

DIGITAL TRANSITIONS IN CULTURAL AND CREATIVE INDUSTRIES IN INDIA


RESEARCH SYMPOSIUM

February 27th and 28th, 2018



 Venue : UNESCO New Delhi - Conference Room.
Adress 1, San Martin Marg, Chanakyapuri, New Delhi.

 Organised by Labex ICCA in partnernship with
the Centre for Internet and Society (CIS) and
UNESCO New Delhi

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Research Symposium
Digital Transitions in Cultural and Creative Industries in India

Concept Note

Digital technologies involve, accompany and provoke changes in the structuring of industrial sectors. How are they more particularly transforming the creation, production, distribution processes in cultural and creative industries? What are reconfigurations and challenges associated with the rise in power of actors from the industries of communication and information? What are the new stakeholder strategies, economic models and power relationships involved? Does digital have the effect of empowering the smallest actors / self-employed / freelancers or on the contrary does it allow large players to relieve themselves of the promotion, production costs on individual creator?

A growing interest in fields such as digital humanities, new media, digital cultures and the Galleries, Libraries, Archives and Museums (GLAM) sector is another important development here. The rise of a number of digital initiatives in arts and humanities practice, research and teaching has also brought up significantly the question of new skills or expertise required in these fields. The need for digital literacy and 're-skilling' to adapt to new forms of arts and humanities practice in a digital environment has often come with much criticism, as it is viewed as an effort towards vocationalisation and professionalization of these disciplines, a result of the changing mandates of the university and higher education in general. How do we then productively engage with these questions of skill, expertise and labour that goes into the building of new digital industries, which are often located within and at the periphery of academia and creative practices? Importantly, how can concerns about a perceived conflict of creativity and industry be addressed as these transformations take place rapidly with the advent of the digital is an important point of focus.

A critical exploration of the prevalent discourse around creative industries would offer ways of identifying what could be the different forms of digital creative and cultural industries developing in India, and how they problematize for us questions of cultural expression, knowledge production, creativity and labour. The conflation and overlap of both 'cultural' and 'creative industries' and the location of these terms within a larger discourse around policy, economic development, livelihoods and rights, takes on different dimensions post the digital turn. In the context of initiatives like Digital India, and efforts to consolidate an IPR regime, the implications of policy reforms for creative work, especially that performed within informal/underground economies and in the cultural heritage sector are many. These discussions would inform and draw from the ongoing efforts in fostering of a digital economy in India, and the many ways in which it determines cultural production in the rest of the world.

Topics that will be addressed at the symposium include, but are not restricted to:

- Digital turns and transformations in cultural and creative industries
- Media infrastructure, digital platforms, and changing landscape of actors
- Digital transitions in the Indian news industry
- Online/offline lives of creative industries and media consumption

Presented by the Labex ICCA and the Center for Internet and Society (CIS), the symposium will gather Indian, French, and international specialists in the cultural industries, new media and technology,

information and communication sciences, and social sciences but also professionals and industrial actors in the cultural and artistic sectors. The event is driven an ambition to promote the creation of an interdisciplinary and inter-institutional Franco-Indian research network to initiate, develop and share research on cultural industries in India and more widely in South Asia.

Organising Committee

- Christine Ithurbide (LabEx ICCA, Université Paris 13 / CSH)
- Philippe Bouquillion (LabEx ICCA, Université Paris 13)
- Vibodh Parthasarathi (Jamia Millia Islamia)
- Sumandro Chattapadhyay (The Centre for Internet and Society)
- Puthiya Purayil Sneha (The Centre for Internet and Society)



Labex ICCA is an interdisciplinary research laboratory centered on the practices and markets of culture, art and digital. Created in 2011, ICCA's main objectives are to define new economic and regulatory models, study new uses and emerging markets, and transform legal frameworks in both traditional and digital industries. ICCA teams work on cultural industries in the digital age (prospective

analysis and analysis of the numerical induced mutations in these sectors, actors strategies, economic models, creators, uses ...). They are also interested in issues related to content convergence (analysis of multi-media exploitation practices and evolution of content design processes) as well as the development of new forms of content production and circulation On the Web and the regulation of creative industries and the Internet (analysis of devices and regulatory needs, legal and economic aspects, evaluation).



The Centre for Internet and Society (CIS) is a non-profit organisation that undertakes interdisciplinary research on internet and digital technologies from policy and academic perspectives. The areas of focus include digital accessibility for persons with disabilities, access to knowledge, intellectual property rights, openness (including open data, free and open source

software, open standards, open access, open educational resources, and open video), internet governance, telecommunication reform, digital privacy, and cyber-security. The academic research at CIS seeks to understand the reconfiguration of social processes and structures through the internet and digital media technologies, and vice versa.

Through its diverse initiatives, CIS explores, intervenes in, and advances contemporary discourse and practices around internet, technology and society in India, and elsewhere.

Research Symposium

Digital Transitions in Cultural and Creative Industries in India

February 27-28, 2018

UNESCO Conference Room, New Delhi

First Day – Tuesday, February 27, 2018

10:00-10:30	Tea and Coffee
10:30-11:00	Welcoming Address by Snigdha Bisht (Unesco Cultural Department) Introductions Shailendra Sigdel (UNESCO Institute for Statistics) Christine Ithurbide (LabEx ICCA / CSH) Vibodh Parthasarathi (Jamia Millia Islamia)
11:00-12:30	Session 1 Digital Opportunities and Challenges in the Cultural Industries
Speakers	Tanishka Kachru (National Institute of Design, Ahmedabad) – <i>Craft sector in transition to a digital society</i> Akshaya Kumar (IIT Indore) – <i>Site-specific informalities: The interpenetrations of neighbourliness in media industries</i> Vivan Sharan (KOAN Advisory) – <i>Impact of the digital transition on the Indian video ecosystem</i>
Chair	Christine Ithurbide (LabEx ICCA / CSH)
12:30-13:30	Lunch
13:30-15:00	Session 2 Digital Transitions in the News Landscape
Speakers	Zeenab Aneez (Freelance Journalist) – <i>Feeding the beast: Indian news in the era of social discovery</i> Ravichandran Bathran (Dalit Camera) – <i>Digitisation in news and the structural limits to media diversity: A Dalit Camera experience</i> Franck Rebillard (Université Paris 3 – Sorbonne Nouvelle and LabEx ICCA) – <i>Socio-economic models of online journalism and media diversity</i>
Chair	Vibodh Parthasarathi (Jamia Millia Islamia)
15:00-15:30	Tea and Coffee
15:30-17:00	Session 3 Technology, Creativity, and (Re)Skilling
Speakers	Padmini Ray Murray (Srishti School of Art Design and Technology) – <i>Designing the digital humanities: How critical making creates critical thinkers</i> Sneha Ragavan (Asia Art Archive) – <i>Between source and resource: Digital technologies and the field of artistic production in India</i> Xenia Zeiler (South Asian Studies, University of Helsinki) – <i>Digital transitions in and for GLAM Spaces: Educational tools, participatory experiences, and video game development in India</i>
Chair	Puthiya Purayil Sneha (The Centre for Internet and Society)

Second Day – Wednesday, February 28, 2018

10:00-10:30 **Tea and Coffee**

10:30-12:30 **Session 4**
Digital Platforms and Media Distribution

Speakers **Narendra Ganesh** (KPMG) – *Role of digital platforms in transforming the Indian film industry*
 Mae Thomas (Maed in India) – *Music is expensive. Talk is cheap*
 Philippe Bouquillion (LabEx ICCA / Observatory of Mutation of Cultural industries) – *Global actors from the information and communication industries (Amazon and Netflix)*
 Nikhil Pahwa (Medianama) – *Distribution as regulation*
Chair **Sumandro Chattapadhyay** (The Centre for Internet and Society)

12:30-13:30 **Lunch**

13:30-15:00 **Session 5**
Copyright, Creative Content, and Rights of Performers

Speakers **Nandita Saikia** (Lawyer) – *Art and Copyright Law in India*
 Anubha Sinha (The Centre for Internet and Society) – *The (copyright) struggle for digital transition of the Indian archive*
 Manojna Yeluri (Artistik License) – *Filling in the blanks: Where we explore the differing expectations of our creative industries*
Chair **Neha Paliwal** (Sahapedia)

15:00-15:30 **Tea and Coffee**

15:30-17:00 **Session 6**
Technologies of Aesthetic Imagi/nation

Speakers **Farrah Miranda** (Artists) – *Migrant, justice, art and digital technologies*
 Rashmi Munikempanna (Artist) – *London, Mysore: Notes on digital meanderings and otherwise. A lecture performance*
 Swati Janu (Architect) – *Memory cards and Migration: co-producing vernacular media*
 Tara Atluri (Writer, Researcher, Artist) – *Indian occupied internet: Dignity and dissent in Kashmir*
Chair **Tara Atluri** (Writer, Researcher, Artist)

17:00-18:00 **Concluding Remarks**

Speakers **Christine Ithurbide** (LabEx ICCA / CSH)
 Philippe Bouquillion (Université Paris 13 / LabEx ICCA)
 Puthiya Purayil Sneha (The Centre for Internet and Society)
 Tara Atluri (Writer, Researcher, Artist)
 Vibodh Parthasarathi (Jamia Millia Islamia)
Chair **Sumandro Chattapadhyay** (The Centre for Internet and Society)

Abstracts

Session 1 - Digital Opportunities and Challenges in the Cultural Industries

Tanishka Kachru - *Craft sector in transition to a digital society*

The historical and philosophical relationships between craft and technology include an understanding of technology as a destructive force in society. There also exists a critique of a polarised relationship between craft practice and technological advance. How are the ways in which craft is created, produced, distributed, marketed, preserved and supported being transformed in relation to the transition to a digital society? While asking this question is relevant to the global creative economy, it could be argued that in India it requires urgent investigation to support livelihoods based on traditional skills which still form a large part of the country's economy. In this presentation I will be looking at how digital technologies impact on different crafts and practices in terms of creation, production, and reaching an audience. I will specifically be looking at two areas through the case study of intervention in Papier-mâché crafts of Srinagar under the Upgrading the Skills and Training in Traditional Arts/Crafts for Development (USTTAD) scheme of Ministry of Minority Affairs, GoI. How do digital technologies like 3D modeling, 3D printing impact creation and production processes in the craft sector? What is the policy for digital skills for craftspeople to access schemes for Promotion of 'e-marketing' for the craft sector?

Akshaya Kumar - *Site-Specific Informalities: The Interpenetrations of Neighbourliness in Media Industries*

Informality as a characteristic of vernacular video economy is a multi-sited phenomenon. The character and implications of informality change in accordance with the forms and themes that float in the neighbourhood of the production and distribution contexts. To make sense of Garhwali, Haryanvi, Santhali, Marwari, Bhojpuri and other north Indian industries, of which the music video form remains the mainstay, attention must be paid to the various sites of production and distribution, such as the data download kiosks, DVD retail shops, pirated disks vendors, live concerts, mixing labs and recording studios, acting and dancing classes, and YouTube. The formal and the informal aspects of media economy are quite difficult to tease out of each of these sites, just as the portfolio of options offered at the sites may lead to rather uneven returns. Indeed, as the sites themselves remain in fierce competition with one another in an uneven economic scenario, the balance across them has shifted rapidly over the last two decades. This paper will try to expand upon the key parameters of analysis to understand the complexity of vernacular video business, particularly in the light of increasing reach of high-bandwidth low-cost internet. It will also try to point out how Bhojpuri media economy holds a pre-eminence within this bracket on account of its substantially large numbers and association with Mumbai

Vivan Sharan - *The Impact of the Digital Transition on the Indian Video Ecosystem*

Accounting for an increasingly large share of total internet traffic, Video on Demand is rapidly redefining the distribution and consumption of video content in India. This has interesting implications on content businesses, and policymakers alike. Businesses will increasingly need product and process innovation to monetize differentiated content, in a price sensitive and competitive market. And policymakers will need to focus on revisiting legacy, broadcasting-linked prescriptions that can stymie growth of the emergent content ecosystem; while taking a holistic approach to drafting new rules for the road. This talk will focus on some of the related opportunities and challenges in this fast-paced digital transition, with emphasis on business and policy strategies for the future.

Session 2: Digital Transition in the News Landscape

Zeenab Aneez - Feeding the beast: Indian news in the era of social discovery

The population for Indian social media users is significant, and news providers have responded to the ubiquitous presence of social media in their readers' lives in the only way they can—by stepping up their own social media game. But there are no rulebooks here, and the playing field is far from level. Winning at social media is not just about breaking news or engaging content but also about audience analytics, business partnerships and the algorithms that dictate flows of information on these platforms. This presentation is based on a report that examines social media practices of six English-language news organizations: two newspapers, two broadcast news channels, and two digital-born websites. From conversations with editors, social media managers and journalists, we've tried to develop an understanding of what it takes to execute a successful social media strategy for news, how it shifts the newsroom's priorities and what it really means to go viral.

Ravichandran Bathran - Digital transitions in news and the structural limits to media diversity: A Dalit Camera experience

There is hardly any contemporary research on the lack of diversity in media organizations. The online open space had in fact emerged as a space promising diversity and scope to disseminate news without control or surveillance. Many web portals and groups emerged and made their impact by news that was otherwise sidelined or suppressed. What we now see is that corporate media houses take content from these spaces and earn visibility and credit for themselves without acknowledging the role of the portals they took their news from.

Some news channels do recognize these spaces. The print media translated and published some of the articles, but hardly any changes took place in their overall approach towards issues related to caste. The hope given in the past has not been realized in the present. In this paper we argue that digital news spaces continue to be controlled by the corporates. This paper would further argue that in recent times these spaces are becoming vulnerable to the same oppressed groups who saw these spaces as emancipatory. It also raises the question that if recognition has been given by the mainstream news to these online portals, then what is the nature of this recognition?

Frank Rebillard - Socioeconomic models of online news and media diversity

Media diversity is one of the main issues for the political economy of communication. It faced new challenges during the last decades as far as news media were migrating on to the internet. Drawing from the "cultural studies approach" (Hesmondhalgh, 2013), we observed in the French case that socioeconomic models inherited from press, radio, and television, had to combine with other ones in the political economy of online news.

In the 2000s, *participatory journalism* -through weblogs or "citizen media"- was thought as a first major change (Rebillard, Touboul, 2010). However the *infomediatisation of news* (Smyrniotis, 2015) -through search engines and social networking sites- has appeared to constitute a more structural trend until now. This can be interpreted as an extension of the *information brokering model* (George, 2014).

At the beginning of this decade, we conducted empirical studies showing that the online French landscape was divided between a lot of disseminated original news on the one hand and very repetitive mainstream news on the other hand (Smyrniotis, Marty, Rebillard, 2010). The latter were mainly engineered by infomediaries, which importance grew with the *platformization* process (Helmond, 2015). We can therefore

make the hypothesis that online news diversity is even more reduced since then and call for relevant methodologies (particularly suited for mobiles or connected TVs as well as desktop computers) to study this phenomenon in the next years.

GEORGE E., 2014, "The Theory of the Cultural Industries : A "Milieu" for Building Dynamic Knowledge", *Canadian Journal of Communication*, 39 : 29-54

HELMOND A., 2015, "The platformization of the web: Making web data platform ready", *Social Media + Society* 1(2): 1–11.

HESMONDHALGH D., 2013, *The Cultural Industries*, Sage.

REBILLARD F., TOUBOUL A., 2010, "Promises Unfulfilled ? Journalism 2.0, User Participation and Editorial Policy on Newspaper Websites", *Media, Culture and Society*, 32 (2) : 323-34.

SMYRNAIOS Nikos, 2015, "Google and the Algorithmic Inmediation of News", *Media Fields*, 10 : 1-10

SMYRNAIOS Nikos, MARTY Emmanuel, REBILLARD Franck, 2015, "Does the Long Tail apply to online news ? A quantitative study of French-speaking news websites", *New Media and Society*, 12 (8) : 1244-61

Session 3: Technology, Creativity, and (Re)Skilling

Padmini Ray Murray - *Designing the digital humanities: how critical making creates critical thinkers*

This talk will cover the establishment of the first Masters-level digital humanities programme in India, as well as a digital humanities research agenda that contextualizes and embeds such work in an Indian environment. I will discuss the shift that this unique context generates, in terms of necessarily moving away from modeling such work on paradigms established in Anglo-American institutions, and my work towards the creation of a locally reflexive practice which responds more appropriately to its conditions. I will explore how the praxis of critical making (as formulated by thinkers such as Matt Ratto and Garnet Hertz) can contribute both to decolonising design and more broadly, humanities scholarship in India, as well challenging traditional institutional frameworks that are the legacy of colonial education. I will demonstrate how critical making is a particularly useful mode of inquiry in a context where digital humanities work is relatively nascent, in order to supplement and inform an emergent narrative of the history of what might be considered digital humanities in India. Radically different technological and infrastructural conditions as well as historical mean that this narrative diverges from those which underpin established histories of Anglo-American digital humanities, and I will explicate on how this difference necessitates alternative methodological approaches in order to reconstruct alternative histories.

In a higher educational context, these alternative approaches are particularly significant as we educate future generations of designers, and challenge the long-established emphasis in design schools on “solution-ing” (which anticipates a model of consumption rather than co-creation) and discuss how we are, at Srishti, disrupting this mode by moving us closer more usefully towards processes of participatory and co-design.

Sneha Ragavan - *Between Source and Resource: Digital Technologies and the Field of Artistic Production in India*

This presentation aims to trace a conceptual genealogy of the descriptive and conceptual categories such as 'skill', 'labour', 'tools', 'standards', and 'repetition' through their trajectories in pre- and post- industrial societies of India. How do these categories acquire both a semantic and sensorial currency in these

paradigms? How have these come now to be associated with digital industry/technologies in general, and digital practices in/of the art field in particular? What are the implications of the re-surfacing and re-configuring of such categories in the rarefied field of art in India, which used precisely these very categories as a means of distinguishing itself from craft and mass produced goods? And how have various institutions engaged with, and been shaped by these reconfigurations in the recent past?

I take up three case studies: one, a digital art archive and its attempt to build tools and resources on art; two, an educational institution and its attempt to build new media and digital technologies and coding into its curriculum as part of its visual art programme; and three, a design programme housed within an institute of technology and its attempt to build a 'design bank' of craft practices. Via these case studies I ask: how have the shifting terrains of the digital effected a differential engagement with notions such as among others, preservation, source, and resource?

Xenia Zeiler - *Digital Transitions in and for GLAM Spaces: Educational Tools, Participatory Experiences, and Video Game Development in India*

Museum and other GLAM spaces visiting experiences currently transform world-wide, and are increasingly enhanced by digital educational interactive platform such as small video games (e.g. in the form of mobile apps) which e.g. take up museum exponents in order to educate and enhance participatory experiences. The development of such games asks for interdisciplinary, explanatory and creative approaches, including partners with academic expertise in culture and arts, museum studies, digital humanities and game studies, and actors from the fields of museums and galleries, game development and other business sectors.

Game development and production is a complex and highly reflected process, among other things (e.g. business interests) grounded in the understanding of game developers and many influential actors in society that game narratives may design and transform society. Currently in India, we find a rather new development: very innovative games with cultural (e.g. historical, religious, artistic) narratives and/or messages are produced. This is closely related to the quickly evolving sector of indie game developers/companies in India which are venues for creative and unprecedented game development. As the scene of indie game developers in India expands exponentially, and largely offers pioneering and original games, it may be time to seek identifying, understanding and analyzing the driving forces for and themes in Indian indie, creative gaming cultures.

One of the innovative angles in Indian indie game development settings is the creative implementation and interpretation of cultural heritage themes. In representing and utilizing e.g. history, musical or dance traditions and architectural aesthetics it is clear that almost exclusively indies take such innovative approaches. It seems that the market dominating “giants” remain more conservative, and less flexible. At this time, we may ask: Which factors may contribute to support respectively hinder the pioneering aspirations of indies? What are major ‘success factors’ to ensure achievement, and how do choices regarding themes and aesthetics contribute to define a game’s success?

Session 4 : Digital Platforms and Media Distribution

Narendra Ganesh - *Role of digital platforms transforming the Indian film industry*

India's digital transformation is moving at a rapid pace. With falling data charges, affordable smartphones and significant increase in the mobile data speeds due to the advent of 4G, digital video viewing is fast becoming mainstream. Boundaries between the different layers of the digital video value chain are blurring as traditional companies are looking to build capabilities to integrate vertically. — In addition to international players like Netflix and Amazon Prime Video, major broadcasting platforms like VOOT (Viacom 18), Hotstar (Star TV India) and Sony Liv (Sony Pictures Networks) are present in the market — Content producers/owners like Eros and Balaji have launched their OTT platforms to offer existing library as well as to produce original content — Telecom players are also present in the market with their apps offering syndicated content on the likes of Jio Apps, Airtel Wynk, etc. The availability of these platforms along with growing content demand from the Indian audience is providing opportunity to small and independent film makers/content producers to showcase their work. Many small budget films which were unable to get C&S (Cable and satellite) release, are now being released on these digital OTT platforms. Moreover, many small films prefer digital release due to the nature of content. While the OTT platforms have enabled digital release of films, it has resulted in shorter exhibition window for the film industry. This is offset by production houses signing lucrative deals with digital film library owners/platforms like Amazon, Hotstar and Eros. While big money is being paid by these players to build their content libraries, their revenue models are primarily ad-driven. The continued success of this ecosystem may depend upon rationalization of the content cost and adoption of subscription based models by the Indian audience.

Mae Thomas - *Music is expensive. Talk is cheap*

This presentation will be exploring the creation and consumption of content in the radio industry, with the changing scape of streaming platforms, on-demand services, podcasting and social media. How does this affect independent musicians and the music industry? What is the value of talk content over music? What restricts the radio industry and provides advantage to online audio media? The power of curation and why niche is king? Is Bollywood the only thing that sells or is anyone else making money?

Philippe Bouquillion - *Global actors from the information and communication industries (Amazon, Netflix)*

This presentation aims to study the strategies of some of the major digital platforms active in the audiovisual sector, including Netflix and Amazon Prime Video. In particular, the aim is to analyze some of the issues raised for the structuring of the audiovisual market in the United States and in France. Three big questions will structure our interrogation:

First, is the development of digital platforms in the audiovisual sector an opportunity for the development of markets and in particular for the production of original programs? Or is this development leading to a redistribution of the cards to the detriment of historical audiovisual actors and for the benefit of new entrants as the so-called Over-The-Top (OTT) platforms or communication industry players such as Amazon? These players benefit from strong market valuations and some of them can value their activities in the audiovisual sector not only towards end consumers.

Second, do audiovisual digital platforms lead to transformations in the international circulation of audiovisual programs, in particular for the benefit of transnational actors and programs, essentially American, to the detriment of national and, in our examples, to French actors and content? Can public policies influence these movements?

Thirdly, do these movements indicate an increased importance of content control in the balance of power between industrial players and thus an increase in content strategies production on the part of the communication industries players?

Nikhil Pahwa - *Distribution as regulation*

Where digital distribution was once a great leveller, allowing unfettered ability to both create and distribute content, changes in the digital ecosystem over the last decade has seen the advent of new regulators for content: the network operators, the operating system and the online platforms. This talk will consider the impact that each layer has on distribution and consumption of content, and the need for neutrality, while also looking at issues of creation and monetization of content.

Session 5: Copyright, Creative Content, and Rights of Performers

Nandita Saikia - *Art and Copyright Law in India*

Contemporary India sees two traditions of art exist side by side: Indian and non-Indian. And, that being the case, copyright law has to deal with the challenge of being able to protect the works of artists who follow either one of the two often-divergent traditions, or who have developed a hybrid practice that draws inspiration from both of them. Unfortunately, the copyright law which was first introduced to India by the British in 1842 privileged Western practices over Indian ones. Although efforts have been made over the years to cause Indian law to become more attuned to Indian practices, their success has been uneven. Further complicating the situation is the fact that much art now makes its way online giving rise to three primary concerns. Firstly, from the point of view of trade: least problematically, art may be shared privately within a small group of individuals oblivious to copyright law. Leaving that aside, copyright enforcement mechanisms are not robust even when it comes to tackling intentional non-trivial infringement on a commercial scale. Secondly, from the point of view of artistic creativity: the vulnerability of works to plagiarism and infringement can increase exponentially once they are accessible online. The jurisprudence around moral rights is limited, and legal processes are difficult to navigate. Thirdly, in relation to the letter of the law itself: the Indian judiciary simply hasn't dealt with emerging issues such as those associated with appropriation art in any depth. There are no clear and workable mechanisms to prevent proprietary claims being made in relation to public domain content either. The result is that the law is rife with grey areas, and there remains much work to be done to ensure that copyright law works well for those who engage with art in India.

Anubha Sinha - *The (Copyright) Struggle for Digital Transition of the Indian Archive*

When the Ministry of Culture launched an ambitious project to assist Indian archives in digitizing their repositories of audiovisual material, it realized that one of the hurdles was copyright. For example, copyright dictated if archives 1) could make electronic copies and store them 2) privately share them with researchers and persons with disabilities 3) publish the copies on the internet for online open access. If the archive formed a part of the government or an undertaking thereof, then copyright applied differently to works created at the behest of such organisations.

Assisting the Ministry in their mission, we visited four Indian archives and through discussions it emerged that there was a considerable lack of awareness amongst officials about navigating the complexity of the law, and that had prevented access to valuable material. Concerns were raised and clarification sought on several issues such as acquiring material, exceptions to copyright law, orphan works, traditional cultural expressions, alternative business models, etc. This showed that copyright has always been a serious impediment for Indian archives, and in a changing landscape from analog to digital, the complexities intensify.

Unfortunately, there are hardly any studies that capture the limitations that Indian copyright law poses to such noncommercial archival endeavors of public interest. Starting from this point, we examined the Indian Copyright Act, 1957 to identify the limiting role of copyright. We discovered that the Act hardly contained any exceptions to serve the mission of public interest institutions such as archives – this is in fact a concern for many countries’ copyright legislations today, and the subject of an international treaty at the World Intellectual Property Organisation. Further, the law prescribed a complex and expensive process to clear orphan works and there were no guidelines to handle materials which contained traditional cultural expressions. A central tenet of copyright policy is to maximize the benefits in favour of research and educational institutions, libraries and archives; and the Indian Act does not meet many requirements in respect of archives. After identifying the issues, we devised workable solutions under the current legal framework. In this presentation I will share our evidence, solutions to navigate the law and policy recommendations.

Manojna Yeluri - *Filling in the blanks – where we explore the differing expectations of our creative industries*

Advances in technology have had a significant impact on the creative and cultural industries in India. There is no doubt that new media and digitization has opened doors to a whole new generation of content creators. Having said that, it becomes important to understand the nature of this impact, and explore the possibility that digitization and technology might actually be hurting local artists, creative entrepreneurs and professionals, in ways we don’t fully grasp.

At this point, there is still very little by way of academic or professional writing, that discusses legal and business issues facing the independent, alternative and traditional artists in India. As it turns out, the ground realities of our local cultural scene is quite different from our expectations, which leads us to the question of how we can fill in these gaps, create more sound policies and involve the creative community in such efforts. By highlighting certain findings from my work with artists and creative professionals, this presentation seeks to begin bridging the gaps between the different sides to the cultural industries in the country.

Session 6: Technologies of Aesthetic Imagi/nation

Farrah Miranda - *Migrant, Justice, Art and Digital Technologies*

A presentation on how encounters between art and technology have been implicated in representations and analysis of migrant justice art and politics in Canada.

Rashmi Munikempanna - *London, Mysore: Notes on Digital Meanderings and Otherwise. A lecture performance*

So_when are you coming to London next? S asks me on a call. I find myself making incomprehensible sounds – sounds expressing fatigue, frustration, hopelessness and maybe anger? In 2011 after the tightening of borders I was forced to pack up a life I had built within a community, family, friends, profession in London and move back to India. It was a rupture that was extremely traumatic, a rupture I hadn’t addressed that articulated itself in an impossibility to connect – to a city, to home, to community, to profession. Chancing upon the work of Jacqui Kenny I set out to explore London digitally - the city I was expelled from as I simultaneously started hesitatingly making the first steps to making another city – Mysuru – home. This work while situating itself within a larger framework of photography, authorship, travel and art (Jon Rafman, Michael Wolf, Jacqui Kenny, Doug Rickard) with specific reference to Google Street View also addresses issues around borders and visas and what it might look and feel like for a Global South citizen to revisit a

mapped expelled from Global North. The work also addresses traumatic ruptures and the possibility for technology to provide for a space for an assimilation/ingestion/digestion or an abjection of these very ruptures.

Swati Janu - *Technology, Art and Urbanization in India*

The presentation explores representative and inclusive channels of media sharing and production by looking at the innovative, accessible digital networks that have evolved over the last decade in Indian cities. Swati will discuss her participatory media art project 'Khirkee Storytelling Project' based in Khirkee Extension in Delhi that drew from the vernacular media on the phones of the diverse communities living there. Every community's vernacular media is a unique lens into its socio-culture fabric, which she collected and shared through the physical form of a phone recharge shop that she set up. A utilitarian urban fixture on Indian streets, such shops often sell top-up coupons while surreptitiously selling pirated digital content (for instance, a movie for Rupees 10) through media transfer over phone memory cards (SD cards) to those without access to uninterrupted internet or the technical knowhow to download media. Offering an alternate to the mainstream Bollywood media, the regional media shared at these shops helps cater to the demand and aspirations of rural migrant and lower income communities across Indian cities.

Over time, Swati's shop transformed into a local recording studio modelled on the media production processes of low-budget studios and the people of Khirkee began to be invited to share their artistic talents and stories there. These were recorded as short videos through a creative process of co-production with the participants wherein mobile phones began to be increasingly used for recording, design and editing with the participants. While the project evolved into a platform for self-expression and fostering conversations between diverse groups, it is simultaneously interested in further sharing the tools of the participatory process developed and evaluating its afterlife. As the country gears to embrace its newly forged identity of a 'Digital India', the presentation aims to question the typical 'development' narrative of the adoption of high tech networks as the natural next step for those with limited digital access. See <http://khojworkshop.org/programme/the-khirkee-storytelling-project/>

Tara Atluri - *Indian Occupied Internet: Dignity and Dissent in Kashmir*

Art is increasingly inextricable from technology. Iconic Internet artist Ai Wei Wei has gained global attention for using the Internet to challenge censorship and oppressive political regimes in China. While Wei Wei's work is largely located in Beijing, his work also challenges the fixity of place. As the artist states, "I am everywhere and nowhere. That's the beauty of the internet era." And yet, who has access to the Internet and can therefore be termed an "artist" whose work is translated internationally is not a politically innocent question.

This intellectual discussion considers the relationship between technology, censorship, art and creative dissent in Kashmir. The banning of Facebook, and specifically the viral dissemination of images of conflict in Kashmir by the occupying Indian state gesture to the power of visual culture to document violence, thus leading to efforts to censor visual evidence of state led torture. Drawing on a Deleuzean reading of visual cultures, I discuss artistic assemblages in Kashmir as a battleground of contested ideological terrain.

A large breadth of this discussion examines the subversive ways that Kashmiri artists use technology to courageously chart visual and audible genealogies of life in the occupied city. Artistic texts are affective mediums that can travel across the borders of Internet wires, often with more ease than people attempting to traverse war zones. Freedom of expression and speech are assaulted not only by India's occupation of material space, but through processes of epistemic and symbolic violence such as repeated forms of censorship. In this context, political art made in and about life in occupied Kashmir is remarkable.

Biographies



Tara Atluri has a Ph.D in Sociology. She is the author of two books, *Azadi: Sexual Politics and Postcolonial Worlds* (Demeter Press, 2016) and *Uncommitted Crimes: The Defiance of the Artistic Imagi/nation* (Inanna Publications, 2018). Tara is a lecturer/writer/researcher/artist/

Zeenab Aneez is a freelance journalist and researcher based in the San Francisco Bay Area. Her research focusses on digital publishing practices, internet audiences, new media journalism and media ecologies with a special focus on the Indian news industry. She is originally from India and was previously affiliated with the Researchers at Work(RAW) programme, the Centre for Internet and Society, India.



Ravichandran Bathran works as a social scientist in Indian Social Institute, new Delhi. In the past he was a research fellow at the Indian Institute of Advanced Studies, Shimla where he did a researches on "Language, Caste and Territory: Language Spoken by the Scavenging Communities in South India". He is also the Founder of Dalit Camera, an attempt at a historical documentation of the realities of life in India through the eyes of the untouchable.

Philippe Bouquillion, Professor of communication sciences in university Paris13, is coordinator of the axis "Cultural Industries and Arts" at the Maison des Sciences de l'Homme - Paris North and founder of the Observatory of Mutation of Cultural industries. His research focuses on the socio-economics of cultural and creative industries and digital industries, including digital platforms, Smart Cities, the relationship between design and crafts, public policy, cultural diversity and also on concentration and financialisation in the cultural and digital industries. His research is carried out within the Laboratory of Information and Communication Sciences (LabSIC) and of the Laboratory of Excellence "Cultural Industries and Artistic Creation".



Sumandro Chattapadhyay. Research Director at the CIS, I lead and contribute to academic, creative, and policy research across topics of access to knowledge and openness, ICTs for development and data governance, and digital economy and labour. My academic interest lies in new media, history of computing, and political economy. My core policy research focuses on (open) data and digital economy. I am also keenly interested in computational techniques in arts, humanities, and social research, and methodological questions thereof. I studied economics in Visva-Bharati, Shantiniketan, and in Jawaharlal Nehru University, Delhi. I was a member of the founding team at the MOD Institute, Bangalore; led a data analysis

and visualisation project at the Azim Premji University, Bangalore; and was a Research Associate at the Sarai programme, Centre for the Study of Developing Societies, Delhi.

Narendra Ganesh has more than 7 years of industry and consulting experience spanning Media, Telecom and E-commerce. He is part of the Media and Entertainment practice at KPMG having worked across the segments of digital media, television and motion pictures. Narendra's consulting work experience includes a variety of engagements across business strategy and business planning, market assessment, go-to-market strategy and business performance improvement having advised clients across media sub sectors covering both National and Regional players. Narendra has also advised corporates and private equities on M&A transactions in the sector. Some of the key whitepapers authored by him include:



- KPMG-FICCI Frames annual publication on Media and Entertainment industry (2017)
- Indian telecom industry: An Analysis of the service delivery performance of Indian telecom service providers – published by UK based journal Emerald Insight



Christine Ithurbide is post-doctoral researcher with the Labex ICCA (Cultural Industries and Artistic Creation), Université Paris 13, associated with the Centre de Sciences Humaines (CSH), New Delhi and Center for Indian and South Asian Studies (CEIAS). Doctor in geography, her researches focus on art territories, cultural industry and economy in India in the context of globalization and digital transition. From 2010 to 2014, she was affiliated with the research program Cultural Industries in India at the CEIAS in Paris. Since 2015, she focused more specifically on art labor, informal economy, and networks of production in cultural metropolises. She has been Consultant for Unesco-Delhi in charge of a report on Art policies in India and coordinator for two years of the CSH-CPR Urban Studies Seminar co-organized with the Center for Policy Research. Currently, she is undertaking a study on the regulation of cultural industries (visual arts, music, design) and questions related to the evolution of copyright for artists.

Swati Janu is an architect and artist whose social practice combines community engagement with practice based research on urban issues. Over the past years, her research has focused on low tech, self-organised digital networks to understand the accessible, alternative modes of media sharing and production in Indian cities. This took the form of a sustained community art project over 2017 around the co-production of vernacular media with the diverse migrant groups in Khirkee Extension, Delhi through the support of Khoj International Artists' Association. She is a graduate of School of Planning & Architecture, Delhi where she currently teaches Architectural Design. Swati has been a Sarai Social and Digital Media Fellow and also holds an MSc Sustainable Urban Development from University of Oxford, UK with a funding scholarship.



Tanishka Kachru is an Associate Senior Faculty in Communication Design at NID, Ahmedabad. From 2002-2007 she was an assistant curator at the Victoria and Albert Museum in London where she worked on the setting up of the RIBA Architecture Gallery. She has earned an MA in History of Design and the Decorative Arts from Parsons School of Design, New York 2001 and a Bachelor degree in Architecture from the University of Bombay 1997. Her research interests lie in the areas of exhibition and museum design histories from postcolonial perspectives and discourses of heritage in smart cities. She has worked on documenting craftsmanship for nomination to UNESCO's ICH list 2010; a proposal for a community museum housing the textile crafts of Banaskantha for SEWA 2012. She has a particular interest

in the craft heritage of Kashmir and has documented Pinjrakaari woodwork 2011 and Papier-mâché 2016. Tanishka curated the "*Nakashima at NID*" exhibition 2016, on the life and work of Japanese-American craftsman George Nakashima, and is co-editor of the accompanying exhibition catalogue.

Akshaya Kumar teaches at Indian Institute of Technology (IIT), Indore. As the first recipient of *Screen* studentship, he completed his PhD at the University of Glasgow, on Bhojpuri cinema and the vernacularization of Indian media. His monograph, in preparation, is provisionally titled *Provincializing Bollywood: Bhojpuri Cinema in the Comparative Media Crucible*. His essays have appeared in *Social Text*, *Quarterly Review of Film and Video*, *Television and New Media*, *South Asia: Journal of South Asian Studies*, *BioScope: South Asian Screen Studies* and other journals.



Farrah Miranda is an Abu Dhabi born, Toronto-based artist of Goan and Mangalorean descent. Speaking Fruit, the artist's most recent project, is one of 200 exceptional projects funded by the Canada Council for the Arts New Chapter Program. It is also the recipient of generous support from the Social Sciences and Humanities Research Council, University of Waterloo, and Ontario Arts Council. Miranda has exhibited at the Santa Fe Arts Institute (Santa Fe), Workers Arts and Heritage Centre (Hamilton), Onsite Gallery (Toronto), Art Gallery of York University (Toronto), Artcite Inc. (Windsor), Surrey Art Gallery (Surrey), Astérides (Marseille), and Whippersnapper Gallery (Toronto). Her writing appears in diverse publications such as, *In the Wake of the Komagata Maru: Transpacific Migration, Race and Contemporary Art*, *VOZ-À-VOZ*, *Decolonization, Indigeneity & Society*, *Border Criminologies*, *Rabble* and *FUSE Magazine*. She is the recipient of the ETFO Social Activism Award, and the Funding Engaging Actions with Sustainable Tactics '06 Award. Miranda holds a Master of Environmental Studies degree from York University, where she studied under performance scholar and feminist theatre director, Honor Ford-Smith. twitter: @farrah_miranda website: www.farahmiranda.com

Rashmi Munikempanna is an artist/activist/researcher/translator working with an image/text based practice. She holds a Masters in Photography with Distinction from the University for the Creative Arts, Rochester. As part of Deadend, Left, she has been documenting social movements specifically focusing on the farmers' movement/Dalit movement in Karnataka. She currently works as the communications co-ordinator for a political party - Swaraj India, Karnataka which over the past year has merged with the political wings of both the farmers' movement (Karnataka Rajya Raita Sangha) as well as the Dalit movement (Dalit Sangharsh Samiti).



Padmini Ray Murray heads the digital humanities programme at the Srishti Institute of Art, Design and Technology, Bangalore. Before joining Srishti, she taught publishing studies and digital media at the University of Stirling, where she was on the research team for the Consortium for Research into Arts and Technology in Scotland, exploring the impact of digital technology on the creative industries. Padmini was an Unbox Fellow in 2013, during which she designed and produced a prototype for a videogame, and is currently co-

investigator on Two Centuries of Indian Print, in conjunction with the British Library: a project digitizing 400,000 pages of Bengali books, funded by the Newton Fund UK. She is also, alongside Professor Xenia Zeiler at the University of Helsinki, heading a research project funded by the Finnish government, on videogames and cultural heritage. She has formerly served as a trustee at Wikimedia UK, and chaired the Scottish chapter of the Society of Young Publishers. She has published on comics and games studies, feminism and feminist protest, book history, the future of publishing, as well as the role of cultural specificity in the digital world.

Nikhil Pahwa is the Founder and Editor of MediaNama, a leading publication chronicling the growth of India's digital ecosystem. He is a TED Fellow, and co-founded the Savetheinternet.in campaign for Net Neutrality in India, which was the largest grassroots campaign in the history of India, with over a million people participating. He is also the co-founder of the Internet Freedom Foundation, which focuses on advocacy for an open Internet in India. Nikhil was one of India today Magazine's "Indians of Tomorrow" under 35 in 2012. MediaNama was awarded as an Ecosystem Builder by Fortune Magazine in 2016.



Neha Paliwal is director of projects and collaborations at Sahapedia (sahapedia.org). Trained in history, communications and anthropology, Neha has previously worked with the National Mission for Manuscripts in Delhi with brief stints at the National Museum in Dar es Salaam and Probe Qualitative Research.

Vibodh Parthasarathi's latest work is on *The Indian Media Economy* published by Oxford University Press. Currently on leave from Jamia Millia Islamia, he is a research scholar at the University of Helsinki and Visiting Fellow at the University of Queensland. Parthasarathi has been at the forefront of academic/policy research on the media in India and a winner of multiple grants from leading research bodies including the Ford Foundation (New York), Social Science Research Council (New York), India New Zealand Education Council (Delhi-Wellington) and Canada's IDRC (Ottawa). His ongoing work maps the digital transitions in the Indian media, especially in Cable and in Newspapers, while his international initiatives involve scholars in Germany, Sweden, UK, and Australia. A founding Board Member of the Centre for Internet & Society, Prof Parthasarathi serves on the Executive Committee of The Media Foundation, the International Advisory Board of the India Media Centre, University of Westminster, and on the Board of the Indian Open Data Association.



Sneha Puthiya Purayil works with the Centre for Internet and Society (CIS), Bangalore, India. She has a Master's degree in English Literature, and has previously worked in the field of higher education. Her work at CIS primarily engages with shifts in modes and practices of knowledge production in the humanities and arts with the digital turn. Her areas of interest include methodological concerns in arts and humanities, digital media and cultures, higher education and pedagogy, and access to knowledge. She has published a report on mapping initiatives in the field of Digital Humanities in India, and is presently engaged with a project on cultural heritage archives and GLAM efforts in India.

Sneha Ragavan is a Researcher for Asia Art Archive (AAA) and is based in New Delhi. At AAA, she conceptualises several projects particularly around histories of art writing in South Asia such as the ‘Bibliography of Modern and Contemporary Art Writing of South Asia’ project and some publications initiatives related to this. She has a PhD in Cultural Studies from the Department of Cultural Studies, English and Foreign Languages University, Hyderabad. Her PhD thesis is a study of the idea of the ‘national modern’ within twentieth century architectural discourse in India. Her areas of research interest include exploring the relationship of art and literature, art and architectural historiography, and urban studies.



Franck Rebillard is a Professor of Media Studies at the University of Paris – Sorbonne Nouvelle. He teaches courses in socio-economics of the internet and in methodology of media content analysis. His research is more directly focused on online news, including a large range from grassroots journalism to content aggregators. Head of the Irmeccen research team on media, culture and digital communication, he previously led several research projects which were supported by a grant from the French National Research Agency or the Ministry of Culture and Communication. As an author of three books respectively dealing with Web 2.0 (2007), media diversity (2013) and media, culture and the internet (2016), his work can also be found in journals like Media, Culture and Society or New Media and Society.

Nandita Saikia is a content lawyer who deals with the publishing, software, entertainment, and eCommerce industries. She renders advice in relation to policy issues, transactions with TMT and general commercial implications, dispute resolution, and litigation strategy. Nandita began her legal career at the Office of the Additional Solicitor General of India. She has also worked independently, as counsel for a company, and with a law firm with which she is currently associated. In addition to her work as a lawyer, Nandita has experience in the fields of content management, journalism, publishing, and teaching. She has written extensively with her first book having been published in 2001, and has studied Western classical music focussing on pianoforte performance.



Vivan Sharan is a Partner at the Koan Advisory Group, a policy research and advocacy firm based in New Delhi. He is an economist with diverse experience in the Indian and international policy circuit. Previously, he has served as the Chief Executive of the Global Governance programme at the Observer Research Foundation (ORF) and as the Business Head of a sustainability company that ran India’s first energy efficiency index on the Bombay Stock Exchange. His subject interests include technology, markets and competition. He is a Visiting Fellow at ORF where he is involved with research on the digital economy and is Member of the National Committee on Media & Entertainment, constituted by the Confederation of Indian Industry.

Anubha Sinha is a lawyer-cum-researcher at the Centre for Internet and Society. She works on issues of access to knowledge and openness.



Mae Mariyam Thomas is a radio presenter, journalist & voice over artist, who started out as a news editor for a community radio station in the UK. When she came back to India she worked at an English radio station in Chennai before moving back to Bombay to be a music journalist/sub editor for NH7. She's most well known for hosting the afternoon request show, Mumbai On Demand on 94.3 Radio One. Currently, she hosts her own podcast called Maed in India, where she does acoustic sessions and interviews with independent musicians. Now, Maed in India has grown into a live gig series having completed the 4th edition in Nov 2017.

Manojna Yeluri is an entertainment lawyer and the founder of Artistik License – a legal and business consultancy for artists and creative professionals. She holds a BA.LLB from the NALSAR University of Law, and an LLM in Entertainment, Media and Intellectual Property Rights Law from the University of California, Los Angeles (UCLA). She has had the opportunity to speak at international conferences and trade events such as WOMEX, on topics related to copyright law, world music, folk music, and is also a recent graduate of the Arts, Rights Justice Academy organized by the University of Hildesheim, Germany in conjunction with their UNESCO Chair. Manojna believes in the power of information, and is always interested in exploring methods by which industry information can be made more easily accessible to creative professionals in need of it. She is currently based out of Hyderabad, India.



Xenia Zeiler is tenure track Professor of South Asian Studies at the University of Helsinki, Finland. Her research is situated at the intersection of digital media and culture and society in India, with a focus on video games but also including social and journalistic media. Other research foci are global Digital Humanities, mediatization, digital and global Hinduism, Ethno-Indology, and Tantric traditions. She is the author of numerous articles and book chapters on digital and mediatized culture in India and the Indian diaspora, on video games/gaming with a focus on India, and on popular culture in contemporary India. Her current projects include DIG_IN, Digital Humanities Initiative Finland-India, and Video

Game Development and Cultural Heritage in Asia. She is co-founder and co-editor-in-chief of the open access online journal *gamevironments*, www.gameenvironments.org.