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# UK/INDIA 2017 REPORT

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# UK-INDIA YEAR OF CULTURE REPORT



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## EXECUTIVE SUMMARY

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Her Majesty The Queen and Hon'ble Finance Minister Jaitley launched UK/India 2017 at Buckingham Palace on 27 February 2017 with a reception for 400 people representing the business, cultural and political worlds of both countries. Her Majesty selected a peacock designed by Indo-British design house Studio Carrom to be projected onto the façade of Buckingham Palace. The image reached over 330 million people around the world.

UK/India 2017 was announced by Prime Ministers Cameron and Modi during the latter's UK visit in November 2015. Working with 400 partners and institutions, the British Council delivered an ambitious programme of cultural activity, which aimed to celebrate the ties between both countries, connect with young people and inspire them to build a relationship for the next 70 years.

Between January 2017 and March 2018 the year engaged with **7.7 million people face-to-face, reached 75 million people through online / social media, a press reach of 800 million, and a further 32 million through radio.**

### **The year-long programme included:**

- over 200 cultural events in more than 35 India towns and cities in India;
- 400 collaborations with exhibitions and activities from film to music, theatre to dance, visual arts to comedy and literature;
- special commissions from Anoushka Shankar and the British Film Institute and Wayne McGregor as well as blockbuster exhibitions from the British Museum and CSMVS, Mumbai and the UK's Science Museum; and
- world-class digital innovation from a crowd-sourced story-writing competition in partnership with Oscar-winning British studio Aardman Animations to digital and mobile cultural experiences that excited India's millennial generation.

In addition, the Year provided a platform for artistic and cultural exchange in both countries and government-to-government collaboration, recognised with a letter from Hon'ble Prime Minister Modi to the British Council for the India launch of the Year. Prime Minister Modi visited our (Department of International Trade, Visit Britain and British Council) Great Shakespeare Campaign stand at the 2017 Vibrant Gujarat exhibition. The campaign took the British Council's innovative Shakespeare app, Mix The Play, as interactive cultural content in promotional pop-ups in eight cities as part of the Year. Independent analysis by Ipsos of audiences in Ahmedabad, Chandigarh, Kolkata, and Mumbai showed that **82% of those who had attended a pop-up felt more positive towards the UK.**

Audiences experienced innovative and exciting creative work from some of the best UK and Indian, artists and institutions, with many projects premiering in the country for the first time.

The Year was a platform for the UK creative sector to increase its engagement and impact in India through funding and support from the UK's Arts Council, the Scottish Government, Welsh Assembly and the Government of India.

The legacy of the Year continues as the British Council marks its 70th anniversary in India with a new call for digital ideas, a partnership with the Science Museum to bring their Superbugs exhibition to India in 2018-19, and a British Council Garden – India : A Billion Dreams at the RHS Chelsea Flower Show.

I'd like to thank the Governments of India and the UK, all our Year of Culture partners and audiences from Kohima to Kerala, Ahmedabad to Vellore who took part.

**Alan Gemmell OBE**  
Director British Council, India

## BACKGROUND

UK/India 2017 was a celebration of the ties between both countries and a programme to connect with young people and inspire them to build a relationship for the next 70 years. The British Council managed an ambitious programme of cultural activity, delivered with over 400 UK and Indian partners and institutions.

The programme provided a opportunity for artistic and cultural exchange in both countries, for government-to-government collaborations, and acted as a platform for the UK creative sector to increase its engagement and impact in India. The aims of the year were to:

- Strengthen relationships between both countries - to celebrate modern-day India and its 70-year relationship with the UK
- Build new audiences - to connect with the next generation of Indians
- Create new connections and collaborations - to inspire people in India and UK to create a relationship for the next 70 years.

The programme involved over 400 collaborations with partners across the UK and India, including Arts Council England,

Arts Council Wales, Creative Scotland and the Government of India, together with the Indian High Commission in London. UK institutions and their Indian counterparts provided a much broader platform than British Council could have ever achieved operating independently.

### **The programme had three key ambitions:**

- Digital innovation - aimed specifically at engaging young people (aged 18-40) in both countries, focusing on collaboration and interactivity, with a target reach of 50 million people across India.
- Geographic reach - with activity taking place in 20 cities across India, and an emphasis on developing audiences beyond the usual metropolitan centres.
- Programme breadth - with over 50 events by some of the best UK and Indian companies to promote world-class cultural exchange, alongside opportunities for more developmental programmes, with a target reach of 4 million people across India.

### **The target outcomes for the UK/India programme were to:**

Increase the artistic profile and practice-sharing between arts organisations in the UK and India, through new bilateral relationships and collaborations

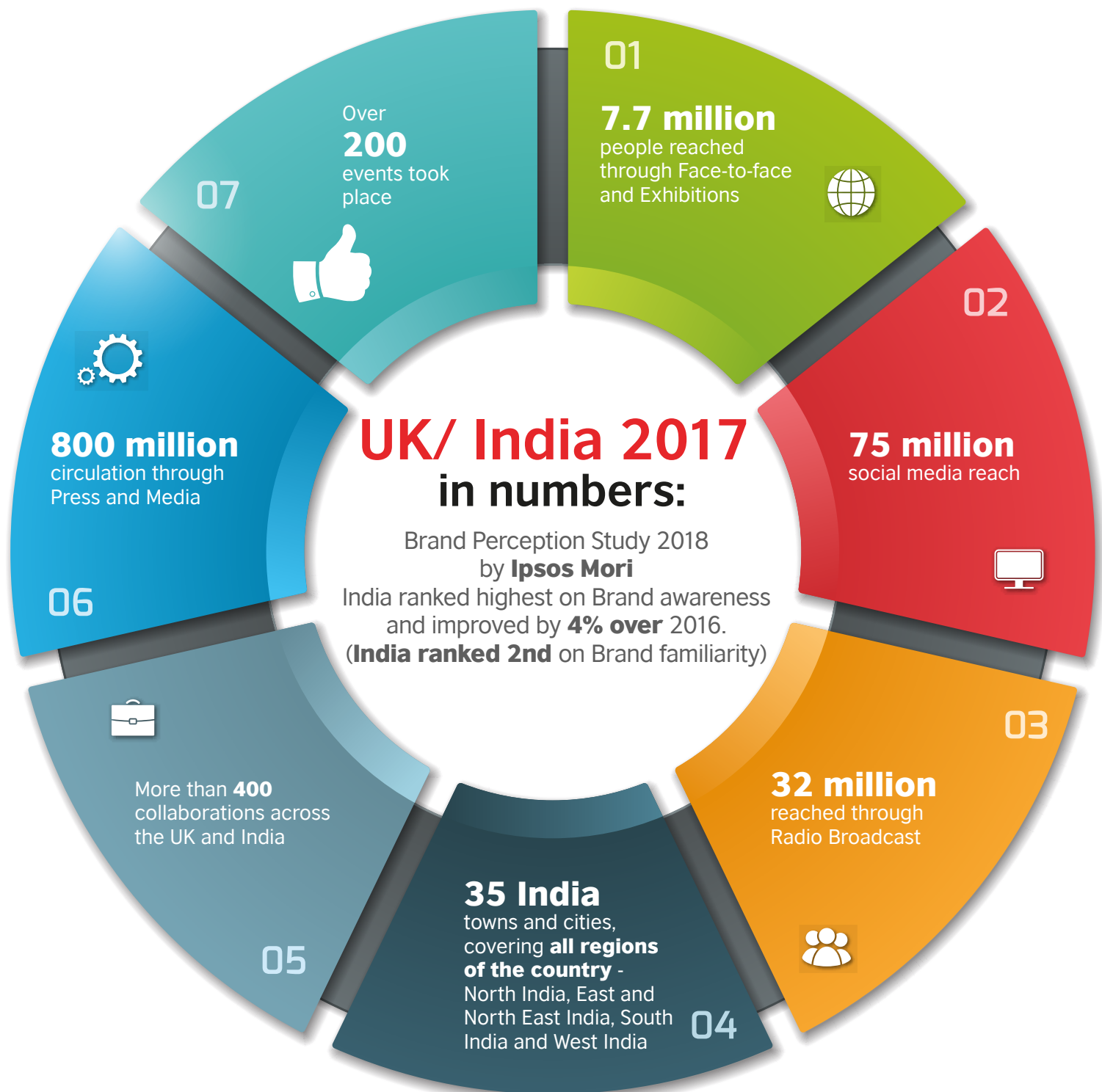
Connect with young people in India to contribute to improved perceptions of the UK, with a focus on 8 to 40 year olds

Deliver new opportunities to develop the skills, networks and knowledge of both audiences and creative professionals in India and the UK



## KEY HIGHLIGHTS

PROJECTS WERE DELIVERED ACROSS ALL ART FORMS: VISUAL ARTS, FASHION ARCHITECTURE AND DESIGN, THEATRE AND DANCE, MUSIC, LITERATURE AND FILM, AS WELL AS SCIENCE AND CULTURAL SKILLS.



## PROJECT HIGHLIGHTS

**5,000** people attended a national sell out tour of the **British Film Institute** remastered 1928 classic 'Shiraz: a Romance of India' featuring a live score from **Anoushka Shankar** and ensemble.

07

**Company Wayne McGregor** performed 'FAR' to around **3,200** people, and delivered **22** educational workshops and masterclasses to more than **800** dance enthusiasts and professionals across 4 cities in India.

06

**Luke Jerram's** 'Museum of the Moon' reached an estimated live audience of **200,000** people across 5 cities in India. In just four days, the presentation in Mumbai achieved **3 million** reach on Twitter, Facebook, and Instagram with **4 million** impressions.

05

**Graeae's** inclusive participatory performance 'Aruna and the Raging Sun' with **La Fura Dels Baus** attracted live audiences of **6,000** people in Chennai for a major public spectacle.

04

**Mix the City**, British Council's online platform inviting people to discover the sights and sounds of a different region and create their own musical mix, reached **25 million** people online through social media for Delhi, Kolkata and Mumbai.

03

**Saptan Stories**, a mass collaborative arts event created by **Aardman Animations** received thousands of storyline entries and votes, with **1 million** people actively engaging, **18 million** social media reach and a press readership of over **93 million**.

02

The **Great Shakespeare Campaign**, a collaboration between the DIT, British Council and Visit Britain used the British Council's innovative Shakespeare app. 'Mix The Play', as interactive cultural content in promotional pop-ups in eight cities as part of the Year. Prime Minister Modi visited one at Vibrant Gujarat in 2017.

01

# ACTIVITY MAP

BETWEEN JANUARY 2017 AND MARCH 2018, OVER **200** ACTIVITIES TOOK PLACE IN OVER **35** INDIA TOWNS AND CITIES, COVERING **ALL FOUR REGIONS OF THE COUNTRY**



## North India

Chandigarh  
Dehradun  
Delhi  
Guwahati  
Indore  
Jabalpur  
Jaipur  
Jodhpur  
Thanesar  
Udaipur

## East India

Arunachal Pradesh  
Assam  
Azimganj  
Barikothi  
Barrackpore  
Batanagar  
Bhubaneshwar  
Chandannagar  
Hazarduari  
Howrah  
Kolkata  
Kohima  
Krishnanagar  
Manipur  
Meghalaya  
Mizoram  
Murshidabad  
Nagaland  
Shillong  
Tripura  
Bhopal

## South India

Bangalore  
Chennai  
Coimbatore  
Erode  
Hyderabad  
Nammakkal  
Ooty  
Puducherry  
Salem  
Vellore

## West India

Ashvem  
Mumbai  
Pune  
Ahmedabad



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## SHOWCASE PROJECTS

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THREE FLAGSHIP PROJECTS TOURED INDIA AS PART OF THE SEASON - BOTH NEW COMMISSIONS AND INDIAN PREMIERES. THESE PROJECTS WERE COMMISSIONED AND DELIVERED DIRECTLY BY THE BRITISH COUNCIL, WORKING WITH UK ARTISTS AND ARTS ORGANISATIONS.



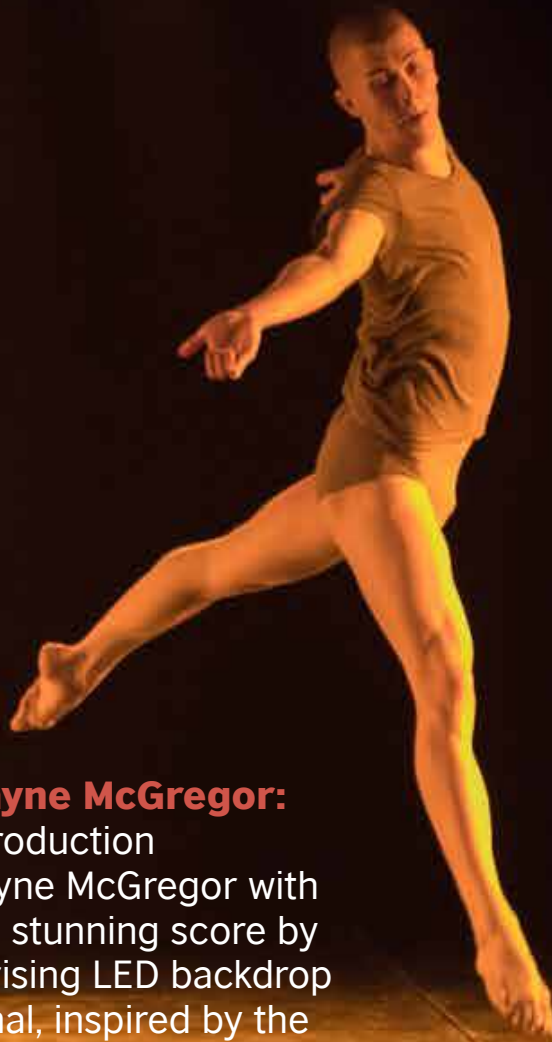
### **Shiraz: A Romance of India:**

The newly BFI remastered 1928 silent film inspired by the story of the Taj Mahal directed by Franz Osten, presented with a new live score performed and composed by sitar-master Anoushka Shankar and 7 piece ensemble.

### **Museum of the Moon by Luke Jerram:**

An illuminated inflatable moon printed with detailed NASA imagery of the lunar surface, presented in a range of stunning locations, with a surround sound composition created by BAFTA winning composer, Dan Jones.





**FAR by Company Wayne McGregor:**  
an acclaimed dance production  
choreographed by Wayne McGregor with  
a cast of 10 dancers, a stunning score by  
Ben Frost and mesmerising LED backdrop  
by Random International, inspired by the  
Age of Enlightenment.

In addition, to launch the Season, The British Council and Indian High Commission commissioned a unique artwork that was projected across the entire front façade of **Buckingham Palace** on 27 February 2017 for the launch of the UK India Year of Culture. The image was of India's national bird, the peacock, and an iconic motif representing both India and performance. The projection was designed by Studio Carrom, the Bangalore and London-based design studio.

At the India-based launch, Studio Carrom projected a design motif inspired by India's cultural heritage onto the iconic British Council Delhi building on 4 April 2017.





# SHIRAZ: A ROMANCE OF INDIA, NATIONAL

A highlight in the programme was the world premiere of both the score and of the BFI National Archive's restoration of the 1928 film 'Shiraz: A Romance of India', an Indo-British-German collaboration specially commissioned to mark the UK-India Year of Culture 2017.

Franz Osten's sumptuous Indian silent classic was meticulously restored by the conservation team at the BFI National Archive and tells the story behind the construction of the Taj Mahal. A tale of love and undying devotion, the story follows Shiraz, the building's designer, and his childhood sweetheart, the princess who became the Empress Mumtaz Mahal – to whom the mausoleum was dedicated. A score by Sitar master Anoushka Shankar, performed live by an eight-piece ensemble of players on Indian and western instruments, was composed especially for the film and was designed to echo the magnificence of the building, with both modern and classical influences.

The Archive Gala premiere at the Barbican on 14 October 2017, was a highlight of the 61st BFI London Film Festival and attracted a standing ovation and rave reviews.

Following this, the production toured to region of India in its Indian premiere in November 2017. The first project to generate ticket sales for British Council India, all four dates sold out well in advance of the events, highly unusual for India's late buying ticket culture. An impressive total of 5,000 attended the performances throughout India, generating around £10,000 income.

*"This score I've made for Shiraz is probably the hardest thing I've ever done... It has really been rewarding. I have seen Shiraz in its unrestored form, so I have seen the journey of the film. It was a moving experience to see these epic scenes of grandeur and glory on the big screen."*

**Anoushka Shankar**

Composer and Musician, *Shiraz*



*'What a sensational experience! Flawlessly restored and a magnificent live background score.' 'It was breathtaking, audiences left in tears in Delhi' 'Wanted to scream 'once more' for @ShankarAnoushka at #ShiraztheFilm #Mumbai, can't miss this.' Audience responses in India (via Twitter)*

## The tour travelled to:

- Hyderabad International Convention Centre - 1st November 2017 in partnership with the Qadir Ali Baig Theatre Foundation
- Sangit Kala Mandir, Kolkata - 3rd November 2017 in partnership with the Birla Group
- Siri Fort Auditorium, Delhi - 4th November 2017 with the support of the Ministry of Culture
- Shanmukhananda Hall, Mumbai 5th November 2017



# SUCCESSES

## NETWORKS

New relationships were developed in India with the Qadir Ali Baig Theatre Foundation in Hyderabad who provided cash and in kind sponsorship as the event formed part of the Qadir Ali Baig Theatre Festival. Sponsors in Kolkata were also brought on board, the Kala Madir Family, in a cash sponsorship agreement

## SKILLS

This was the first film score developed by Shankar, and pushed her artistic practice into new territory: 'I know how to write music, but I've never had any experience in realising someone else's vision with my music. In that sense it seemed a great opportunity to have carte blanche....it's been interesting learning how music in the context of film works'. Archive teams at the BFI challenged the boundaries of restoration practice - it took technicians 18 months to restore the 1-hour-47-minute-long film from its only surviving reel, longer than it took to shoot it.

## CAPACITY

The tour pushed technical and production barriers in India, and was an ambitious undertaking that delivered some brilliant performances. It was also the first time the organisation had sold tickets for cultural events in India, and it was a sell out success. There were many useful learnings for the India and UK based arts team, the Indian production team and the Barbican technicians who delivered the London and India events for future events, captured in the learnings section.

## COLLABORATION

a wide network of partners worked collaboratively to deliver the tour. The production was a collaboration with the BFI National Archive, the Barbican, the British Council alongside the artists, and local arts and logistical teams.

*'This 1928 silent film, now restored by the BFI, is a startlingly ambitious epic weepie-romance, filmed entirely on location in India – and is of far more than just archival interest.'*

**Peter Bradshaw, The Guardian**

*'Shankar, whose first film background score this is – elevated the experience to West End level with her composition and her accomplished troupe of musicians. The score complementary to the film is a pure mood piece. And they played pitch perfect, each note on point' Ishita Moitra"*

**The Hindu**

Review 8 November 2017

## REACH

One of the highest profile programmes for UK/India 2017, Shiraz delighted sold out audiences in Delhi, Kolkata, Hyderabad and Mumbai, **reaching 5,000 people**. There were gasps in venues as a seven second kiss (from 1928) was brought back to life, and some tears too

## LEGACY POTENTIAL

By making Shiraz accessible to audiences in India, this digital restoration is the latest example of the BFI's ongoing commitment to preserving and sharing world film heritage. The team recently digitised over 250 films; India on Film: 1899-1947, Treasures from the BFI National Archive, an unparalleled collection of extremely rare films of India, which have survived the earliest days of cinema, also part of the Year of Culture. Shiraz the film, and score, have since been released on Blue Ray and DVD by the BFI, and the live production looks set to tour internationally in 2018.



*'Yes, it felt so real and so dramatic one could almost imagine being transported back to the 1600s when the film was set.'*

*'What a sensational experience! Flawlessly restored #ShirazTheFilm & a magnificent live background score.'*

*Thank you for experience of a lifetime. Your music was healing and celebratory of all things love.'*

*'Totally mesmerised!! Amazing job on the restoration and music was out of the world'*

*Audience responses in India (via Twitter)*

# WAYNE MCGREGOR - FAR, NATIONAL

Wayne McGregor's anatomy-defying choreography and ground-breaking approach across dance, science, film, music, visual art and technology has fuelled a string of truly unique works. Inspired by the controversial Age of Enlightenment, FAR mines an era that first placed 'a body in question', performed by the entire company of ten dancers to a haunting score by the critically acclaimed composer, Ben Frost. Staged in a mesmerising environment of shadow and light (Random International, Lucy Carter), FAR binds cutting edge design with choreography made from a cognitive research process.

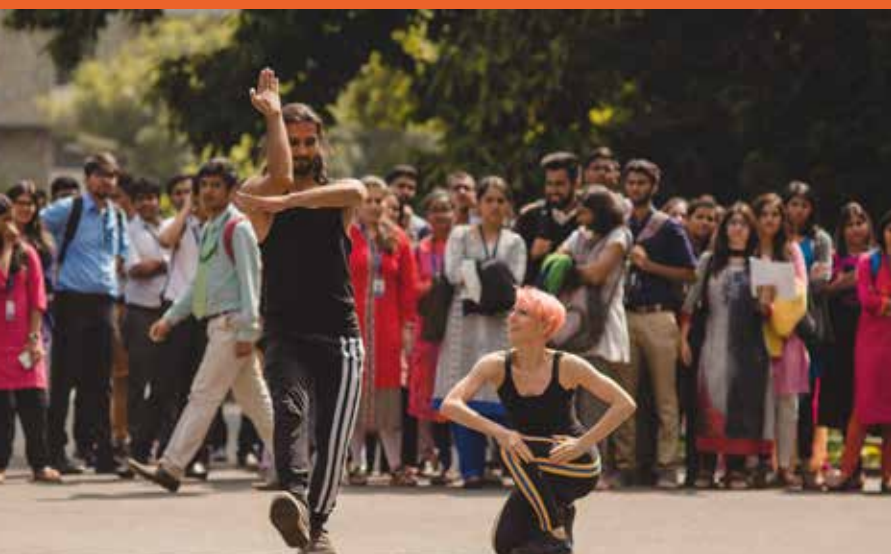
A radical form of choreography new to Indian audiences, the British Council toured the production to each area of India, building on previous audiences developed for tours by Hofesh Schechter and Akram Khan, delivering Wayne McGregors premiere in the country.

## The tour travelled to:

- **National Centre for Performing Arts, Mumbai**  
30 November and 1 December 2017
- **Chowdiah Memorial Hall, Bangalore** - 6 December
- **Science City, Kolkata** - 9 December
- **Kamani Auditorium, New Delhi** - 14 and 14 December

A total of 3,250 people attended the 6 performances, with all venues over two thirds full generating around £10,000 income - an impressive figure as contemporary dance is still an emerging art form in India and Wayne McGregor is not a well-known name in the country.

Alongside the performances, dancers from the Company delivered an extensive 22 workshops across the country working with existing dance groups and participants of varying age and experience, with around 500 participants taking part. Wayne Mc Gregor himself toured with the company throughout the programme and delivered a number of sessions and masterclasses. In September 2017, British Council's Bangalore and Cultural Skills team hosted a unique workshop on Light Design and Operation Skills in partnership with Attakkalari and Transmedia, the first of its kind in South Asia. 14 participants from across India were involved in the three-day training led by UK's leading light designer Micheal Mannon, strategically timed to coincide with the tour.



*"I think it's hard to talk about dances of diversity but what makes contemporary dance special is that everybody has their own voice in a way and the choreographers have their own voice that is very important."*

*"This is about skilling people and not about teaching dances, to encourage them to think for themselves and have their own dance from these skills so they will be able to do that. It's about creative techniques"*

**Wayne McGregor**  
Choreographer



*'Being an official physio of your team it was my privilege to watch a dance show that was so beautifully choreographed. It needs so much of focus by spectators. My brain neurons got hyperactivated.. Keep doing great work.'*



# SUCCESSES

## NETWORKS

New relationships were developed with a wide network of dance academies, venues and schools groups across the country for the programme of masterclasses and workshops delivered by the company.

## SKILLS

Amateur and professional dancers learned **new skills and practiced new techniques** with support from their peers and Company Wayne McGregor. Dancers from the company developed their practice in teaching in international environments, working with a range of experiences and ages.

## CAPACITY

**Light Design and Operation Skills** training programme was the **first of its kind** in South Asia, developing practice in an evolving discipline. The tour pushed **technical and production** barriers in India and was an ambitious undertaking that developed the knowledge of arts teams in country and the local technical lighting teams working with Company Wayne McGregor.

## COLLABORATION

India based partners including Attakkalari in Bangalore, Terence Lewis in Mumbai and the Ananda Shankar Centre for Performing Arts in Kolkata and leading dance schools across participated in workshop programmes and further supported the tour through shared promotions and programming.



*'I have family coming to the show in Mumbai that I've never seen before (The first shared experience we will have, is your choreography) Something about that I think is pretty cool. ..I wish I had recorded their responses in Gujarati (Let's just say they were highly complimentary) Being in dance, they asked if I could do that (I lied and said yes haha) But now they understand a little more about why I love what I do, so thank you for being our bridge.' Audience responses in India (via Twitter)*



## REACH

A total of 3,250 people attended the 6 live performances. An unannounced pop-up dance event took over the streets of Bangalore on 5th December as dancers from Company Wayne McGregor and Attakkalari performed sequences from the Mix the Body co-creation in public spaces. The event was a first for the team in South India and attracted great audiences on the ground.

## LEGACY POTENTIAL

The workshops focused on developing creative and choreographic skills and the participants seemed keen to engage with these. The additional pop performances in Bangalore, supported by an active social media campaign to promote Mix the Body, took the work out to a different kind of audience and CWM felt it would have been interesting to do more of these kind of interactions to reach a wider audience and maximise their impact. Working with Attakkalari on Mix the Body and the workshop programme forged a link that may lead to future work and exchange. CWM would also be interested in working with harder to reach groups, either in government schools or with NGO communities.

*'With the school workshops it was interesting to see young people who either had minimal dance experience or experience in classical Indian forms engage with their individual creativity and also physical activity. It seemed as though we were introducing new processes and ways of working, especially during the masterclasses. It feels as though the developing professional dance community is hungry for new tools and ways of working so we would encourage all visiting companies to engage with this sector.'*

### Lucy Glover

Touring and Projects Manager,  
Company Wayne McGregor

# MUSEUM OF THE MOON, NATIONAL

The Museum of the Moon is work by Bristol based artist Luke Jerram, whose other works include the touring street pianos project, 'Play Me, I'm Yours' and the 'Sky Orchestra', an artwork designed to deliver music from the sky as a giant audio landscape.

This new work, an illuminated inflatable moon measuring seven metres in diameter, printed with 120dpi detailed NASA imagery of the lunar surface, was toured to 5 cities and each region of the country in early 2018 as its Indian premiere – the first presentation by British Council, and by a country as a whole.

This pop-up installation delighted thousands people across the country as it appeared in public spaces unannounced, and was accompanied by a specially commissioned surround sound composition created by BAFTA and Ivor Novello award winning composer, Dan Jones.

## The tour travelled to:

- The National Gallery of Modern Art, Bangalore: 31st January/1st February 2018 - timed to launch with the first Super Blue Blood Moon in 150 years
- The Gateway of India, Mumbai: 3/4 February 2018 - timed to launch with Kala Ghoda, India's largest arts festival.
- The City Palace, Udaipur: 13/14th February 2018 -timed to launch with Maha Shivaratri - a Hindu festival celebrated annually in honour of the god Shiva
- The Victoria Memorial, Kolkata: 17/18th February 2018
- The British Council Office, Delhi: 23rd Feb – 1st March- timed to end the tour of the work on the eve of Holi Festival.

The project was driven by a digital and communications plan to ensure high levels of engagement and to give a sense of the project's national scale. An initial target was set of 200,000 live audiences, plus 2 million online as a secondary audience through social media. In just four days, the presentation of the art work in Mumbai achieved almost 3 million reach on Twitter, Facebook, and Instagram with almost 4 million impressions, with live audiences of 175,000. Across the five cities who have presented the work so far, an estimated 275,000 viewed the work live.

*'It was a pleasure to host the Museum of the Moon in the Land of the Sun. On the 14th we had more than 3000 visitors in the evening along with a few hundred who stayed back to see the moon in the dark moonless night. We look forward to many such joint ventures together with the British council in the future.'*

## Vrinda Raje Singh

CEO - Joint Custodianship Initiative,  
Eternal Mewar Udaipur



*'Mum's, please come out of the exam pressure and take the kids to Victoria today for a surreal experience. Words can't explain the kind of experience we had yesterday.' Audience member in Kolkata (via Whatsapp)*



# SUCCESSSES

## NETWORKS

New relationships were developed with the **Ministry of Culture** in Bangalore, Kolkata and Mumbai, with venues, staffing, logistical support and receptions all provided in-kind. The **State Government of Maharashtra** facilitated unprecedented permissions from over 15 different agencies to support the event inside a major national monument, the Gateway of India. The **Maharana of Udaipur** supported all local delivery costs to bring the work to the 450 year old Mewar treasure, the City Palace.

## SKILLS

Teams across India, from resources to communications, worked together to deliver the tour. As the **first public realm** work delivered by the team in India, the project provided an opportunity to develop new skills in working in the public realm and with multi-agencies, developing **stakeholder relationships** and **project management** skills. The project was the first artists work to be delivered by India's only dedicated rigging company, Natura.

## CAPACITY

The project was the **first work presented in India by Luke Jerram** and he is now inundated with enquiries and commissions to deliver the work in further locations around the country. In Kolkata, the event was the first time the Victoria Memorial had **opened their gates** after 7pm for the general public, and it was the first artwork to be installed in their grounds.

## COLLABORATION

A wide network of partners worked collaboratively to support the tour. In Bangalore, a programme of educational evening talks were delivered by **Team Indus** - India's only start up independent space agency. Dance company **Attakkalari** delivered a premiere of their live performance inspired by India's lunar mission, performed by award winning choreographer **Hemabharathy Palani**. The Victoria Memorial delivered an opening concert with renowned Kolkata musicians **Sourendro and Soumyojit** and the **Birla Planetarium** Director, Dr. Debiprosad Duari, inaugurated the event.

*'Such a amazing project to be associated with :) Loved the experience! It was fantastic working on #MuseumOfTheMoon India Tour. Thank You'*

**Rohit Pote, Natura Rigging  
Site Manager**

*'Thank you for the most extraordinary experience in India - a once in a lifetime opportunity and I can't wait to come back!'*

**Luke Jerram  
Artist**



*'Museum of moon. Visited on 4th Feb 2018 at Gateway of India. It was a mesmerizing experience..... Just couldn't take my eyes of it....felt like been very close to the Moon. Since childhood I love watching (the moon) and this was truly an unforgettable moment. Luke Jerram.....you excellent ....no words can describe the beauty of this art work..... Thanks so much. Truly once in a lifetime opportunity.'*  
*Audience member in Mumbai (via Twitter)*

## REACH

An estimated live audience of **200,000** people across 5 cities in India. In just four days, the presentation in Mumbai achieved **3 million** reach on Twitter, Facebook, and Instagram with **4 million** impressions.

## LEGACY POTENTIAL

The project delivered a number of firsts. As the first public realm work delivered by the arts team in India, it provided an opportunity to develop new skills in working in the public realm and with multi-agencies. Being able to programme riskier programmes successfully, including exciting and breath-taking public art, will be one of the legacies of the year.

Partnerships with the state agencies, including the Ministry of Culture, are now leading to further conversations and the Maharana of Udaipur has approached the British Council regarding legacy activity to document the work as a publication, and to discuss follow up programmes.



# DIGITAL INNOVATIONS

A number of new digital initiatives aimed specifically at engaging young people in both countries, focusing on collaboration and interactivity, were launched to mark the year with ambitious targets of reaching 50 million people in 2017. The year reached **75 million people through online and social media.**

India is becoming increasingly connected. The Digital India programme is a flagship programme of the Government of India with a vision to transform India into a digitally empowered society and knowledge economy.

With the ambition to connect with the next generation of Indians (around 100m people in T1 and T2 cities under 40) the Year of Culture programme delivered creative content to young people where they are, on their mobiles, with experiences created for these devices. The platforms were designed with the aim of democratising art by providing access to larger audiences.

British Council's first open call for digital ideas funded Saptan Stories, a crowd sourced storytelling collaboration with Oscar-winning British Studio Aardman Animations. Over 7 weeks, young people across India wrote a story together and British and Indian artists and graphic designers brought it to life. Two million people actively engaged with Saptan Stories, with thousands of votes and storyline entries. The project reached out to 18 million people on social media.

Mix the City (MTC) is an interactive music platform that draws users to explore the music of a particular region and create their unique music compositions that can be shared online. Launched in April 2015 with Tel Aviv, in part-funding from The Space and BBC, there have been a total of xx MTC versions so far, globally. Users from over 198 countries have accessed this platform with over 2M reach.

## REACH

Mix the City will launch 6 editions in India over the course of the Year of Culture. The first launch in India was in Mumbai on 31 March, 2017 followed by Mix the City, Delhi. On 15 September, 2017 we launched our third edition, Kolkata. Mix the City Chennai launched on 10 January, 2018. and Mix the City North East in February 2018. The last mix launches in Bangalore in Spring 2018. Collectively, the Mix platforms have reached 40 million users in India.

## LEGACY POTENTIAL

Following the success of Saptan Stories, British Council is launching a second digital call as part of the 70th anniversary programme to capture the many stories and collective memories of the organisations work since 1948 and ensure it is seen as relevant to the needs of young people across India today.

Four projects have been selected for a grant of up to £40,000/ ₹34 lakh to develop their idea through to end March 2018 which:

- have creativity, culture and collaboration at their heart
- are intended for an audience primarily in India, though they can have a wider reach
- have the potential to achieve large potential digital reach and engagement across the web and particularly smartphones.

These projects will be delivered in March / April 2018.



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# MIX THE CITY, VARIOUS ARTISTS AND CITIES, 2017-18

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Mix the City is an interactive digital platform designed by the British Council designed to showcase the diversity of sound, music and cultural influences of a place and encourage audience engagement. The Season featured 6 Indian cities/ regions iterations of Mix:

- **Delhi** - UK curator, Boxed In, Indian artists Shishnath & Rajeshnath, Vishesh Kalimero, Sanchal Malhar, Shubhendra Rao, Saskia Rao-de Haas, Frame/Frame, Vidya Shah, Sharat Chandra Srivastava, BLOT!, Aditya Balani, Curtain Blue
- **Mumbai** - UK curator, Django Django, Indian artists Rajeev Raja, Rais Khan, Meghana Bhogle, Sivamani, Imran Khan, Naina Kundu, Chaush, Louiz Banks, Ravi Iyer, Alisha Pais, Chintoo Singh Wasir, Taufiq Qureshi
- **Kolkata** - UK curator, Kutiman, Indian artists Pradyumna Singh Manot, Tanmoy Bose, Moinak 'Bumpy' Nag Chowdhury, Deepsankar Bhattacharya, Subir Ray, Abir Singh Khangura, Punjab Band, Rupashree Bhattacharya, Golam
- **Chennai** - UK curator, Anna Meredith, Indian artists Padma Shri AK Palanivel, Sumesh Narayanan, Saroja Ganapathy, Sean Roldan, Mandolin Prakash, Vivek Anand, Anil Srini vasan, Padma Shankar, Perimelam Drummers, Rajhesh Vaidhya, Runa Rizvi
- **North East** - Indian artists Sampaa, Abiogenesis, Tetseo sisters, Koloma, Zothanmawia Mamawia, Lawrence Lalnithanga, Rida and the Musical Folks, Sofiyum, DJ Sagar, Hirak Jyoti Sarma, Arak, Rishav Bhuyan, Lama Tash
- **Bangalore** - UK curator, Mira Calix, Indian artists in confirmation

*'Mix the City Mumbai brings 12 incredible Indian musicians to phones and tablets across Britain and India and lets people create and share their own Mumbai music video! This world-class digital and cultural innovation means that a global audience will be able to see, hear and share the amazing Mumbai music scene and the beauty of the city.'*

**Alan Gemmell OBE**

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## SUCCESSES

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### NETWORKS

The platform links regions within India and internationally, raising the profile of the artists and providing a gateway to local partners and music sectors.

### SKILLS

Creative technical teams Flying Object, digital content partner and Roll Studio, technical development partner, have worked collaboratively to develop a new platform with further potential applications, which focuses on the user on creativity, learning and discovery.

### CAPACITY

The online nature allows the concept to reach new audiences internationally, unlimited by geographic location, using a global digital platform to tell a local story through art.

### COLLABORATION

UK artists and Indian artists have worked together to develop the creative content, forging new relationships. In addition, the new Centre for Indian Music Experience in Bangalore - India's first interactive museum devoted to the history of the country's music, will host a permanent installation as part of the museum that will provide a physical home for the Mix platforms produced in India.



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# MIX THE BODY, WAYNE MCGREGOR AND ATTAKKALARI, 2017

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Studio Wayne McGregor collaborated with Flying Object and Roll Studio to create Mix the Body, an interactive digital platform in which users choreograph and direct their own short 60 second dance piece. Users are able to select their favourite dancers from both Studio Wayne McGregor and The Attakkalari Dance Company (from Bangalore) and dancers from both companies perform duets together.

Mix the Body invites people to create their own contemporary dance piece online by connecting with the physical movement of dancers on the platform. Firstly, users can choose their pair of dancers. Next, a they can create movements on the screen of their devices (desktop, tablets or mobile phones), defined by a series of gestures - a line, curve, circle, or any other simple shape. Each gesture by the user prompts a short video clip of pre-loaded movements from the dancers to appear. After a series of gestures, the resulting choreography from the short videos can be accompanied by any musical score, from a selection of 6 renowned musicians from the UK and India, including Max Richter, Jon Hopkins and Mira Calix alongside Indian artists Sattyananda, Meghdeep Bose and BLOT!. The final piece created within the platform is a one-minute video clip that can be viewed online or shared through social media.

*"I feel for collaboration you need to spend time with artists and that's what we did for our piece and we were very happy with the level of collaboration."*

*Technology widens the access of dance. I hope eventually, it frees up the body too. I am hoping that technological dimensions like virtual reality will allow us to express ourselves differently, allow us to be braver with our physical lives."*

**Wayne McGregor**

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# SUCCESSSES

## NETWORKS

The project has developed new networks in both it's delivery and dissemination. The gesture interface from the platform has been developed to form a workshop based dance class to further deepen engagement.

## SKILLS

creative technical teams Flying Object, digital content partner and Roll Studio, technical development partner, have worked collaboratively to develop a new platform using an innovative gesture based user interface, which focuses on the user being creative and through this creativity to learn and discover.

## CAPACITY

The online nature allows the concept to reach new audiences internationally, unlimited by geographic location, using a global digital platform to tell a local story through art.

## COLLABORATION

UK Company Wayne McGregor and India's Attakkalari dance company have worked together to develop the choreography, forging a new critical and creative relationship which has since evolved to live performances and dance workshops.



# SAPTAN STORIES, AARDMAN ANIMATIONS

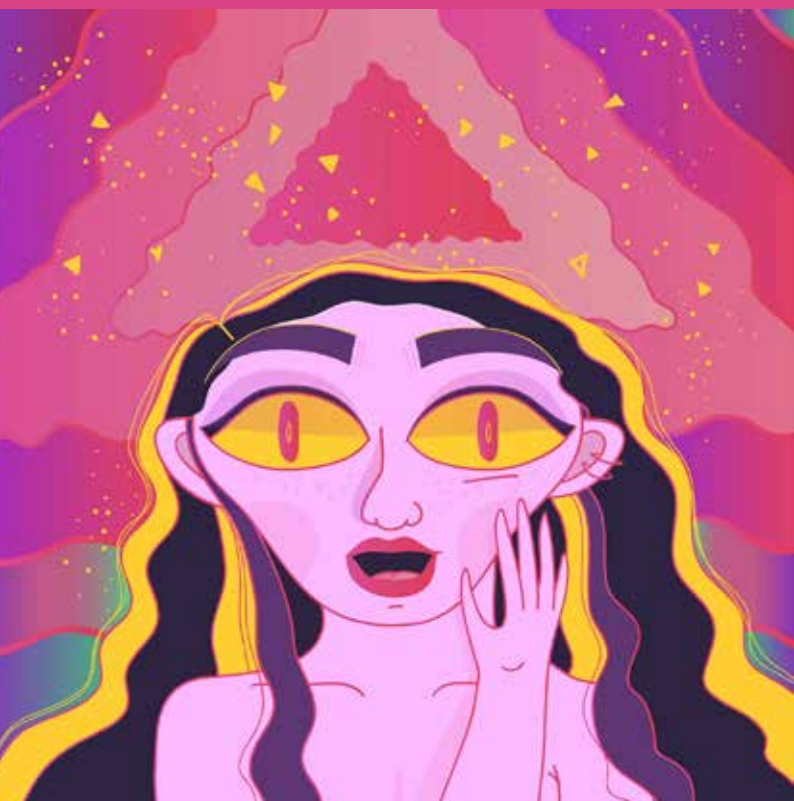
Saptan Stories by Aardman Animations was the winning entry to the digital open call, a mass collaborative arts event that engaged the Indian public to generate the first ever crowdsourced short story, interpreted and illustrated by 7 standout artists from India and the UK. The initial line for the story was drafted by Aardman Animations and the public developed the future direction by submitting and voting on a new line each week. The 7 participating artists were ADRITA DAS, GAVIN STRANGE, GEMMA CORRELL, JANINE SHROFF, PRIYESH TRIVEDI, SALONI SINHA and TOM MEAD.

Saptan Stories was an ambitious project that combined engaging storytelling with visual artistry - becoming a genuine cross-cultural exchange between the UK and India - connecting two remarkable cultures. The original audience reach target was 10 million people - 18 million were reached through social media and press readership topped 93 million. This achievement did not go unnoticed at government level. The Rt Hon Mark Field MP, Minister of State for the Foreign and Commonwealth Office gave Saptan Stories a special mention in his article on the occasion of India's Independence Day.

*"Storytelling is at the heart of everything we do here at Aardman and we're truly excited to be working with the British Council and some incredibly talented artists from India and the UK on Saptan Stories. Creating a collaborative, unique, crowd-sourced story on this scale, over the entire country of India is awe-inspiring as much as its daunting!"*

**Neil Pymer**

Interactive Creative Director, Aardman,





# SUCCESSES

## NETWORKS

With weekly events in the digital space, such as takeovers, live streams and Q&As, British Council India's social channels grew over the project duration. Instagram audiences increased by 200% while Facebook and Twitter channels gained an additional 3% of followers. The project website attracted 160,000 visitors, 97% of whom were from India.

## SKILLS

the project encouraged active participation and engagement through writing, with thousands of votes and storyline entries, a million people actively engaging. Metropolis such as Mumbai, Kolkata and Delhi had the highest engagement rate.

## CAPACITY

artists were encouraged to develop their practice in responding to a tight brief and timeline: 'Usually, it takes a week to 10 days to come up with an illustration. Here I have only two days. I also have to keep in mind that the story is evolving as the images cannot be too overt. The format forces you to push your skills' participating artist, Trivedi.

## COLLABORATION

The extensive online campaign was supported through a number of digital channels - Youth Ki Awaaz and The Better India were engaged as digital media partners to profile the platform online.



BRITISH  
COUNCIL

UK/IN

YEAR OF  
CULTURE  
2017

# SAKTAN

STORIES



Aardman



# PARTNER PROGRAMME

## PROJECTS FUNDED AS PART OF THE UK/ INDIA YEAR OF CULTURE:

- Outlands, Attakkalari, Sumeet Namdev Dance Company and 2FacedDance Company
- Indian Steam, Parkour Circle, Prodigal Theatre Company
- Dharavi Rocks, Gatecrash, The Roundhouse
- Here, There and Everywhere, The New Art Exchange Ltd
- Writing Places , Kolkata publishers, Writers' Centre Norwich
- Manchester City Galleries, Manchester Art Gallery, the Whitworth and Manchester Museum.
- Asian Arts Agency
- AV Festival
- Creative Black Country, Delhi Photo Festival and Creative Black Country
- Different Trains, Wild City, Metal Culture and Boiler Room
- Aruna and the raging Sun, Graeae Theatre Company, La Fura Dels Baus and Prakriti
- Silk River, Think Arts and Kinetika People
- Pink Sari Revolution, Purva Naresh and Curve Leicester Theatre
- The Troth, Akademi
- Halfbreed, Soho Theatre Company, and Looking Glass
- Heart Beat, The Clay Foundation
- The Royal Court, Indian Ensemble Theatre (project cancelled)



## PARTNER PROGRAMME

The programme involved an array of UK and Indian partners, including Arts Council England, Arts Council Wales, Creative Scotland and the Government of India, together with the Indian High Commission in London, UK institutions and their Indian counterparts.

### **ARTS COUNCIL ENGLAND - 17 PROJECTS TOTAL FUND AWARDED £1.9MILLION**

Arts Council England has invested more than £2.5 million in collaborations between artists in England and India, with over £1.9 million awarded from the lottery-funded Reimagine India fund to help English artists and organisations exchange ideas and develop partnerships with their counterparts in India.

Projects include New North and South, a three-year programme between a network of three Northern cities and five South Asian biennials; a series of commissions and exhibitions/performances by mid-career Indian artists developed with Manchester City Galleries; and a partnership between Asian Arts Agency and Watershed, Bristol.

Its purpose was to create new work and to build sustainable networks and partnerships between artists and cultural leaders in both countries, as well as to develop an intercultural dialogue and strengthened cultural relations based on this exchange of ideas, knowledge, work and artistic practice.

*‘Our Reimagine India programme means that more UK artists can take part in creative collaborations, exchange knowledge and ideas and export their work around the world. The development of international partnerships means audiences in this country and overseas get the chance to experience the best art from all over the world. The projects in India will help to ensure that the arts programmes offered by organisations here fully reflect the diversity of English communities’*

**Nicholas Baumfield**

Senior Manager for Arts Council England



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**





# SILK RIVER - UK AND INDIA

This ambitious project explored the unique relationship between London and Kolkata through a year's artistic exchange between communities along the Thames Estuary and Hooghly River. Artistic director Ali Pretty -worked in collaboration with associate artistic directors Ruchira Das and Korak Ghosh and an international team of contemporary and traditional artists, writers and photographers to capture and interpret the experience of journeying along these mighty rivers.

Working in 20 locations and with partners from Murshidabad to Batanagar (Hooghly) and Kew Gardens to Southend (Thames) to reinterpret a shared heritage, the project raised cultural awareness of the Indo-British relationship through engaging diaspora communities and connecting young people with artists along the route. The aesthetic and design of the silk scrolls was inspired by the traditional Bengali art form of Patachitra. With the assistance of Crafts Council of West Bengal, the high-quality silk for the scrolls was woven in Islampore under the supervision of eminent silk merchant Gadadhar Hore. The programme ran between January and December 2017:

- Textile Residencies India - January 2017. The first ten scrolls were designed and painted in a fourteen- day residency hosted by the Murshidabad Heritage Development Society in Azimganj, working with the Rural Crafts and Cultural Hubs and Crafts Council of West Bengal.
- Textile Residencies UK – June 2017. The 10 UK scrolls were created at a twelve day residency held at Kinetika's studios in Purfleet. Over 130 artists and volunteers attended over the two weeks. The residency was led by Ali Pretty and Jacci Todd and hosted by Jane Ford.
- UK Walking Festival - 15-24th September 2017 from Kew Gardens to Southend. Each day was totally different.
- India Walking Festival - 6-16th Dec 2017 from Azimganj (Murshidabad) to the Victoria Memorial, Kolkata. 18 participants travelled from the UK to take part, most were connected to someone who had been part of the UK leg of the journey, creating a real sense of connection between the two countries.

*'It has turned out to be a great revival project as the weavers were contacted and convinced through a series of negotiations that it would be a wonderful opportunity to recreate the superior quality silk on a pilot basis for an international project. The weavers rose to the challenge and the silk for the scrolls was woven on looms that had not done so in recent memory.'*

**Ruby Palchoudhuri**

Director, Crafts Council of West Bengal

*The Patachitras could see the connections in terms of graphic design but the batik technique was new for them. Dipika, one of the younger members of the Patachitra family quickly saw an opportunity. She was excited by what she might learn from the artists of different traditions. None of us can predict the longer-term impact of the residencies on the artists, how the skills learnt, and the design approaches explored will manifest in their work. The challenge for the partners in Kolkata will be to follow up this moment with further opportunities for the artists to develop and flourish."*

**Elizabeth Lynch**

Independent Consultant  
Azimganj Residency.



# SUCCESSES

## NETWORKS

The project drew in participants and collaborators across countries. In the UK, programming partners included the BFI, Diwali Festival and Kew Gardens. In India, Rural Crafts and Cultural Hubs and the Crafts Council of West Bengal helped access many talented local craftspeople.

## SKILLS

At the residency it was clear that people really felt they had learnt new skills. The team had up to five different locations come together at one time which was a brilliant way for the partners to exchange their stories, build a shared vision and lay the foundations for the Silk River Artists network. Several of the artists will now be employed by Kinetika on future projects.

## CAPACITY

Total participants in the India school projects were estimated to be 670 children during and before the December Indian walks, along with their staff and teachers.

## COLLABORATION

UK walks was the way in which each local partner and their participants planned, scoped and delivered their day – each one was unique and distinctive, reflecting each place. In many instances, there was a good connection to the Asian diaspora and connections have been made to neighbouring communities, and a Silk River network now exists and already there are several plans for continuing to do projects together along the Lower Thames Estuary.

## REACH

Silk River generated an audience reach of:

- Live audience: **63.7K**
- Online, print and broadcast: **149.9m**
- Over **60k** visitors to the Silk River website and an average 2.8 page impressions per session. Most of the audience appeared to be in the UK (41.5%), with a surprising 16.5% from the USA and 9.5% from India.
- **158,534 Facebook** reach, **325,722 Twitter** reach, **13,501 Instagram** reach.

## LEGACY POTENTIAL

Following the successful completion of the project, there have been a number of strategic meetings with key partners examining potential and appetite for legacy activity. This has led to a proposed series of follow up projects that would fit within the wider context of a Memorandum of Understanding between WB Govt and British Council East India (which includes arts showcasing, exchange of artists and personnel, cultural skills, heritage and conservation). Proposals include:

- Silk River exhibition in Southend March 2018.
- Silk River Festival for October 2108, to coincide with Durga Puja as an Experience Bengal offer for international tourists and academic visitors and researchers.
- Silk River Book and Exhibition Jan 2019, in discussion with Emami Arts.
- Artistic exchange opportunities to link Chandannagar lighting artists with the Barking and Dagenham Glow Festival. Other opportunities include sending Bengali artists to be part of the Totally Thames festival programme or to be present at the Southend Exhibition.
- Exhibition of River Sutra – a preview of the Durga Puja Pandal, a showcase for Murshidabad silk and a range of West Bengal crafts. Currently in development.
- Artists Opportunities - Kinetika will train 10 Silk River artists on upcoming projects, with the aim to identify 2 additional lead artists and provide further work.
- Chelsea Flower Show in May 2018, Silk River scrolls could be part of the Indian Garden commissioned by British Council India.

*"It's been inspiring what we've been seeing, not just the colours but the enthusiasm, the amount of determination and commitment over the years to make this a reality...It's what I call the living bridge – it is bringing people together in the UK and in India in a way that is really relevant to the communities that they exist in."*

**Sir Dominic Asquith**

British High Commissioner to India

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# CREATIVE SCOTLAND 13 PROJECTS

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**TOTAL FUND AWARDED £125,000**

A CELEBRATION OF THE STRONG LINKS BETWEEN SCOTLAND AND INDIA SAW PROJECTS ACROSS LITERATURE, VISUAL ART, MUSIC AND ARTS EDUCATION IN PARTNERSHIP WITH CREATIVE SCOTLAND AND THE SCOTTISH GOVERNMENT. 13 PROJECTS COVERING A RANGE OF ART FORMS WERE BEEN CHOSEN TO TAKE PART, INCLUDING LEADING SCOTTISH PHOTOGRAPHERS, ARTISTS, WRITERS AND ELECTRONIC MUSICIANS, AMONGST OTHERS.- THIS INCLUDES AN INCLUSIVE MUSIC PROGRAMME TO ENCOURAGE INCLUSIVE ART PRACTICE WITH MUSICIANS AND CARE PRACTITIONERS DELIVERED BY EXODUS AND PARAGON ENSEMBLE; A NEW COLLABORATIVE PROJECT LED BY GLASGOW-BASED COUNTERFLOWS FESTIVAL AND A CURATED EXHIBITION OF PHOTOGRAPHY BY FÒCAS SCOTLAND TOURING INDIA AND SCOTLAND.



ALBA | CHRUTHACHAIL

THE PARTNERSHIPS AIM TO BUILD SUSTAINABLE AND LASTING RELATIONSHIPS BETWEEN SCOTTISH ARTISTS AND ORGANISATIONS AND THEIR INDIAN COUNTERPARTS. PROJECTS INVOLVING YOUNG PEOPLE IN BOTH COUNTRIES WERE A PARTICULAR FOCUS, AS IS REFLECTED IN THE MAJORITY OF THOSE SELECTED:

- A Scottish crime writing delegation to Edinburgh and Kolkata, featuring writers Doug Johnstone and Lin Anderson, and agents Jenny Brown and Esha Chatterjee.
- Exhibitions and workshops by photography collective Fòcas Scotland.
- Katy West and Glasgow School of Art holding exhibitions and leading workshops for students to share knowledge of the textiles industries in both countries.
- Counterflows music festival in Glasgow focusing on mentorship and collaboration with contributions from DJ Riah Treanor, composers Mark Fell and Nakuru Krishna Murthy, singer & percussionist Antanth R Krishna and Dr Lalitha Muthuswamy.
- Edinburgh's Traverse Theatre partnering with Mumbai's Rage Theatre to connect young people from diverse backgrounds.
- An Lanntair Arts Centre in Stornoway and the Edinburgh International Book Festival touring a Gaelic and Indian music commission, and coordinating an exchange between Scottish and Indian writers and illustrators.
- The Brian Molley Quartet leading workshops for students and children with disabilities at the Madras Jazz Festival.
- Glasgow-based Paragon Ensemble leading a music programme in Chennai for children with additional support needs.
- Paisley's Spree Festival partnering with Jodhpur Riff Festival, bringing young people together with Scottish musicians Blue Rose Code and Ross Ainslie.
- A New Conversation' Scottish Storytelling Centre and G5A
- 'Teenage trilogy' Curious Seed and ThinkArts
- 'Pop Up Duets India' 'Janis Claxton and Vikram Iyengar
- 'glas(s) performance - International Exchange Young People' Junction 25



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# CLASS ACT, TRAVERSE THEATRE AND RAGE

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Traverse Theatre, Edinburgh and RAGE Theatre, Mumbai, came together in partnership to bring Traverse Theatre's flagship education project, Class Act, to Mumbai throughout January 2018.

Class Act Mumbai involved Scottish playwrights and directors collaborating with Indian artists to inspire school children from Mumbai to write their own short plays. Artists Nicola McCartney, StefSmith and Emma Callander travelled to Mumbai to collaborate with playwright mentors Irawati Karnik, Akash Mohimen, Shaili Sathya and Karishma Attari, and directors Anahita Uberoi, Sheena Khalid and Dhanendra Kawade. They worked together to turn a group of 15-18 year-old school students from the city into playwrights, mentoring a total of 60 students from diverse backgrounds and levels of education. The Indian artists worked under the Traverse artists, gaining knowledge of the project with the intention of future independent delivery from RAGE Productions.

Over the course of two weeks, the students took part in playwright-led workshops and script development sessions - creating, developing, rehearsing and producing plays which speak to the world they live in, whilst being listened to, respected and supported as artists. Their work was then performed by professional actors before a live audience on 23 and 24 January, at Prithvi Theatre, Mumbai.

60 young people participated in 6 playwriting workshops, 1 script development workshop, 1 rehearsal and 1 final performance – working with a total of 27 professional Scottish and Indian artists. Class Act Mumbai produced 20 brand new plays written by young Indian writers.

## Programme:

11 Jan 2018	Introductory meet and greet with all participants
12-19 Jan 2018	Playwriting and script development workshops
20 Jan 2018	Final script deadline
21 & 22 Jan 2018	Rehearsals
23 & 24 Jan 2018	Final performances at Prithvi Theatre



*'While such international cultural exchanges as Class Act are vital, it is important too that there is a two-way traffic, whereby Scottish artists can learn from different cultures in the way McCartney and Ramsay have highlighted. While the current political and financial climate across the world may yet impinge on Class Act making further international strides, given the success of Class Act over its twenty-six year existence, it is imperative that all doors are kept open.'*

**Neil Cooper**  
The Herald

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*"Class Act is not just a simple act for me to become a playwright but is also a combination that I will learn many values from. Like teamwork, I'll meet new people and I think I can take these values further into my life."*

**Programme participant**  
Mumbai

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# SUCCESSES

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## NETWORKS

Class Act Mumbai engaged with 60 young people, from 11 schools across Mumbai, engaging with young people from a greater geographical spread of the city.

## SKILLS

3 Scottish artists have had the opportunity to work in an international setting and develop their skills whilst learning from Indian theatre practices, 4 Indian playwrights have experienced the Class Act programme in a shadowing and hands on capacity and will be able to work with Rage in future years, 3 directors and 16 actors from India worked on Class Act and through the project several of the company members commented that the rehearsed reading style of performance and working with young people was a new experience for them, and one which they felt they had gained new skills and development opportunities from.

## CAPACITY

Traverse has had the opportunity to evaluate the international model of Class Act, which is delivered over a condensed period and think about how the programme might develop in Mumbai, India and further afield.

## COLLABORATION

The Traverse Theatre and Rage Theatre have worked together over 9 months to realise the final stages of the project and have developed a positive working relationship. Both partners are keen to explore further opportunities for collaboration, whether this be a continuation of the Class Act model involving a wider demographic of young people from across India, or an artistic exchange to bring members of the Rage company to Scotland

*‘60 students, two days,  
10 plays - theatre like never  
before.’*

**Debarati S Sen, Bombay Times**

*“Class Act is a project which, in  
my experience, changes lives  
for young people involved.  
Every time I do the project it  
changes mine”*

**Nicola McCartney**  
Playwright and Director

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## REACH

Class Act generated an audience reach of:

- 10 young participants
- Age Range of Participants: 12-17
- 11 participating Schools
- 2 Scottish Playwrights
- 4 Indian Playwrights
- 2 Scottish Directors
- 3 Indian Directors
- 18 Indian Actors
- 2 live performances attended by 400 people

## LEGACY POTENTIAL

Young people from Mumbai have had the opportunity to build creative, team working, communication and confidence skills, giving them the opportunity to reflect on and be inspired by the power of using their own creative voice.

Several young people from the Class Act Mumbai 2018 cohort have identified an interest in continuing to develop their playwriting skills, and Rage are investigating the possibility of creating a young writers group to harness this potential talent. The Traverse Theatre has an established model of working with young writers in this way and will share learning and models of working with Rage.

Rage have had the opportunity to establish positive working relationships with local schools through utilising the established model of Class Act. This will hopefully lead to future collaborations and an increased understanding of how professional theatre makers can work in the education sector in Mumbai.

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# WALES ARTS INTERNATIONAL - 12 PROJECTS, TOTAL FUND AWARDED £125,000

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A significant Welsh presence in UK/India 2017 was made possible thanks to the multi-year India Wales Fund, a joint fund of £450,000 from Arts Council Wales and British Council India. The Year of Culture supported 12 arts projects designed to enable Welsh and Indian creative professionals to collaborate and produce new works. Cultural organisations and institutions who took part included the National Theatre of Wales, Chapter Arts and Cardiff Dance Festival.

The programme featured multiple art forms - theatre, dance, visual arts, literature, music and applied arts and craft. Many of the projects featured high-profile public performances and live and digital showcases. Others worked directly with communities through workshops and touring.



Cyngor Celfyddydau Cymru  
Arts Council of Wales

## 11 new commissions were funded as part of the UK/ India Year of Culture:

- Interruption - Cardiff Dance Festival (WAL) and Basement 21 (IN)
- Liminality - Chapter Arts / Coreo Cymru (WAL) 4pi Productions and Danceworx India
- Dreamtigers - Ffotogallery (WAL) & Nazar Foundation (IN)
- The Rejoinders - Jess Mathews and Melissa Hinkin (WALES) and CONA Foundation (INDIA)
- Khamira Tour - Khamira (WAL/IN) Poetry Connections- Literature Across Frontiers (WAL) and various (IN)
- Dairy of a Madman- Living Pictures (WAL) & QTP Entertainment (IN)
- Sisters- National Theatre Wales (WAL) & Junoon Theatre (IN)
- The Valley, The City, The Village- Parthian Books (WAL) and Bee Boo—ks (IN)
- Theatre for Early Years and Babies - Theatre Iolo (WAL) & ThinkArts (IN)
- Rangoli: the Art that Binds- Winding Snake Productions (WAL) & various (IN)



*'The India Wales fund is being launched at a crucial moment for Wales' relationship with the rest of the world. The fund enables us to showcase the value of global connections.'*

**Nicola McCartney**  
Playwright and Director

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The India Wales Fund supported 12 arts projects designed to enable Welsh and Indian creative professionals to collaborate and produce new works.

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## THE VALLEY, THE CITY, THE VILLAGE

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‘The Valley, the City, the Village’ was a partnership between two independent publishers, Bee Books in Kolkata and Parthian Books in Wales. Named after the novel by Glyn Jones, this cultural exchange between writers of Wales and West Bengal invited writers from each country to experience the urban, rural, and village environments of the other, and to respond creatively to those experiences.

The writers involved in the project were Srijato Bandopadhyay, Aniesha Brahma, Natalie Ann Holborow, Sophie McKeand, Siôn Tomos Owen, Gary Raymond and Arunava Sinha. Welsh independent publishers Parthian, and Literature Wales, the national company representing Literature, took three Welsh writers (including the Young People’s Laureate) to the International Kolkata Book Fair, where one of the writers launched her new book to the world. This was widely covered by the media in India, featured in seven newspapers, and was well received by audiences at the festival.

They travelled from the north to the south of India, starting in New Delhi and then travelling by train to Varanasi, and then to Kolkata, and finally experienced traditional village life at the Sunderbans national park. The material produced from the residency was published in a special edition of the Wales Arts Review of which 1000 copies were printed. This magazine captures many of the impressions and experiences of the Welsh contingent in India.

The three visiting writers from India, along with publisher Esha Chatterjee from Bee Books, then spent three weeks in Wales in May/June 2017 during which they took part in a variety of collaborative events and performances at venues including Swansea University, Cardiff Central Library, Hay Festival, Tŷ Newydd Writing Centre, and a weekend mini-festival in Llansteffan. They reached over 200 people as live audiences. They were also taken on a tour of Cardiff by the poet Peter Finch, and visited Conwy Falls, Cardigan Bay, and Criccieth Beach.

In Wales, the Indian authors were especially struck by the importance of the Welsh language, the significance of folk tale and myth, the importance of poetry, the warmth of the welcome they received, and learning more about the distinct parts of the UK.

*I think the highlight has been that we connected over quite a few things. One is that Welsh as a language is very distinct and it’s a revolution for us because coming from India we know nothing apart from London and British English. So the Welsh language, the culture, the heritage, the folk tales, have been highlights from the trip.*

**Esha - Indian Writer**  
project participant

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# SUCCESSES

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## NETWORKS

Seven writers from India and Wales, plus publishers, travelled to each other's nations, touring extensively around the countries and experiencing life in cities, villages, and the countryside.

## SKILLS

The writers also took part in writing workshops/ residencies, developed new creative ideas, produced new pieces of writing, performance pieces, and in some cases started working in new mediums (for example, poetry).

## CAPACITY

The unfamiliar landscapes and connection to new peers influenced the writers work profoundly: 'I've already started writing things that are inspired by the places on this tour. It has been a very extensive tour and there are still five days left. The effect will stay with me and it will influence my future writing.'

## COLLABORATION

New collaborations were formed by the writers at multiple events - they performed to live audiences at readings, book launches, and education sessions at bookshops, literary festivals, and schools, colleges and universities across Wales and India.

*"The British Council support both in India and Wales was crucial from the initial support to develop the idea through to a full and committed engagement to the implementation of the project in India and Wales"*

**Richard Davies, Parthian**

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*"The Welsh writers were widely covered by the media, they were covered by seven newspapers and media channels in Kolkata for the literature festival. Their sessions were very well-covered and very well-received by the audiences at the literature festival"*

**Esha Chatterjee**

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## REACH

The Valley, The City, The Village generated an audience reach of:

- Over 200 people in Wales experienced the project as live audience members
- 1000 copies of a Wales Arts Review special edition about the project were printed
- High level of social media engagement with 588 mentions of #IndiaWales from more than 200 different users during May 2017, potentially reaching 627,000 users and appearing in Twitter feeds more than 2.2 million times.
- The project was featured in seven Indian newspapers

## LEGACY POTENTIAL

Further translations and collaborations are planned, not only between the publishers taking part in this project but also new connections that were formed (for example, at the Hay Festival)

Future plans for the project include additional publishing collaborations, especially poetry, translations from Bengali into English and Welsh, and further translation and cultural exchanges beyond the one year. There is a plan to publish a trilingual book in Bengali, English and Welsh, and also an anthology of Bengali and Welsh poetry.



# AFFILIATE PROGRAMME

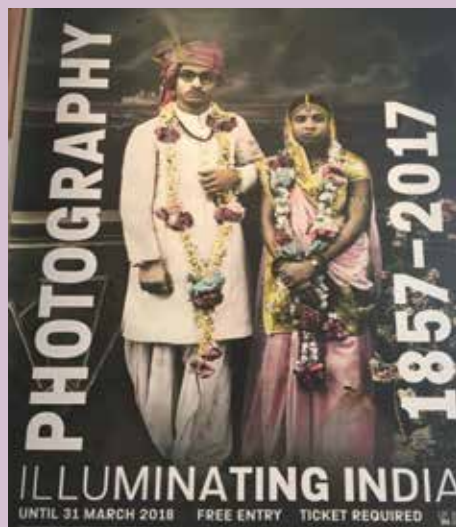
THE YEAR-LONG PROGRAMME ENGAGED A NETWORK OF PARTNERS CELEBRATE THE RICH AND DIVERSE CULTURAL HERITAGE OF BOTH COUNTRIES, WORKING ACROSS THE AREAS OF ART, CULTURE, SCIENCE AND ACADEMIA. BRITISH INSTITUTIONS INITIATED LARGE-SCALE CULTURAL EVENTS IN INDIA, AND A SIMULTANEOUS PROGRAMME OF EVENTS CELEBRATING INDIA'S HERITAGE AND CONTEMPORARY CULTURE TOOK PLACE ACROSS THE UK. RELATIONSHIPS RANGED FROM PROMOTIONAL TO PRACTICAL SUPPORT AND BROKERAGE - RESULTING IN A PROGRAMME OF BETWEEN 50 HIGH QUALITY ARTISTIC EVENTS AND COLLABORATIONS UNDER THE HEADLINE UK/INDIA 2017.

## **Science Museum**

**Illuminating India, London 3rd October to March 18**

The Science Museum presented a season of exhibitions and events celebrating the global impact of the people, culture and skills of India.

The Illuminating India season centred on two exhibitions - one an ambitious and unprecedented survey of photography in India from the 19th century to the present day. The other, Illuminating India: 5000 Years of Science and Innovation, celebrated India's central role in the history of science and technology by exploring its influential contributions to subjects as diverse as space exploration, mathematics, communication and engineering. An extraordinary series of public events ran alongside the exhibition, including film screenings, workshops, panel discussions and live performances, featuring appearances by Danny Boyle and Talvin Singh, with sold out evenings for all the headline events.



## **British Museum**

### **India and the World, Mumbai 10th November - March 18**

The British Museum staged a landmark exhibition - India and the World: A History in Nine Stories.

Showcasing some of the most important objects and works of art from museums across India, in dialogue with iconic pieces from the British Museum collection, the display was structured over nine stories, reflecting key chapters in India's history. It is the first collaboration between the British Museum and Mumbai's Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum (CSMVS).

Rt Hon Karen Bradley MP, Secretary of State for Culture Media and Sport, attended the launch of the event. An incredible 136,000 visitors had seen the show by January 2018. The show travels to the National Museum in New Delhi in late April 2018.

## **British Film Institute**

### **BFI Southbank through to November online platform August 2017**

The BFI celebrated the diversity of Indian filmmaking and films about India, from Bollywood to Tollywood, in cinemas and online.

The programme included previews of the biggest new movies, independent cinema and restorations of classic titles, and opportunities to meet stars and filmmakers.

The India on Film digital archive launched on the 10th August 2017 - a unique collection of films documenting the sights and culture of a bygone era that were shot in India during the early 20th Century – travelogues, documentaries and home movies. Filmed between 1899-1947, and preserved in the BFI National Archive since then, these rare films capture many glimpses of life in India, from dances and markets, to hunts and pageantry.

The British Library loaned George III's own copy of one of the world's most famous books, Shakespeare's First Folio, for public display at the CSMVS museum in Mumbai in January 2017. The organisation also partnered with the Jaipur Literature Festival to host a series of events in Jaipur and London during 2017: including a programme in Jaipur that looked at the legacy of Magna Carta; and, in May, the London leg of the Jaipur Literature Festival was hosted by the British Library for the first time.



## **British Library**

### **Digitisation of South Asian Literature, throughout 2017**

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### **Big Dance Shorts India, Online and broadcast on C4**

A new series of Random Acts – Big Dance Shorts jointly produced by Channel 4/Random Acts, Big Dance and the British Council commissioned four outstanding 3-minute dance-film ideas selected for the Random Acts Programme. Each film had at its heart an element of collaboration between UK and India, and space exploration, tea drinking and the urban landscape were among the diverse topics explored. The winning commissions:

- CUPPA? - directed by Elena Nebreda and choreographed by Avatāra Ayuso.
- EK CHOTI SI ASHA – a new collaboration between British film-makers Rachel Davies and Daniel Saul and Indian choreographer/dancer Hemabharathy Palani.
- BUT WHERE ARE YOU FROM? directed by Welsh-Indian Director Tina Pasotra
- CITY MIRRORS – Directed Kate Cox with Choreographer Paleta CalmQuality.

The films were broadcast on Channel 4's Random Acts strand, presented online and at events all over the UK and India, including the Science Museum Lates in London and the World Book Fair and Jaipur Literature Festival in India, reaching over 5,000 people.



## **Transport for London Indian Poems on the Underground**

This year Poems on the Underground celebrate Indian poetry on the underground network, with six Indian Poems live on London's tube trains for a month in August 2017.

The distinguished poets featured represent a broad range of voices from India and the diaspora including Eunice de Souza, Mona Arshi, Sujata Bhatt, Arun Kolatkar, Arvind Krishna Mehrotra and Agha Shahid Ali. Three poems - 'Pilgrim', 'This Morning', and 'Approaching Fifty'— include illustrations taken from David Gentleman's India. British Council has supported Poems on the Underground since the programme began in 1986.

## **Mayor of London Diwali Festival, Trafalgar Square, October 2017**

The Mayor of London's Diwali celebrations took place on Sunday 16 October 2017 with a mix of music, dance and live performance, as well as Indian themed food stalls and shops, produced in association with the Diwali in London Committee and with partners the Nehru Centre and BBC Asian Network.

The event was included as part of the UK/India Year of Culture and featured numerous highlights, from the programme developed with Arts Council England, including Silk River's flags as part of the opening procession, comedy and performance from Soho Theatre and a performance by Punjabtronix on the main stage. The event was at maximum capacity for most of the day with a figure of 60,000 attending over the course of the day.



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**50 HIGH QUALITY  
ARTISTIC EVENTS &  
COLLABORATIONS  
UNDER THE  
HEADLINE  
UK/INDIA 2017**





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# GOVERNANCE

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THE FOLLOWING GROUPS WERE SET UP TO DELIVER THE UK/INDIA 2017 PROGRAMME:

## PROGRAMME BOARD

To sign off all areas of the programme and resolve essential issues in planning, delivery and stakeholder management.

Comprised of senior members of BC: Director of Arts (Global), Director of Festivals and Seasons, Country Director and Programme Director, alongside representatives in DCMS, Scottish Government, Welsh Government, and the Foreign Office. The Board met every 2-3 months by Telecon.

## PROJECT APPROVAL PANEL

With curatorial responsibility to ensure projects met agreed inclusion criteria. The group also monitored the overall quality of ideas and delivery partners.

Comprised of the Programme Director, Country Director and art form Directors in the UK, alongside the Director of Arts in India.

## WORKING GROUP

responsible for developing and monitoring the overall project, including but not limited to project development, partnership, fundraising, marketing, budgets and evaluation.

Comprised arts advisors from UK arts group and in-Country arts team leadership.

## PROJECT DELIVERY TEAM

Led by Director of Arts India and Programme Director, with a team comprising of the UK Programme Manager and in country staff. Weekly Arts Telecons (WAT) took place to enable the India team to share updates on activities, discuss areas of concern and resolve them quickly.

Project specific telecoms ran for Showcase projects, alongside monthly calls with BC Wales and BC Scotland colleagues to discuss their respective programmes.

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# FINANCIAL ANALYSIS

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## INCOME

A total of around **£150,000** of cash and in-kind contributions was secured for the season

Total income generated for the British Council presented programme was **£103,000**. This comprised of a mix of cash income, income in kind and earned income, as per the table below. Indian ticketing agency BookMyShow were appointed to manage ticket sales for Showcase projects and an estimated **£20,000** was earned through ticketing income for Showcase projects (pending final withholding tax and internal transfer payment).

Significant in-kind and cash support was achieved for the re-modelled Shiraz tour and for the Museum of the Moon.

In addition, numerous partnerships were brokered with local organisations to support the delivery of the partner programme within the Season, including free venue hire, project delivery and marketing support. Across the 43 partnership funded projects, this is estimated to total an additional **£50,000**.



## EXPENDITURE

Programme development started in June 2016 with the expectation that £1.5m would be raised corporately in addition to 750K grant. No core sponsors were secured for the year, so the programme continued on a reduced programme grant of £635K in December 2016, resulting in some projects being cut from the programme.

# IMPACT

THE YEAR OF CULTURE CONCLUDED IN MARCH 2018. A FULL EVALUATION WILL BE COMPLETED IN MARCH 2019. IN THE LAST QUARTER OF 2018-19 (JANUARY- MARCH 2019) THE LOG FRAME INDICATORS OF THE YOC WILL BE TRACKED AND A SURVEY WILL BE ROLLED OUT WITH KEY STAKEHOLDERS TO KNOW THEIR PERCEPTION.

THE MONITORING AND EVALUATION FRAMEWORK IS GIVEN IN ANNEXURE

AN INITIAL EVALUATION OF THE HEADLINE FIGURES IS INCLUDED BELOW.

## PROGRAMME BREATH

### Target:

Over 50 high profile commissions by some of the best UK and Indian companies to promote world-class cultural exchange, alongside opportunities for more developmental programmes, with a target reach of 4 million people across India.

### Outcome:

More than 400 collaborations across the UK and India, programmed in association with over 50 delivery partners.

7.7 million people were reached through Face-to-face and Exhibitions

Projects were delivered across all art forms: Visual Arts, Fashion Architecture and Design, Theatre and Dance, Music, Design, Fashion, Literature and Film, as well as Science and Cultural Skills.

## DIGITAL INNOVATION

### Target:

Young people (aged 18-40) engaged in both countries, focusing on collaboration and interactivity, with a target reach of 50 million people across India.

### Outcome:

75 million reached through online / social media

800 million circulation through Press and Media

32 million reached through Radio Broadcast

## GEOGRAPHIC REACH

### Target:

Activity taking place in 20 cities across India, and an emphasis on developing audiences beyond the usual metropolitan centres.

### Outcome:

Over 200 events took place in over 35 Indian villages, towns and cities, covering all regions of the country - North India, East and North East India, South India and West India

Evaluation reports for Wales and Scotland have also been produced by those respective regions and are due to be completed by June 2018.



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## SEASON LEGACY

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THE UK/INDIA YOC PROGRAMME RAN UNTIL MARCH 2018. COMMUNICATIONS AROUND THE PROGRAMME THEN SHIFTED FROM UK/INDIA 2017 TO AN INSPIRED BY INDIA CAMPAIGN MARKING THE 70TH ANNIVERSARY OF THE BRITISH COUNCIL IN INDIA

**The final projects and partnerships announced under the culmination of the UK/India programme and the launch of 70 Years**

### **RHS Chelsea Garden**

Visitors to this year's RHS Chelsea Flower Show will see the show's first Indian garden from award-winning designer Sarah Eberle. Her design is sparked by the hopes and dreams of young people in India, and also

draws on the UK and India's shared love of cricket.

The garden has been commissioned by the British Council in partnership with the Pira-mal Group supported by Tata Consultancy Services, the JSW Group and Dr Gita Piramal. Sarah Eberle has an esteemed record in RHS shows, having won eight Gold medals, Best in Show and twice winning the George Cook award for innovation.



## Digital Open Commission

British Council India have invited ideas for digital commissions to celebrate 70 years of life-changing cultural connections and to inspire people to share their stories and build connections for the next 70.

The first open call for digital ideas funded Saptan Stories – a crowd sourced, storytelling collaboration from British Council and Oscar-winning British Studio Aardman Animations. Over 7 weeks, young people across India wrote a story together and British and Indian artists and graphic designers brought it to life. Two million people were actively engaging with Saptan Stories. The project received thousands of votes and storyline entries; and achieved a reach of 18 million on social media.

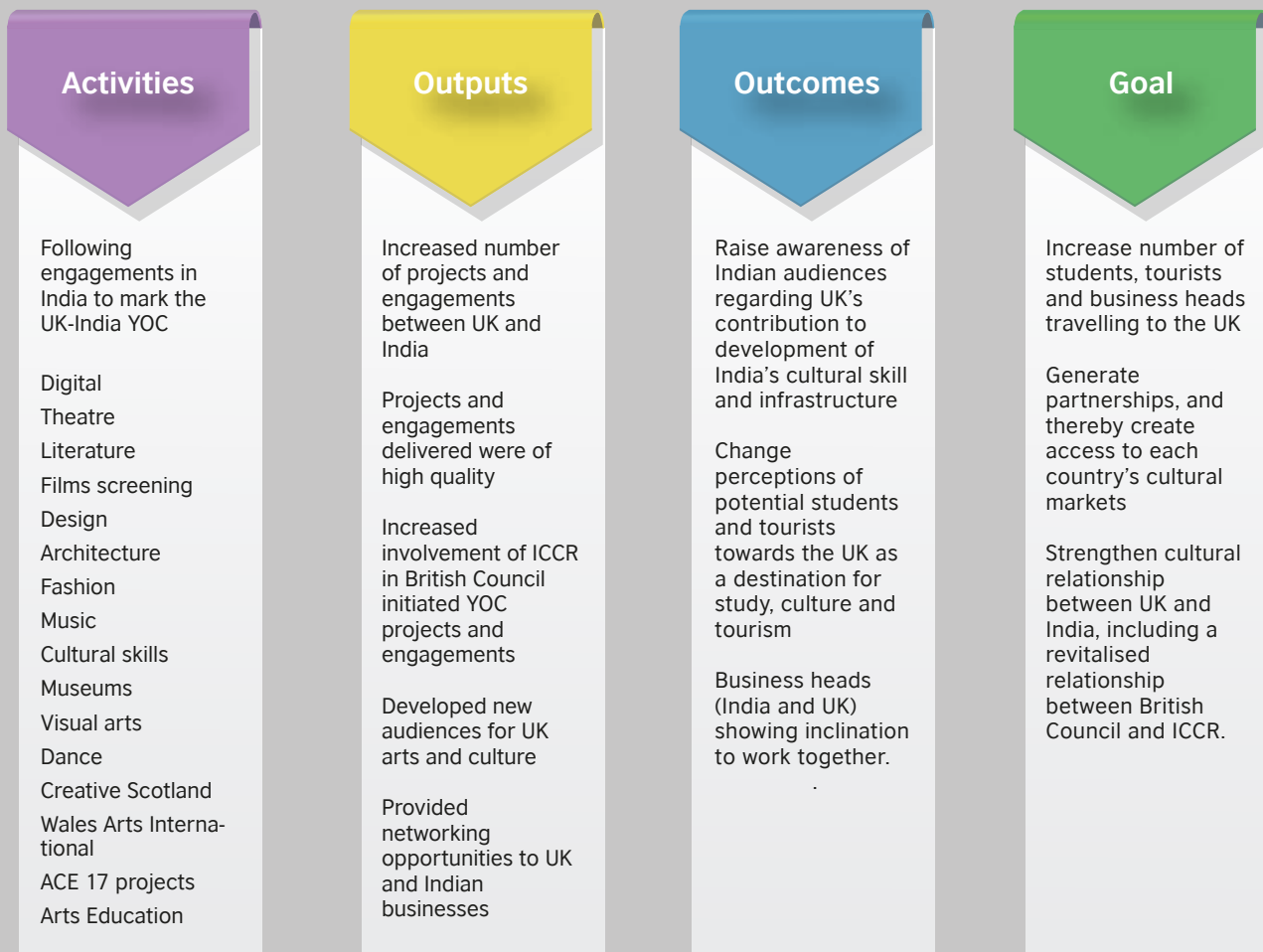
The #70YearsinIndia Digital Open Call is a second digital call using BC India's 70th year to capture the many stories and collective memories of our work since 1948 and ensure the organisation is seen as relevant to the needs of young people across India today. Five projects have been selected for funding of up to £40,000 to develop their idea through to end March 2018.

## Superbugs, Science Museum Exhibition

BC India are supporting a tour of the Science Museum's 'Superbugs' exhibition in India. This new exhibition explores how society is responding to the enormous challenge of antimicrobial resistance, featuring scientific research from across the globe and the personal stories of those waging war on the superbugs.



# MONITORING AND EVALUATION - LOGIC MODEL



## OVERALL APPROACH

'Activities' and 'Outputs' will be monitored regularly, and quarterly reports will be generated.

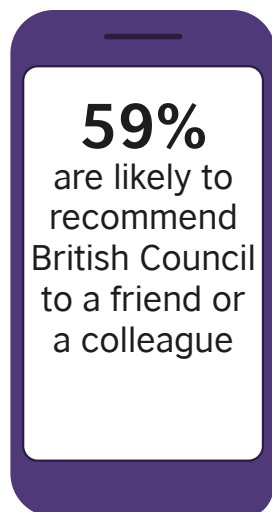
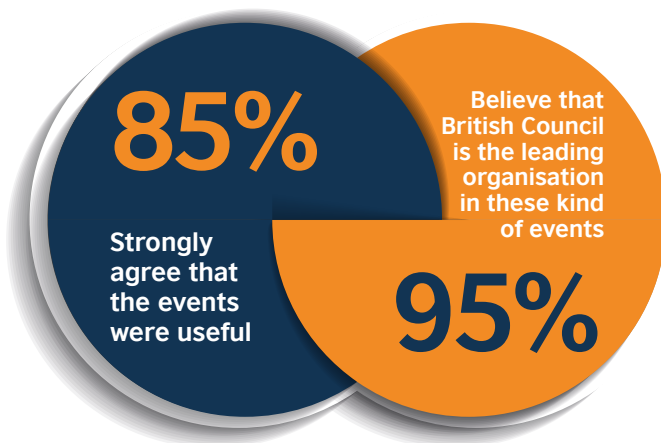
'Outcomes' will be monitored after each engagement to record awareness and perception levels of audiences who attended the events. This will be done using an Event Feedback form. For evaluation purposes, a baseline on awareness and perception will be created. After one year of completion of the YoC, another perception study will be carried out with the stakeholders. Apart from quantitative data, qualitative feedback will

also be gathered from the audience on strengthened cultural relations between UK and India. This will be at the level of 'outcomes' as well as 'goals'.

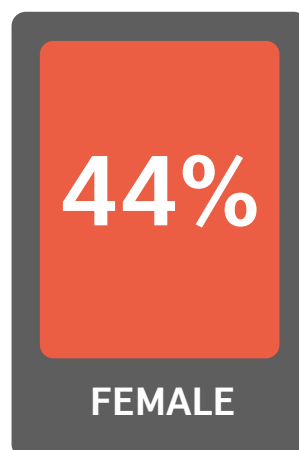
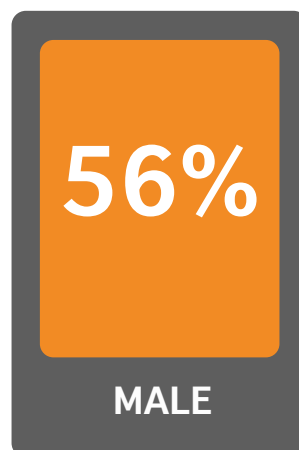
'Goals' will be evaluated after project completion, based on the official report of number of students, tourists and business visit. A trend analysis will be carried out which will help suggest the degree of change due to this project. A follow-up survey will ascertain the partnerships created business organisations of UK and India.



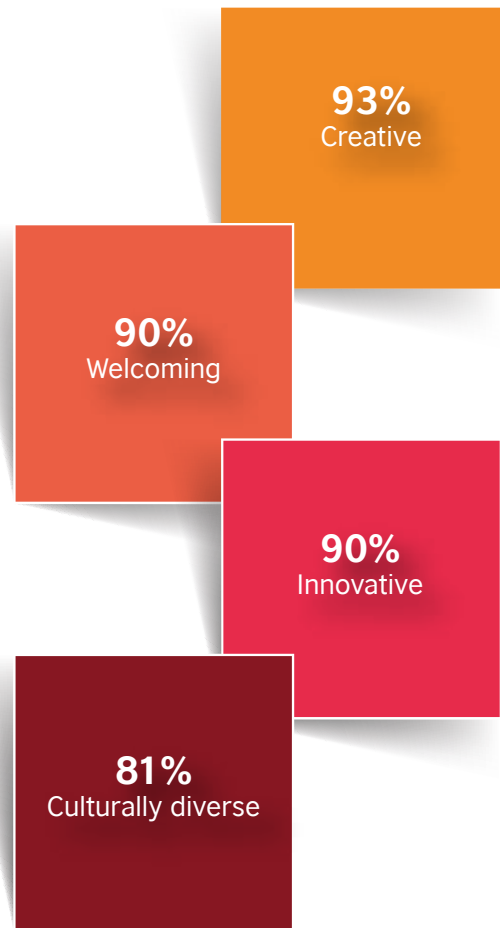
# FEEDBACK DATA ANALYSIS



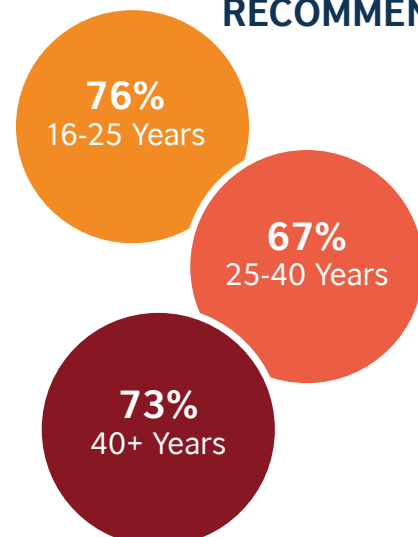
## LIKELIHOOD TO RECOMMEND



## AFTER ATTENDING THE EVENTS CHANGE IN PERCEPTION ABOUT UK



## AGE WISE LIKELIHOOD TO RECOMMEND



\* All the responses are % of people who answered the question

\* No age or gender wise difference in responses