



Music Education Policy Roundtable

November 2023



List of Contents

Executive Summary	1
Background	2
• The British Council India/UK Together Season of Culture	2
• Creative Economy: A Shared Pathway for Global Prosperity	3
• Music Education & Policy in UK & India	4
• Music Education & Policy	5
• Music Policy Roundtable I	6
Welcome Address	10
Roundtable Overview	11
Policy Discussion	12
Closing Remarks	20
Learning and Reflections	21
Findings and Recommendations	22
Annexure A: Pictures	26
Annexure B: References	28
Annexure C: Participants' Profiles	31
Annexure D: List of Participants	36

List of Abbreviations

AI : Artificial Intelligence

AR : Augmented Reality

VR : Virtual Reality

UK : United Kingdom

KMMC : KM Music Conservatory

GBP : Great Britain Pound

GVA : Gross Value Added

HM : Her (or His) Majesty

NEP : National Education Policy

UNESCO : United Nations Educational, Scientific and Cultural Organization

G20 : Group of Twenty

SDGs : Sustainable Development Goals

IQs : Intelligence Quotient

EQs : Emotional Quotient

EDI :Equality, Diversity and Inclusion

MRQs :Mutual Recognition of Qualifications



Executive Summary

The Creative Economy Roundtable series, organised by the British Council, convened a music policy roundtable in partnership with the KM Music Conservatory on 24 November 2023 in Chennai, India. It aimed to build on the success of the inaugural music policy roundtable held earlier in the year, which focussed on the music education sector in Tamil Nadu. The roundtable brought together music industry experts, educators and practitioners from India and the UK to exchange insights on various aspects of music education.

The report presents a summary of the key findings and recommendations from the roundtable discussions, which aimed to inform and positively influence the development of a music education policy in Tamil Nadu. It covers the main themes and emerging trends for music education and the critical areas that need to be addressed by the stakeholders. The report suggests possible actions and interventions that can enhance the quality and impact of music education and support the growth of the music sector in the state of Tamil Nadu and the country.



Background

The British Council India/UK Together Season of Culture

A shared past, a rich cultural heritage and a thriving partnership geared towards building holistic economies are pillars of a strong bond between India and the United Kingdom. To honour this bond and the diverse cultural landscapes of both countries, the British Council launched the India/UK Together¹ Season of Culture, coinciding with India's 75th anniversary of independence. The Season of Culture featured a variety of themes and events, showcasing artists from both cultures in a multi-faceted lineup. The series of events and concerts spanned 10 months and involved over 1,945 artists in 21 cities across India, Wales, Scotland, Northern Ireland and England; reaching more than 14 million people² in India and the UK. The ambassador of the season was the Grammy and Academy Award-winning composer A R Rahman.

In March 2023, the Season of Culture organised the Concert for Friendship, which showcased more than 150 young musicians from India and Scotland celebrating inclusion and friendship in music.³ Organised in partnership with KM Music Conservatory, A R Rahman Foundation's Sunshine Orchestra and Sistema Scotland's Big Noise, the concert featured the works of Puccini, Verdi, Beethoven, Scottish melodies, Naga and Tamil folk songs, and Carnatic music.

Reflecting on the India/UK Together, Alison Barrett MBE, Director India, British Council said;

“

“British Council [through India/UK Together Season of Culture] celebrated modern-day India, its creative economy and cultural relationship with the UK, and connected with the creative young people in both the countries to address shared global challenges⁴.”

Alison Barrett MBE, Director India
British Council

¹ (British Council, n.d.)

² (British Council, n.d.)

³ (British Council, n.d.)

⁴ (British Council, n.d.)



Creative Economy: A Shared Pathway for Global Prosperity

As a pioneer in the creative industries domain, the UK, through British Council, aims to aid the development of dynamic, diverse and forward-facing creative economies with long-term links to the UK⁵. The programme advocates for the global creative economy, develops policies and builds capacity for creative professionals. Collaborative efforts lie at the heart of this initiative, as it fosters a growing community of artists who connect and exchange knowledge in a mutually beneficial way.

The British Council in India has undertaken extensive research in the field of creative economy. One of its studies, Mapping the Creative Economy around Durga Puja⁶ estimated the collective economic value of the creative industries during the festival at INR 32,377 crores (GBP 3.29 billion). This study was imperative to understand the potential contributions that arts and culture can make to state revenues. The findings from another study, Taking the Temperature Report⁷, have also been particularly insightful. It was an iterative survey that scoped the sector at regular intervals to examine the post-pandemic situation of cultural and creative industries in India.

The Taking the Temperature Report also highlighted the prevalence of long-distance collaborations in the music domain. The Creative Industries Mapping in India Study has also pointed out the global growth of music, augmented via streaming platforms, digital distribution and publishing infrastructure⁸. This reflects a growing interest in multicultural and collaborative music renditions. The British Council's India/UK Together Season of Culture, especially the Concert for Friendship, catered to this very interest with an amazing collaboration between young artists. This event promoted the idea of international creative economies by showcasing the best of both cultures and giving them an opportunity to perform together.

⁵ (British Council, n.d.)

⁶ (British Council, 2021)

⁷ ((British Council et al., n.d.)

⁸ (Hitchen, 2023)

Music Education & Policy in UK & India

The UK has played a pivotal role in music innovation and growth, influenced by its church music, folk tunes and traditional instruments from different regions. Despite the pandemic's impact on the music industry, it contributed 6.7 billion GBP (GVA) to the UK economy in 2022.⁹ Digital streaming platforms and virtual concerts have become more popular among artists and audiences after COVID-19, boosting services such as Spotify and Apple Music.

The UK has also supported its musical landscape through policy. In June 2022, HM Government published a national plan for music education¹⁰. Recognising the benefits of music for holistic development, this document outlines how music education should be integrated into the education system. All students should have access to vocal and instrumental training and be able to pursue music professionally.

India

Music is an integral element of India's cultural fabric, with a rich and diverse cultural heritage that spans centuries, encompassing a wide range of traditional and contemporary genres. India's National Education Policy (NEP) 2020¹¹ accentuates a holistic approach to education, that embraces multidisciplinary and multicultural perspectives. Section 22 of the NEP 2020 focusses on the 'Promotion of Indian Languages, Arts, and Culture,' wherein music is recognised as a vital element that fosters and enhances cultural awareness. Music education in India has high potential and room for much-needed improvement.

⁹ (UK Music, n.d.)

¹⁰ (Government of United Kingdom, 2023)

¹¹ (Ministry of Education, Government of India, 2023)

¹² (Music of Tamil Nadu - Indian Scriptures, n.d.)

¹³ (UNESCO, n.d.)

¹⁴ (Department of Art and Culture, n.d.)

¹⁵ (The Tamil Nadu Dr J. Jayalalithaa Music and Fine Arts University, n.d.)



Tamil Nadu

Tamil Nadu is a prominent cultural hub with rich musical traditions. Throughout history, the region has made significant contributions to India's vibrant musical culture. It has preserved and transmitted various traditional art forms such as Carnatic music, Villu Paatu and devotional music through classical training over generations.¹² With Chennai earning a spot on the UNESCO Creative City Network, Tamil Nadu's vibrant musical tradition has gained global traction and recognition.¹³ The long and deep-rooted history of music in Tamil Nadu presents a unique opportunity to explore policy interventions that can augment the role of music in the creative economy through education.

The Government of Tamil Nadu has invested heavily in bringing music to schools. For example, it has launched the District Government Music Schools,¹⁴ an initiative that nurtures young musicians across the state by enabling their vocal and instrumental training. It has also established The Tamil Nadu Dr J. Jayalalithaa Music and Fine Arts University¹⁵, to promote and protect classical music traditions and fine arts. The objective is to further the integration of music traditions in higher education and create career-oriented pathways for scholars while safeguarding traditional art forms.

Music Education & Policy

Both India and the UK have much to offer in the field of music education and strategic collaborations would augur a win-win situation for both countries. The British Council initiated an agreement between the India and UK governments in the summer of 2022 for the Mutual Recognition of Qualifications (MRQs), covering 'A' level to PhD levels.¹⁶ This agreement enables Higher Education Institutions (HEIs) to cooperate on accredited curriculum development, and facilitates enhanced student exchange between India and the UK. It also supports professional growth through digital distance learning and short courses that cater to the needs of aspiring students from both countries.

Music is gaining global recognition as potential ramifications of music policy are gradually being realised. A report by the Centre for Music Ecosystems has comprehensively shown how music can play a vital role in achieving the Sustainable Development Goals.¹⁷ Exploring this emerging area will be a crucial step for India, given its legacy of music. The G20 New Delhi Leaders' Declaration¹⁸ acknowledged culture as a 'transformative driver of SDGs' and a possible standalone goal; signalling a more focussed attention on music and culture in the coming years. Music education, therefore, lies at the intersection of culture and policy. It offers great opportunities in the Indian context and a promising future.

¹⁶ (British Council, 2022)

¹⁷ (Center for Music Ecosystems, 2021)

¹⁸ (G20, 2023)



Music Policy Roundtable I

As part of the India/UK Together Season of Culture, the British Council collaborated with the KM Music Conservatory, Tamil Nadu Dr J. Jayalalithaa Music & Fine Arts University, Guidance Tamil Nadu and Raw Material UK to organise a Music Policy Roundtable. The aim was to discuss the importance of global cooperation in promoting inclusive arts education, engagement and practices, with a focus on music education within the broader creative economy paradigm.

Current Landscape of Music Education in Tamil Nadu

Dr Mohan¹⁹ discussed how traditional systematised education structures have preserved the cultural and performing arts heritage in Tamil Nadu, citing the survival of classical dance forms like Bharatnatyam²⁰ through generations. However, he also recognised the need for improvement in the music education domain in the state and mentioned the Government's initiative to set up music and fine arts schools and colleges across the state to address the issue.

¹⁹ (Dr B Chandra Mohan IAS, Principal Secretary of the Department of Tourism, Culture and Religious Endowment)

²⁰ (Bharatanatyam is an Indian classical dance form that originated in Tamil Nadu. It is one of eight Indian classical dance forms recognized by the Sangeet Natak Akademi, and expresses South Indian religious themes and spiritual ideas, particularly of Shaivism and in general of Hinduism. (Bharatanatyam, n.d.))



The objective is to uphold the music tradition and encourage the students, especially the music enthusiasts who are not enrolled in formal education, to actively pursue institutionalised music education and careers in arts. Additionally, enabling them to hone their skills and secure livelihoods through performance opportunities.

The key challenge has been to attract more students into the programme, for which the Government of Tamil Nadu is making efforts through introduction of academic and employment equivalence. The former ensures that students with music or arts diploma from are recognised as graduates of 10th grade and can transition into the formal education system, while the latter attempts to equate music education with a professional training to ensure employment opportunities for the students.

He recommended stronger collaboration between India and the UK to bring visibility to Indian artistic heritage. He suggested organising festivals, cultural exchanges, and semester abroad programmes to increase interaction between students and artists, which would enable them to learn about different cultures and traditions. The UK can also aid India by capacity building and knowledge sharing in updating syllabi and designing courses, given the formalised nature of the industry in the UK. Finally, he highlighted the role of arts as a tool for cultural diplomacy and urged its greater use to enhance India's cultural standing.

Approach to Music Education and Policy in the UK

Prof Minors²¹ outlined the UK's perspective on the arts and policy, highlighting its aim to create value for music in individuals and communities with a focus on broadening access to music within underrepresented communities through institutions. She emphasised the need to make music education more accessible and inclusive, taking into account the role of intersectionality and cultural identities of young individuals from underrepresented communities.

²¹ (Prof Helen Julia Minors, Professor and Head of the School of Arts, York St John University)



She argued that well-crafted funding policies that support accessible and inclusive music education can create a ripple effect that extends from individuals to local and global communities. Moreover, it is important to integrate digital tools and skills with music education, in tune with the evolving nature of consumption among digital natives and global consumers. Apart from that, there's also a need to cultivate positive attributes and qualities in students that add to their overall personalities.

She concluded that access to music and music education not only flourishes creative economies, but also has auxiliary benefits and applications towards improving physical and mental health and enhancing social cohesiveness among people and communities.

She praised the value of organising discussions that critically engage global stakeholders in a collaborative setting and highlighted their importance in sharing the value of music and addressing issues such as access to music education. She also proposed the linking of cultural industries to commercial and entrepreneurial aspects, and development of a universal graduate outcome statement specific to music and the arts, which she considered essential for developing transferable and employable skills at a global level. Finally, she argued that music education should not only focus on the creation of performers, but also on the learning process and the legacy of the art forms.



The Role of Representation and Access in Music Policy

Drawing on his own experience, Mr Nazmul²² emphasised the importance of access, representation and incentivisation in the creative domain. He also highlighted the role of sponsorship and support programmes that allowed him and others to pursue a sustainable career in the sector, setting a precedent for others from similar backgrounds to pursue their artistic passions. He noted the liberating nature of digital platforms, especially the AR/VR and AI technologies, which democratise reach and access for people.

Further, appreciating their role in fostering creativity, communications and offering enriching exposure to students and professionals. AR/VR and AI can be used extensively to enhance performances. Virtual instruments also enable people to access and produce music, surpassing conventional limitations. They encourage an exploratory and experiential approach wherein people can try out different instruments and dabble in production digitally.

He concluded by pointing out the immense potential to engage and collaborate between different communities, spaces and artistic traditions. He suggested that the focus should be on developing assistive prerequisites, tools and technologies that harbour creativity among individuals. Adding that, development of digital skills such as producing and editing would be instrumental in building collaborative relationships across platforms and geographies.

²² (Mr Nazmul Hoques, Programme and Facilities Manager, Raw Material, UK)



Music Education in Higher Education Institutions

Dr Sowmya²³ gave a perspective on how musical passions in the state are often nurtured at a young age as an extracurricular activity and are given lesser importance than academic requirements. She highlighted that the foremost challenge in institutionalising music education is to provide an avenue for students to learn the art from scratch, thus stressing the importance of a proficiency-oriented curriculum. The scarcity of trained and efficient trainers and teachers on the supply end, adds to complexity of the problem.

As a way forward, she emphasised integrating a modular approach and an interdisciplinary outlook with music education, thereby expanding its scope and relevance in the contemporary context. She also stressed the importance of exploring and recognising the utility and applicability of music education that allows music professionals to be inducted into other traditionally atypical sectors such as medical sciences, artists management, recording, etc. She mentioned how avenues like music engineering are opening the unconventional pathways for scholars to pursue careers in the creative sector.

She argued that higher education in music should not only have different levels, such as Bachelor's and Master's, but also various specialisations and scopes, from classical to film music. She also emphasised the need for opportunities for scholars to perform and for students to use social media to showcase their talents to a wider audience. Dr Sowmya recommended the exchange of knowledge within artistic and student communities and urged for more investment in interdisciplinary research and sponsorships that allows scholars to delve deeper into the world of art and pursue it further.

Music Education Policy and Its Challenges

Mr Madhan²⁴ lent his expertise to the policy aspect of the discussion. He highlighted that the creative economy sector employs a large number of artists, but is also a highly fragmented industry. This poses challenges for identifying and supporting the areas that need intervention and for assessing the value of the sector. The creative nature of the industry also complicates the measurement of the outcomes and impact of policies. Thus, policy formulation for the sector is a complex process.

One of the possible steps would be to identify large industries and their need to bridge the gap between policy making and implementation. Likewise, digitisation can help to balance the demand and supply within the industry and to create opportunities for alternative learning through bite-sized information packages. Digital spaces are resource and energy-efficient, offering quality knowledge exchange opportunities while saving time and effort. He mentioned how the Government of Tamil Nadu has proactively taken initiatives to bring its traditional art forms to a wider audience by harnessing the power of digital mediums.

He advocated for enhancing digital literacy through policy interventions and introducing these skills at early academic and development stages for students. Additionally, the need to foster skills that could help turn passion into profitable ventures. Mr Madhan recommended an exercise to classify the sector clearly, while preserving its diversity and dynamism.

²³ (Dr S Sowmya, Vice Chancellor, The Tamil Nadu Dr J Jayalalithaa Music and Fine Arts University)

²⁴ (Mr Kuhan Madhan, Policy Specialist, Guidance Tamil Nadu)

Welcome Address

Ms Pushpanathan²⁵ delivered the welcome address. She spoke about the bond that was forged during the India/UK Together Season of Culture and shared insights into the collaborative endeavours that transcended traditional boundaries during the event. A notable achievement of this collaboration was the Music Policy Roundtable, a pioneering initiative that reflected a commitment to cultural exchange and meaningful dialogue in partnership with the government of Tamil Nadu.

She highlighted the role of encouraging partnerships in the sector, stressing the importance of holding dialogues among key stakeholders and practitioners to positively influence the policy around the creative economy in the country. She noted the role of Concert for Friendship²⁶, a cross-country collaborative effort between partner organisations in India and the UK, showcasing emerging talent from cities and towns and reaching an audience of about 14.3 million people. The concert inspired and sensitised people about the sector and encouraged cultural understanding between both countries.

Ms Pushpanathan's address focussed on the roundtable's aim of developing inclusive music education systems and practices in India and the UK, collaborating with the state governments and national leadership to enhance education infrastructure and technical integration. She emphasised the art sector's potential to effect change and address issues like gender equality, diversity and inclusivity, and to transform lives.

²⁵ (Ms Janaka Pushpanathan, Director, South India, British Council)

²⁶ (Concert for Friendship, n.d.)



Roundtable Overview

The roundtable discussion explored various intertwined themes around music education policy. It delved into classical arts education, especially its evolution in Tamil Nadu, the institutionalisation of music at the higher education level, and various public initiatives for inclusive arts education. The panellists also examined the challenges and opportunities at the intersection of music, streaming platforms, and technology in India. They discussed emerging themes like talent migration, the impact of streaming platforms like Netflix,²⁷ and the role of technology in music. The conversation underscored the evolving landscape, with an emphasis on the changing dynamics and opportunities presented by technology in music education.

²⁷ (Netflix is a leading streaming service. (<https://www.netflix.com/in/>))



Policy Discussion

Institutionalisation of Music Education

Music, like many other art forms, traversed a different journey in India vis-a-vis the world at large. **Dr. Sowmya**²⁸ noted the distinctive nature of classical arts education in the country, which traditionally has been transmitted through oral mediums. She called for the curation of music talent spread across the regions through carefully moderated institutionalisation of music education.



Music, as an art form, requires a differentiated pedagogical approach as a biennial or triennial degree may not enable a scholar to master the arts as a performer or instructor. The field requires an understanding which develops from a young age and is promoted throughout the years through vocational courses and electives that help scholars to mainstream their talents.

Openness and support from the government for furthering the cultural heritage and appropriate funding is another critical aspect for better structuring of music education. States like Tamil Nadu are leading the way through the establishment of District Government Music Schools²⁹ in all districts of the state. Such measures stimulate the ease of pursuing creative endeavours at various administrative levels and bolster the availability of requisite guidance and resources for interested people in the regions.

The development of centres of excellence can prove instrumental in providing exposure to scholars to different genres and modicum of training prevalent in other countries and regions. It also aids in creating nurturing environments for students by expanding their horizons beyond the traditional body of knowledge and encouraging them to become entrepreneurs in the field of music.

Institutionalisation also allows for advancing barriers of accessibility and inclusiveness to bring in various segments of society like persons with special needs into the fold of music education. Significant literature available, supports Music Therapy and Theatre Arts as a method for rehabilitation for people, instilling them with a sense of purpose through an artistic medium.

²⁸ (Dr S. Sowmya, Vice Chancellor, The Tamil Nadu Dr J. Jayalalithaa Music and Fine Arts University)

²⁹ (Government of Tamil Nadu, n.d.)



Music Management: Envisioning the Music Industry Beyond Creativity

The field of music is often linked primarily to creativity and talent. However, there exists a wide range of activities within the industry which require skills beyond this traditional understanding to synchronise the field with its modern and emerging consumption avenues.

Mr. Sundar³⁰, during his address, extended the idea of envisaging music in India as a uniquely complex and diverse realm as the country itself. He upholds music as an integral part of content, serving as a secondary dialogue assisting communication and accentuating emotions. Acknowledging the centrality of composers and creators to the process of music, he emphasised methodological management of the creative process identifying critical gaps. Music management involves fiduciary, editorial and supervisory functions, beyond the conventional ones to bridge gaps in the syntheses of music and add controls to the creative process. Contrary to consolidation, the aim of music management is the decentralisation of musical talents enabling cross-pollination and co-creation of cultural influences.

With regards to nurturing musical talents, equipping them with sector-relevant skills takes centre stage. It adds to their understanding of the musical process making them more versatile and the process more optimised. This processual optimisation must be guided by careful contextualisation vis-a-vis the audience and consumption markets. Therefore, the skill set for music management should comprise not just IQs and EQs but also Creative Quotients (CQs) to drive the imbibed education to achieve regionally relevant and optimal results.

Lastly, sharing best practices across the industry is of tremendous value to the whole industry in order to leverage the expertise of professionals to standardise processes. He recommended that the government should invest in enhancing the competence of the musical workforce focussing on core and cross-sectoral skills, allowing individuals to create a niche for themselves not only in the present but also in the future.

³⁰ Mr Ramprasad Sundar, Lead, Music Production, Netflix



Music Education and its Potential

Music, while being an independent art form on its own, is also co-dependent on other art forms and technologies for its production, dissemination and even consumption. The art form has evolved rapidly in recent decades, culminating into its avatar of today. One of the factors that has enabled this transition has been the communicability of the music with emerging technology allowing for robust ingenuity and innovation.

Talking about future potential of young musicians in India, **Mr. Dave**³¹ emphasised the role of society and its outlook towards music for cultivating the right attitude for nurturing the art form. He believes that time to achieve and establish oneself in one of the fields of music can be cut by half, if the environment is conducive and provided that there is a strong passion to pursue it.

The need isn't only for provisioning accessible education, but an education which is direct and on demand. It should flourish the linkages and interconnections between the fields of music, technology and beyond.

The goal of music education should be to equip scholars with core and hard skills that allow them to navigate the field of music in addition to conventional knowledge.

It should also take into account related fields of work in the music industry like music technology, project management, licensing, label dynamics, picture-relevant music, sound engineering, and publishing among other emerging technologies. Additionally, there also exists much scope for the introduction of technical courses specifically relevant to scholars invested in the art of learning music.

In terms of its future-facing focus areas, music education should lead the way for the promotion of music-tech start-ups and entrepreneurship in the sector, which are in sync with the needs of consumers and popular culture, which is driven by technology.

Despite the abundance of talent, the global accessibility constraint remains a significant impediment. Initiatives, particularly scholarships, are instrumental in closing this gap, contributing significantly to India's enhanced global prominence in the music sector. This underscores the importance of targeted policies to support and facilitate skill development in the industry.

Mr. Dave³¹ concluded by laying out current industry expectations which treasure versatile individuals with a wider skill set, pointing out the growing demand for modular and personalised approach to music education. He recommended the strengthening of the culture of nurturing music, in effect reinforcing the skills and talents from the ground up and within government-led investment and the creation of opportunities legitimising individuals to pursue creative careers.

³¹ Mr. Manon Dave, Award-winning Creative Director and Chief Product & Design Officer, Mindvalley



Music Education & Industry Orientation

Elaborating on the relevance of industry orientation of music education, **Prof Moreno³²** noted the shift in the way educational methods are contextualised in the real world. She called for introspection by the educational institutions to assess the efficacy of the pedagogical approach adopted by the educational institutions.

Institutions imparting music education are indispensable for channelising quintessential skills that a discipline like music requires and this holds true for both kinds of institutions whether modelled in a conservatory or university format.

For proper industry orientation, it is crucial that the real or imagined differences between music and music education are shed and collaboration is promoted. The institutions should be equipped to fairly assess the current industry requirements in order to provide skills that are industry-relevant and sought after in the field of music and creative industries.

Reiterating the role of electives, immersion programs, and internships in assisting students to attain industry orientation, Prof Moreno advocated for music educators to engage more with the industry experts and professions to accordingly amend the curriculum as per the changing needs of the industry.



She recommended the need for space and a platform for collaboration between sectoral institutions, music educators and policymakers to dwell over and deliver on the key requirements of the industry. For which it is pertinent to have a clear understanding of roles and responsibilities, and mutual support to drive the industry forward.

³² Prof Patricia-Adelaida Gonzalez-Moreno, Professor, Autonomous University of Chihuahua, Mexico



Role of Learning Experiences in Music Education

Dr Kelman³³, delved into key aspects defining the intent of music education and policy. The aim should not be at driving education which is transactional in nature, rather it should be on enriching experiences and instilling progressiveness.

The key focus area of music educators should be on creating learning experiences for students that allow them to visualise themselves as industry-ready. The emphasis should be on fostering interdisciplinary and industry-oriented collaborations, where students can engage in real-world projects or simulations alongside peers from various creative disciplines such as film, art, directing, dance, drama, animation, and games among others. The challenge for music education is to strike a balance between knowledge, disciplinarity and interdisciplinarity of approaches and navigating the complexities of solving real-world problems.

Dr Kelman called upon music educators to push the traditional boundaries of conventional education and showcase innovative leadership to design bespoke learning experiences for students bringing music education, industry and technology together. Any music education policy needs to have insights into creating a curriculum which is future-ready and tackles socio-cultural challenges relating to gender, class and cultural disparity. It is only then that education can aid in developing an equitable and just music industry. Additionally, the focus should also be on inculcating qualities like empathy through education among students and individuals.



She identifies meaningful engagement, mutual understanding and collaboration as catalysts for cultivating a more inclusive industry. While advocating for policies that consider the intricacies of marginalised communities, leveraging technology to comprehend tools for enhancing community well-being and designing music education with a focus on international exposure through study tours, ensuring that students are prepared for the evolving landscape of the music industry with empathy and a keen understanding of cultural differences.

Gender Perspective

Highlighting the gender disparity in the Music Industry, the dedication to fostering inclusivity is readily apparent in endeavours to integrate considerations of ethnicity, class, and gender into both performances and educational frameworks. This commitment reflects a conscious recognition of the multifaceted aspects of human identity, ensuring that music serves as a platform not only for artistic expression but also for promoting equity and understanding across diverse dimensions of society. By incorporating these considerations, the music industry and educational institutions contribute to creating an inclusive environment that embraces the richness of human diversity and promotes equal opportunities for all.

³³ Dr Kristina Kelman, Senior Lecturer, Queensland University of Technology

Music Education Policy and Inclusion

Prof Minors³⁴ addressed the lack of diversity in the music industry concerning ethnicity, class, and gender, acknowledging incremental progress. She emphasises the significance of embedding employability skills in policies and programmes, highlighting the necessity for funding to support this integration.

A progressive EDI-compliant music policy curriculum is bound to lay emphasis on open doors and forward-thinking strategies like anti-racist initiatives along with a focus on mastering generic skills like music quality, copyright, licensing, AR/VR and integration of AI.

Inter-sectoral convergences along with interoperability and utilisation of music for diverse kinds of programmatic interventions, like for prison inmates programmes, are crucial for defining an inclusive music education. A progressive policy must also recognise the importance of personal qualities like empathy and kindness vis-a-vis technical skills for creating a vibrant and healthy educational environment.



Equality, Diversity and Inclusion Perspective

A successful policy encompasses aspects of Equality, Diversity, and Inclusion. A commitment to EDI principles is essential for fostering a vibrant, equitable, and culturally rich environment. In the context of music, embracing EDI ensures that a diverse range of voices and perspectives are represented and celebrated. This inclusivity not only contributes to a more dynamic and innovative creative landscape but also reflects the true essence of cultural expression.

³⁴ Prof Helen Julia Minors, York St John University, UK



Nurturing Music Education Ecosystems

Ms Drever³⁵ drew attention towards active ecosystem learning aimed at creating a well-rounded perspective for individuals in education or early career stages. She placed a strong emphasis on inclusivity, recognizing the pivotal role played by organisations offering training schemes and early exposure programs in shaping a responsible and diverse workforce.

Music is the point of inception for the creative process, however, it is the accompanying elements like teamwork and confidence that are instrumental in elevating the power of music and storytelling.

Initiatives like Ambassador Programme³⁶ and Philharmonia Orchestra Unwrapped,³⁷ enable young minds to engage with the creative process honing skills and creativity and provide spaces for communities to connect.

The emphasis of music education should be on integrating practice with education to churn out performers confident in their skills and art.

Above all, music education should focus on fostering happiness among students and musicians. The key is to cultivate the healthy idea of music education through a committed policy framework for diversity and inclusion.



³⁵ Ms Lucy Drever, Presenter, Creative Workshop Leader and Narrator

³⁶ (The Benedetti Foundation, n.d.)

³⁷ Orchestra Unwrapped is a specially devised hour-long concert for children aged 7 – 11. The programme offers thousands of children the opportunity to experience live music in an engaging and exciting way, both listening and performing. (<https://www.anvilarts.org.uk/get-involved/orchestra-unwrapped>)

Music Education Policy for the Present and the Future

Recognizing the symbiotic relationship between the music industry and education, **Ms Das**³⁸ emphasised the pivotal role of festivals in enriching the cultural landscape of the country and how their training can be integrated into the larger paradigm of music education policy.

Advocating for the approach that not only fosters the creative industry but also contributes to the development community and the city; she stressed the importance of interdependence and interconnectedness of arts, music and culture.

Moving forward, the importance of future-oriented and resilient planning should be the cornerstone of any policy framework and incorporating climate-conscious planning as a basic consideration during planning. Julie's Bicycle³⁹ and Keychange⁴⁰ initiatives by the PRS Foundation are some of the organisations leading the way for climate-oriented, inclusive and gender-balanced planning and action.

³⁸ Ms Ruchira Das, Director, Arts India, British Council

³⁹ (Julie's Bicycle, n.d.)

⁴⁰ (PRS Foundation, n.d.)

Highlighting the impact of British Council's work around festivals and the creative economy, Ms Das exemplified the need for sharing knowledge and collaboration platforms and how they impact their area and geography. She calls for an integration of considerations into policy drafting from the outset. A successful music education policy encompasses aspects of Equality, Diversity, and Inclusion (EDI), climate consciousness, festivals, and education, for creating a holistic framework aimed at the development of the music industry. Formulating a policy that considers these subtleties would be a key approach to tackle conventional challenges and address inequities.

Climate Perspective

Addressing the climate crisis is paramount when formulating music policies, given the substantial carbon footprint generated by the music industry. It is imperative to adopt a climate-conscious approach, prioritising sustainability and actively working towards reducing environmental impact. A progressive stance involves implementing eco-friendly practices, fostering awareness within the industry, and encouraging the adoption of sustainable technologies.

By integrating environmental considerations into music policy frameworks, the industry can play a pivotal role in building an eco-friendly environment that aligns with global efforts to mitigate climate change. This proactive approach not only contributes to environmental stewardship but also sets a precedent for responsible and sustainable practices within the broader creative sector.



Closing Remarks

Ms Pushpanathan⁴¹ underscored the crucial intersection of policy and practice, highlighting the significance of the state of Tamil Nadu's role in the growing and nurturing of arts, culture and education. She emphasised the need to influence and develop policies infused with empathy and aligned with the Chief Minister's ambitious goal of making Tamil Nadu a trillion-dollar economy. She also stressed the importance of interdisciplinary approaches and a focus on non-mainstream community arts for creating an inclusive and diversity-oriented music education policy.

A key step for the proposed education policy is to define success parameters with stakeholders. The insights from the discussion should be translated into actionable steps and compiled into a comprehensive guide for policymakers and educators. The guide would provide insights and recommendations to foster positive change in music education policies. The overarching goal is to contribute to a more inclusive and diverse music education landscape, aligning with the evolving needs and aspirations of the sectoral community.

The global music industry is constantly evolving and the world welcomes the diverse musical offerings from India.

Receptiveness requires a shared responsibility that involves both policy-making and consumer behaviour. Success in this scenario is not only based on commercial criteria but also on the inclusiveness of the approach. This inclusiveness means acknowledging and supporting community arts and non-mainstream art forms, and appreciating their priceless contributions to the cultural mosaic.

One of the key elements of this paradigm is the interdisciplinary perspective, which breaks down conventional boundaries and fosters creativity and innovation in the industry. The Creative Industries Clusters Programme⁴² in the UK is an inspiring example, demonstrating how collaboration and cross-disciplinary engagement can transform the creative industries. This approach highlights that success in the global music scene is not just about individual achievements. It also requires creating a harmonious symphony of diverse voices, and aligning policies and practices to enhance the cultural dialogue on a global level. There is a strong demand for India's unique musical expressions and music institutions, government and catalyst organisations like the British Council have a shared responsibility to shape a future that is not only culturally rich but also inclusive and resonant on the global stage.

⁴¹ Ms Janaka Pushpanathan, Director, South India, British Council

⁴² UK Research and Innovation, 2023



Learning and Reflections

- The audience members envisaged music as cultural nourishment to body and soul and commented on the potential of music education as a tool for cultivating well-rounded individuals, similar to moral education and ethics.
 - The panellists emphasised the need to incorporate music into education, in a seamless way, rather than treating it as an isolated subject. They argued that integrating music education across various streams would foster a comprehensive and well-rounded educational experience and provide real-world exposure.
 - The UK government is actively involved in this progressive approach, implementing measures that transcend traditional educational boundaries. By incorporating music education seamlessly into various disciplines, the UK is not only enriching the cultural fabric of its educational system but also recognizing the broader impact that music can have on individuals' overall well-being and development. This inclusive integration ensures that music becomes an integral part of the educational experience, contributing to a more well-rounded and culturally enriched life.⁴³
- The discussion entailed the acknowledgement of the gender gap and lack of equitable representation in the industry, as well as in thought leadership, knowledge sharing and policy formulation. The audience appreciated the overwhelming presence of women among the panellists.
 - The panellists also discussed how music education is classified under arts rather than education. They referred to the National Curriculum Framework for School Education⁴⁴ and NEP 2020 which highlights the pervasive nature of arts and music education across disciplines and education streams. According to NEP 2020⁴⁵, “Art-integration is a cross-curricular pedagogical approach that utilises various aspects and forms of art and culture as the basis for learning concepts across subjects. As a part of the thrust on experiential learning, art-integrated education will be embedded in classroom transactions not only for creating joyful classrooms but also for imbibing the Indian ethos through the integration of Indian art and culture in the teaching and learning process at every level”.
 - The panellists concurred that music education in India faces several challenges at different levels, such as geography and expertise. For instance, there is a significant gap in the availability of music educational institutions between urban and rural areas. Moreover, there is a lack of trained and qualified music teachers and educators in the country, signalling low demand, poor incentives and inadequate training programmes.

⁴³ (HMG of UK, 2023)

⁴⁴ (National Steering Committee for National Curriculum Frameworks & NCERT, n.d.)

⁴⁵ (Ministry of Education, Government of India, 2023)

Findings & Recommendations

Strengthening Music Education

- Development of interdisciplinary, modular and personalised curriculum aimed at developing versatile skill sets, catering to industry needs and holistic music education.
- Creating opportunities for scholars and professionals to gain exposure and investment into their own reskilling and upskilling.
- Work towards institutionalisation of music education institutions and promotion of the social ecosystem preserving and nurturing creativity-centric professional interests.



- Realising the potential of music education through interspersing with other disciplines to encourage cross-sectoral learning and collaborations.
- Creating avenues for scholars to study and explore the integration of technology into music and other emerging trends in the sector by embedding and instilling the spirit of cultural entrepreneurship.
- Focussing on democratising access to music education teaching, tools and infrastructure to interested students and practitioners across geographies through physical and digital means.

- Create institutional mechanisms to ensure constant pedagogical improvements in the field of music education in consultation with relevant stakeholders.
- Promote avenues for pursuing and undertaking research and development in the sector.



Policy, Partnerships, and Collaborations

- Advocating for partnerships on local, regional and global scales to establish a comprehensive music education ecosystem in collaboration with various stakeholders.
- Aiming to create a music education policy that churns out healthy and happy musicians.
- Acknowledging long-term and consistent funding as a critical component for enhancing the exposure of musicians and elevating the competence of the music industry of the region.
- Promotion of knowledge-sharing partnerships and platforms to aid and inform decision-making.
- Build systemic change through collaborations like MRQs, joint scholarships and cultural exchange programmes.
- Formulating policy that highlights the practical applications of music in diverse industries, such as healthcare institutions and correctional facilities.
- Promotion of training schemes that emphasise on the ethos of community learning and aid in creating a workforce that engages in responsible and meaningful practice of music.



Developing Inclusive Education and Institutions

- Inclusive education demands acknowledging and welcoming various positionalities and intersectionalities while developing policy and curriculum.
- Representation plays a key role in bringing in participation from students in marginalised communities.
- Ensuring a more equitable and gendered approach to the music education ecosystem to bridge the gender deficit in the sector.



Forward Thinking: Climate, Technology and Upskilling

- Inculcating climate consciousness and carbon footprint considerations in the music education discourse right from the start instead of viewing it as a corrective measure.
- Focussing on collaborative events like festivals as points for convergence and collaborations for various artistic domains.
- Utilising avenues like festivals to envisage and anticipate musical expression and related artistic convergences for the future.
- Integrating technology in music education and leveraging it to showcase talents and performances to increase visibility through live-streaming events, virtual concerts and online platforms.
- Curating the curriculum to inculcate progressive qualities and values like empathy and kindness in addition to the core knowledge.



25

Music Education in Tamil Nadu

- Acknowledge and harness the abundant talent within Tamil Nadu's creative arts culture and cultivate platforms and initiatives that actively leverage and enhance the cultural competence of the state.
- Consider expanding the scope of music education in order to bring more visibility to the Tamil Nadu music industry.
- Investing in core skilling of individuals to prepare them for future-oriented roles in the sector.
- Work on incentivising students to enrol in courses through scholarships, collaborations and funding from the industry and government.



Annexure A: Pictures

Picture A

Music Policy Roundtable Report Presentation

(From left : **Ms Janaka Pushpanathan**, Director, South India, British Council ; **Dr Adam J Greig**, Artistic Director, KM Music Conservatory, India.)



Picture B

Vote of Thanks

(From Left : **Mr Ramprasad Sundar**, Lead Music Production, Netflix; **Ms Janaka Pushpanathan**, Director, South India, British Council; **Dr S. Sowmya**, Vice Chancellor, The TamilNadu Dr J. Jayalalithaa Music and Fine Arts University; **Ms Ruchira Das**, Director, Arts India, British Council; **Dr Kristina Kelman**, Senior Lecturer, Queensland University of Technology; **Prof Patricia-Adelaida Gonzalez-Moreno**, Professor, Autonomous University of Chihuahua, Mexico; **Dr Adam J Greig**, Artistic Director, KM Music Conservatory, India.)



Picture C

Session 1

(From Left : **Mr Ramprasad Sundar**, Lead Music Production, Netflix; **Dr Kristina Kelman**, Senior Lecturer, Queensland University of Technology; **Prof Patricia-Adelaida Gonzalez-Moreno**, Professor, Autonomous University of Chihuahua, Mexico; **Dr S. Sowmya**, Vice Chancellor, The TamilNadu Dr J. Jayalalithaa Music and Fine Arts University; **Mr Manon Dave**, Chief Product & Design Officer, Mindvalley)



Picture D

Session 2

(From Left : **Ms Ruchira Das**, Director, Arts India, British Council; **Dr Kristina Kelman**, Senior Lecturer, Queensland University of Technology; **Prof Helen Julia Minors**, Professor and Head of the School of Arts, York St John University; **Ms Lucy Drever**, Presenter, Creative Workshop Leader and Narrator.)

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Annexure C: Participants' Profiles



Dr Adam J Greig
Artistic Director,
KM Music Conservatory, India

Adam, originally from Fife, Scotland, holds a BMus (Hons) and a Master's degree in Music with Distinction from Lancaster University. Currently a full-time faculty member and Academic Coordinator at KM Music Conservatory since 2011, he oversees curriculum design and faculty, managing international projects with organisations like BBC Scottish Symphony Orchestra, Royal Conservatoire of Scotland, and others.

Adam serves as the institutional link tutor for collaborative validation with Middlesex University, London. His active role includes representation in various shows and interviews, including YouTube Originals ARRived series and Facebook's ARs Super 8s. Specialising in early 20th-century French repertoire, Adam holds the Licentiate of the Royal Schools of Music, London, in solo piano performance.

His research, combining analytical inquiry with practical experience, contributes to the understanding of interpretation and artistic transmission. Adam has presented research globally and appeared in the 2016 Tamil rom-com film *Mapla Singam*. He is an active performer with the band Black Market Cabaret in Chennai.



Prof Helen Julia Minors
York St John University, UK

Professor Helen is the Head of the School of Arts at York St John University and a Visiting Professor of Artistic Research at Lulea Technical University. She is a musician, trumpeter, singer, musicologist, and educational researcher with interests in gender and leadership, inclusive music education, interdisciplinary arts, and cultural communication. She has held various roles at Kingston University London and Lancaster University, and founded the EDI Music Studies Network. She has received grants and awards for her research and teaching, including the Rose Award and the CATE Finalist by AdvanceHE.

Professor Helen also co-led the "Taking Race Live" project, which explored the role of music in addressing racial inequalities and social justice. She is an active performer and collaborator, working with artists from different disciplines and backgrounds. She is passionate about enhancing the quality and impact of arts education and research in the UK and beyond.



Ms Janaka Pushpanathan
Director, South India,
British Council

Janaka Pushpanathan currently leads British Council's work in South India, and she has over 20 years of experience in the Arts, Education & Enterprise sectors. Prior to this, she co-founded education, learning & development, and Ed-tech start-ups, which have won the Red Herring Top 100 and the NASSCOM Top 50 awards in the innovation category. An alumnus of the Indian Institute of Management (IIM) Bangalore and Project Zero at Harvard University, Janaka is among the top 100 most influential in building UK-India relations and she's part of the India Inc. 2019 list, which is the first-ever all-women's power list to celebrate the immense contribution of women from all walks of life driving a glorious future relationship between UK and India. Janaka is a STEM major and is passionate about equality, girls' education and the environment and is on the advisory board of women-led non-profits, early to mid-stage education & ed tech start-ups, and the State of Tamil Nadu's skills and education sectors. Janaka is also the UK lead for the G20 Education track under India's presidency and is working closely with UK Government departments and MoE (Ministry of Education), Govt of India, on further strengthening bilateral connections between the UK and India, in education, research, innovation and skills. In her free time, Janaka is re-learning Indian classical music and is working towards her goal to sight 50 tigers in the wild, in India, by 2030.



Dr Kristina Kelman
Senior Lecturer,
Queensland University of
Technology

Dr Kristina Kelman, a Senior Lecturer in the Faculty of Creative Industries, Education & Social Justice at the School of Creative Practice, Music, is actively involved in research and practice within the field of popular music education.

Dr Kelman serves as a supervisor for "Call Time and Strumalong," a practice-led research project that combines music and performance. "Call Time," a backstage musical exploring precarity in the performing arts, is funded by a Brisbane City Council Creative Sparks grant. The project, led by an award-winning team including director Bridget Boyle, playwright Lewis Treston, and composer Samuel Vincent, is set to showcase a work-in-progress in the week of December 8, 2023.

The research project "Strumalong" (QUT Ethics Approval Number 6870) investigates the connections between playing the ukulele in groups and well-being. Dr Kelman's focus includes the transcription and analysis of interviews with participants in Australia and the UK.



Ms Lucy Drever
Presenter, Creative Workshop
Leader and Narrator

Lucy Drever is a presenter, workshop leader and narrator. She regularly presents and leads workshops with some of the leading orchestras, arts venues and music charities in the UK including the Philharmonia Orchestra, Wigmore Hall and the BBC Scottish Symphony Orchestra of which she is an Associate Artist. She has recently narrated concerts for Lambert Jackson at the London Palladium and is the Head of Creative Learning at the Benedetti Foundation. Furthermore, she was recently appointed trustee of the Samuel Gardner Memorial Trust. Lucy works in a variety of settings including arts venues, schools, Early Years spaces, hospitals, conservatoires and prisons. As well as education consultancy she works across various industries, helping people with their presenting and public speaking skills.



Mr Manon Dave
Chief Product &
Design Officer, Mindvalley

Manon Dave is a distinguished Creative Director, Composer, Music Producer, and AI & Web3 Consultant. Mindvalley, a prominent global education platform, is renowned for its offering of online courses, events, and transformative content in the realm of personal growth. Manon Dave is celebrated for his fervour in creating cutting-edge products that harness the potential of artificial intelligence, blockchain, and emerging technologies. His accolades include the CES Best of Innovation and the prestigious iF Design Award, and he has notably contributed to five of Time Magazine's Best Inventions List.

With a rich portfolio, Manon has collaborated with industry giants such as Apple, Google, and Disney on pioneering tech projects, including Disney's MagicBand, Google's Project Jacquard, and Apple's HomePod. His influence extends to advising top musical artists like Will.I.Am and A.R. Rahman on the utilisation of AI and Web3 in music production and distribution.

Manon is a sought-after speaker and writer, sharing his insights on AI, Web3, and creativity at events like Mindvalley AI Summit, TEDx, and SXSW. He also contributes to the Mindvalley Blog, delving into the intersection of AI art and human creativity.



**Prof Patricia-Adelaida
Gonzalez-Moreno**
Professor, Autonomous
University of Chihuahua,
Mexico

Patricia-Adelaida González-Moreno is Professor of Music Education in the Faculty of Arts, Autonomous University of Chihuahua, Mexico, where she teaches undergraduate and graduate courses in music and arts education, educational psychology and philosophy of art. Before earning her PhD in Music Education from the University of Illinois, she taught general music in basic education for seven years. Her research interests include music psychology, teacher education, professional development, and creativity. She has presented conference papers and lectures in the United States, United Kingdom, Finland, Australia, Italy, China, Chile, Brazil, Colombia, Argentina, and Mexico.

Dr González has published papers in peer-reviewed journals such as Music Education Research, Research Studies in Music Education, Revista Internacional de Educación Musical, among others, and has contributed book chapters for texts by the Canadian Music Educators' Association, Routledge, and the Oxford University Press (in press). She has served ISME in different capacities: as a Board Member (2012-2016), Chair of the ISME Advocacy Standing Committee (2012-2016); member of the organising committee for the ISME World Conference (Porto Alegre, 2014); member of the organising committees for the North American and Pan American Regional Conferences; ISME representative in the World Alliance for Arts Education; and member of the Editorial Board for ISME Revista Internacional de Educación Musical. Patricia also serves on the editorial committees of the journals NUPEART and "Teaching Music": A Pan-American Research Journal. In January 2013, Patricia received the acknowledgement as a National Researcher by the National Council of Science and Technology (CONACYT SNI level 1) in Mexico.



Mr Ramprasad Sundar
Lead Music Production, Netflix

Ram Prasad Sundar, as the Lead of Music Creative and Production at Netflix, directs a groundbreaking vertical dedicated to delivering top-notch and diverse music content across various genres and formats in Japan, India, Korea, Australia, and Southeast Asia. Boasting over 16 years of combined experience in the realms of music and entertainment, Ram Prasad Sundar is a passionate and versatile leader. His expertise encompasses a profound understanding of both the creative and technical facets of music production, coupled with an insightful awareness of industry trends and challenges.



Ms Ruchira Das
Director, Arts India,
British Council

Ruchira Das is an arts leader with 25 years of experience in working on projects in India and internationally. Most recently she worked as Artistic Director at Arthshila where she oversaw the programming of multi-arts centres in locations across India. In 2013, she founded ThinkArts to facilitate high-quality, transformative arts events for children and young people. She has also been a tutor of Strategic Planning and Financial Management in short courses organised by ARThink South Asia, where she served as the Deputy Director.



Dr S. Sowmya
Vice Chancellor,
The Tamil Nadu Dr J. Jayalalithaa
Music and Fine Arts University

Dr S. Sowmya is the Vice Chancellor of the Tamil Nadu Dr J. Jayalalithaa Music and Fine Arts University, the state's premier institution for music and fine arts education. She is a world-class Carnatic vocalist, vainika, and researcher with over 35 years of experience in the South Indian classical tradition of music. She has a PhD degree in musicology and Master's degrees in both Chemistry and Indian Music. She is the recipient of several prestigious awards and titles, including the Sangita Kalanidhi and the Isai Perarignar. She is also a co-founder of Carnatica, an institution dedicated to classical music and dance instruction, archival, and talent search. She is a visionary leader who strives to uphold the classical values of music and fine arts and to foster excellence and innovation in the field.

Annexure D: List of Participants

Dr Adam J Greig

Artistic Director,
KM Music Conservatory, India

Prof Helen Julia Minors

Professor and Head of the School of Arts,
York St John University

Ms Janaka Pushpanathan

Director, South India,
British Council

Dr Kristina Kelman

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Prof Patricia-Adelaida Gonzalez-Moreno

Professor, Autonomous University of
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Mr Ramprasad Sundar

Lead Music Production, Netflix

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