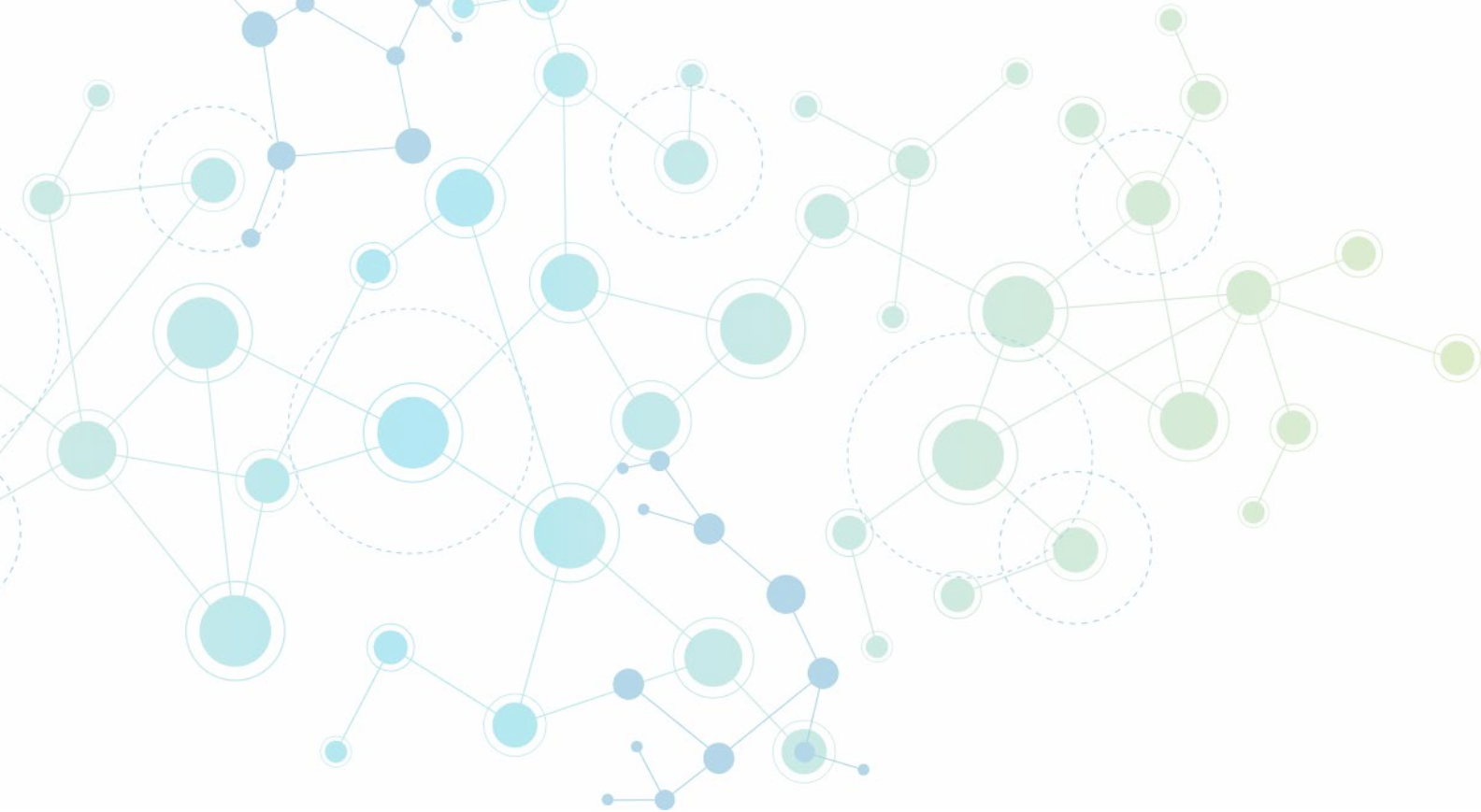
In closing the deliberations of the panel, the moderator made the following summary observations:

- 1 The diversity and depth of perspectives from experts on the panel helped not only understand the topic of Panel 1 – “Relevance of Creative Economy approach in Sustainable Development” but importantly left the forum with pointers in terms of possible ways of looking at and framing the relationship between Creative Economies and possible sustainable development pathways.



4

A Way Forward



During a consultative meeting among all the partners of the Network, a path was developed for future plan of action and following short-term goals were formulated that will help the Network to expand itself in the coming years.

- Mapping of cultural heritage initiative programmes happening in 49 ASEM countries so that same things are not repeated by the Network.
- Developing a Website dedicated to the Network
- Involving funding agencies in the Network.
- Inviting relevant organisations and interest groups to join and participate in the Network activities from time to time.
- Identifying and categorizing partners, such as founding partners, associate partners, knowledge partners, universities, volunteers etc.
- Developing a common framework for mapping and documentation of heritage-linked local economies in the ASEM countries.
- Collaborating with like-minded Networks/organisations in the region.
- Gathering support from different chapters of INTACH.
- Preparing a framework to grant 'seal of authentication' to cultural products.
- Establishing 'cultural industries shop' in ASEM countries where international cultural products will also be sold.

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