

AUGMENTING SKILL INDIA- CONSERVING CULTURAL SKILLS

2nd Level Report

Meeting on Making Delhi a Creative City.

Centre for New Perspectives in collaboration with Select CITYWALK.

Venue- Select CITYWALK Mall, Saket, New Delhi

15, May, 2017.

Participants:

- Folk performative community members
- Government Organization namely- National Skills Development Corporation, Delhi Tourism, Ministry of Culture and the Sangeet Natak Akademi
- Corporate: Select CityWalk, Jindal Steel
- Creative professionals – Theatre directors
- Development Managers

Introduction:

- Centre for New Perspectives on 7th-8th April initiated the first level of the brainstorming towards creating a realistic pilot model in this skill sector. The inspiration was the Cambodian Model manifested in the Phare Circus. (<https://pharecircus.org/> , see annexure below)
- Post the Event – CNP members Navina Jafa and Shailaja Kathuria had discussions with Mr. Sanjaya Pradhan of the National Skill Development Corporation, Dr. Raghav Gaiha (Economist and Public Policy Expert) to develop a Financial Business Model to take the program to the next level.
- A Business Model with the end objective of launching a Social Enterprise to be owned and run by all levels of creative communities. The Model was created with the guidance of Dr. Gaiha, Prof. Harshvardhan Verma

(Marketing Professor at the Faculty of Management Studies, Delhi University) and Dr. Ekta Duggal (Guest Faculty at Faculty of Management Studies and Delhi School of **Economics**)

The Meeting

Presentation of a proposed Financial and Business Model by Dr Navina Jafa and Dr Ekta Duggal

Features of the Proposed Model:

- To launch a Pilot program in the City of Delhi
- To link the idea of sustainable livelihoods for performative and creative skilled communities to the UNESCO's program on Creative City Network
- To rediscover and reconnect with either lost or shifted markets.
- Ultimate aim of launching a social enterprise which is proposed to be engaged in production, capacity building programs for folk and technical skilled communities, but most importantly will engineer a vibrant program towards the welfare and protection of children of street artists.

Concept of UNESCO – Creative City Network

The UNESCO criteria for Creative cities has a thrust towards sustainable livelihoods for creative communities in a city which will ensure conservation of living/intangible heritage

Only two Indian Cities (Varanasi and Jaipur) feature in the list of 156 world creative cities.

Main Features of Points Discussed

Rationale:

It is widely acknowledged that intangible heritage skills are unique to India and suffer due to disconnect with the markets.

The case of folk Performative skills –

- They are skilled communities as tradition bearers of intangible heritage
- A very large number of them belong to un-notified tribes, itinerant communities and live on the margins.
- The skills are visible in arenas of public community spaces, circuses, and proscenium.
- Majority of these skills are unable to compete with popular forms of entertainment and communication.
- The practitioners of these skills lack solutions to re connect with the existing market

Result if not addressed–

- Skill extinction
- Deskilling of existent skilled communities
- Increased number of self-employed displaced people

Challenge before CNP:

To reposition these skills so as to make them sustainable while providing the artists with regular incomes and not compromising on their identity .

Skills under this Project:

1. Traditional Magicians
2. Traditional Jugglers
3. Impersonator and mime
4. Scroll painting performers
5. Former Animal Trainers
6. Acrobats/trapeze performers

7. Folk Singer
8. Acrobatic /Marital dancers
9. Folk dancers

BASELINE SURVEY BY DELPHI METHOD – PRESENT DATA & VIEWS EXPRESSED IN INTERVIEWS ----- IN DELHI

- There are about 5000 families of these folk performative families in Delhi NCR dispersed in three major locations
- Migrants and itinerant performers from Haryana, Rajasthan, Madhya Pradesh, Uttar Pradesh, Maharashtra and Andhra.
- Most of them belong to lower castes and have performed in streets and open spaces.
- Historically too they have had an underprivileged status, but ironically this has translated into further marginalisation in independent India as they are struggling to eke out a living.
- The average income from their traditional Skill is between 800 to 8000 per month
- Substituted occupations – domestic servants, party helpers, security guard among others.
- Their traditional performing spaces are no longer available due to urban growth and security concerns and no provisions have been made for alternate performing spaces.
- The meagre earnings is preventing the younger generation among these families as well as those outside, to take to these professions.
- Many of these artists have represented India in festivals abroad, and while these have been important opportunities, there have been no policies or any measures taken to ensure the sustainability of these arts or of the incomes of the artists, no social security, and no other welfare benefits.

- They have never even been given token recognition through awards or given empanelment in any cultural institutions.
- In spite of the existence of a number of institutions overseeing performing arts, there have been no efforts made to organise these artists under an umbrella institution.
- In another decade, India may not have these skills to display at festivals or at international events unless their practitioners are given incentives to practice their arts and younger persons are not inducted into these occupations.

Strategy proposed by CNP -One Year Pilot Program in Delhi

Objectives:

- **CNP is creating links between various stakeholders to bring about a holistic and realistic pilot program**
- **Interventions at the Creative level as well as the organisational level.**
- **Over the next five years CNP hopes to facilitate the skilling of about 1000 performers**
- **Raise household incomes of about 2500 families presently under the poverty line**
- **Protection and welfare 500 children from these families.**

The stakeholders approached by CNP to bring them on board for the pilot program in Delhi are:

- National Skill Development Corporation
- Office of the Lieutenant Governor
- Delhi State Government
- Indian Council for Cultural Relation
- Ministry of Culture
- Corporate groups such as Select CityWalk, Jindal Steel, YES Bank
- Creative professionals
- Creative Industry Development Experts
- Financial Experts

PLANNED ONE YEAR PILOT PROGRAM IN DELHI WILL COMPRISE OF

- 1. Systematic skill upgrading program planned**
- 2. Developing innovative productions** with formats that will synergize with present day market and audiences. – These include
 - a) Corporate
 - b) Schools (value addition to Education)
 - c) Malls
 - d) Tourism Sector
 - e) Event Management Sector.
- 3. To launch a scheme of Busking Scheme** for folk performers in designated public places with assistance of the office of the Lieutenant Governor of Delhi, State Delhi Government, Delhi Police and other Municipal authorities
- 4. To create a program for welfare and protection of Children of Folk performers** performing on Streets and other venues (which will include education of these children) and also within this mandate to ensure preservation of traditional skills with children from traditional creative knowledge communities.
- 5. To launch a Social Enterprise at the end of one year of the pilot program.** The aim of this organization will be to illustrate the economic value of these skills by reconnect with markets and the financial viability of this skill sector along with poverty aversion and increased welfare impact.

Annexure:

Case of Phare Circus, Cambodia

Our inspiration came from the Phare Circus of Cambodia, which was born in a war ravaged country whose arts and economy was completely destroyed. After the horrific purges carried out by the Khmer Rouge in Cambodia, ninety percent of all types of artistic practitioners had been annihilated along with their arts. As Cambodia began to recover, a school was begun in 1994 by refugees who returned home, for orphans and poor children in Siem Reap from U.N. funds. They were also given some training in the performing arts. Small productions were made with contemporary themes and performances were held at different venues. In 2013 the professionally managed Phare Performing Social Enterprise was created to re vitalise the arts sector in Cambodia and provide sustainable employment and incomes to artists.

Today, the Phare Circus is the owner of its venue and in 2016, had a net revenue of 1.2 million. It employs forty seven artists and seventy support staff permanently. It has one show daily , and aims at taking the number up to two shows a day soon. After Angkor Vat, it is Phare which is the most popular item on the tourists' list. Phare pays taxes Upto 30000 dollars per month and pays royalties to the mother NGO.

Some Delhi schools have agreed to having workshops over the next academic year on school premises .