Report on Policy Consultation on promoting cultural and creative industries in Goa

20 – 21 August 2016
Sanskruti Bhavan, Panaji, Goa

Organised by: Directorate of Art and Culture Goa and UNESCO Delhi in collaboration with The International Centre Goa
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1 Background of the consultation

In today’s world, much of cultural interaction happens over the exchange of cultural goods and services such as films, books, music, media service, etc. Culture content industry is a growing economic sector as much as a socio-cultural sector with profound emotional and intellectual impact on individuals. It is therefore important that the sector is guided not only from commercial perspective but also on the basis of socio-cultural concerns, in particular the respect for cultural diversity and the right of individuals to express and/or enjoy cultural expressions of their choice.

The UNESCO 2005 Convention on the protection and promotion of diversity of cultural expressions ushers in a new international framework for the governance of culture by:

- Encouraging the introduction of cultural policies and measures that nurture creativity, provide access for creators to participate in domestic and international marketplaces where their artistic works/expressions can be recognized and compensated and ensure these expressions are accessible to the public at large;
- Recognising and optimising the overall contribution of the cultural industries to economic and social development, particularly in developing countries;
- Integrating culture into sustainable development strategies and national development policies;
- Promoting international cooperation to facilitate the mobility of artists as well as the flow of cultural goods and services, especially those from the South.

In December 2015, to mark the tenth anniversary of the Convention, UNESCO published Re/Shaping Cultural Policy, a Global Report based on the monitoring of the implementation of the Convention by States Parties i.e. national governments. The Report proposes a new and ambitious indicator system to monitor the implementation of the Convention by the States Parties. Out of 4 Implementation Goals and 33 indicators, several of them are highly relevant to the development of cultural and creative industries in Goa.

This consultation workshop aimed to examine these indicators as a jumping-off point to explore the current situation in Goa in terms of policy environment for creative industry and diversity of cultural expressions, and to formulate recommendations for the consideration of the Government of Goa.
2 Outcomes expected of the consultation

- Identify challenges and opportunities for the cultural and creative industries in Goa with reference to the monitoring framework set out in the UNESCO 2015 publication ‘Re/Shaping Cultural Policies’
- Evolve a set of policy recommendations
- Identify priority areas of action for the voluntary interest groups of cultural and creative sector professionals in Goa

3 Questions/discussion points for the panelists included:

i. What cultural/creative industries are active or have potential in Goa?
ii. Are there specific policies / schemes to support the creative industries?
iii. Does Centre’s media policy promote local cultural expressions?
iv. How can Goa support local cultural expressions at the State level?
v. Does Goa’s media support the need of persons with disabilities, marginalized groups etc?
vi. To what extent does civil society participate in policy formulation? Are there associations or unions to represent the collective voice of the cultural professionals? If so, what is their major policy advocacy for?
vii. Does Goa encourage local artists to travel? Inversely, does Goa encourage artists from outside Goa to visit the State?
viii. How does creative industry contribute to local economy? Does economic or employment development plan of Goa recognize the contribution of creative industry?
ix. Any special schemes (like scholarships, awards) to encourage women to create/produce cultural expressions as professionals?
x. Does the law encourage or restrict artistic freedom (e.g. practice of censorship)?
xi. Does Goa have schemes to protect social/economic right of artists (e.g. tax incentives, retirement schemes, social security for artists)?
4  Key points from the inaugural speeches

The inaugural speeches set the context for the 2-day workshop. In his welcome address, Prasad Lolayekar, Director, Directorate of Art and Culture Goa, emphasised that the consultation was a first such attempt towards promoting artists in Goa. He mentioned that the consultation would help the Directorate in formulating its programs and schemes for the sector. Moe Chiba, Programme Specialist for Culture, UNESCO Delhi, mentioned that the receptiveness and pro-activeness of the Directorate of Arts and Culture and the Department’s positive rapport with the creative community in Goa made Goa an ideal place for UNESCO to start policy discussions for the creative sector. UNESCO plans to organise such consultations in different states in India.

Yatin Kakodkar, President of The International Centre Goa, raised pertinent questions about harnessing the cultural diversity in Goa: whether the government should promote a level playing field for mainstream and non-mainstream creative/cultural sector, or should it go beyond that? Another point he raised was with regard to the revenue model for the sector. Daulat Hawaldar, Secretary, Arts and Culture, stressed that promoting cultural/creative sector as ‘industries’ has its positives and negatives. The “qualities of spirituality, diversity, self-realisation, something that makes life worth living are unique to culture”. It is therefore important to focus on culture as a harmonising factor in the context of cultural diversity. He also emphasised that in the Indian context, minimum material condition is the first priority and therefore it is crucial to focus attention on what kind of socio-economic support an artist gets in his/her older years (when they are abandoned by popular culture).

‘Introduction to UNESCO 2005 Convention and its global monitoring report’ by Yudhishthir Raj Isar

Professor Isar explained the genesis of the 2005 Convention as well as the main findings of the Global Report mentioned above, which had elaborated four goals based on various Articles of the Convention. These four goals flow from the latter’s Guiding Principles and are the following: 1. Support sustainable systems of governance of culture; 2. Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals; 3. Integrate culture in sustainable development frameworks and 4. Promote human rights and fundamental freedoms. This analytical framework now provides a framework for monitoring the implementation of the Convention which is proceeding at different degrees of intensity and with different understandings of the purposes of the Convention. It also offers a template for the assessment of current needs and policies in national as well as regional or local settings, as is the case here, where the discussion will focus on the sector and its needs within the State of Goa.
5 Key points from the panel discussions

As the UNESCO Secretariat’s documents analyzing the Quadrennial Periodic Reports on the implementation of the Convention have shown, the latter’s main purposes are sometimes interpreted in ways that cover a wider range of cultural domains and issues, e.g. heritage preservation or language policy, than the strengthening of the cultural and creative industries sector, which is the core purpose of the Convention. This tendency may be observed in India as well; it also emerged at the level of the State of Goa in the course of the panel discussions summarized below. It should be noted in particular that, in accordance with the holistic understanding of culture in Indian society, the crafts sector, which underpins livelihoods for millions of people in the country’s villages and cities, needs to be included within the category of the cultural and creative industries.

5.1 Session 1: Support sustainable systems of governance for culture (Goal 1 of the Convention)

Moderated by: Yudhishthir Raj Isar

Panelists: Daulat Hawaldar, Heta Pandit, Rajendra Talak, Sajan Venniyoor, and Sandesh Prabhudesai

Key points:

- Promotion of ‘industries’ based on culture/creativity needs to be treaded upon with caution. ‘Industry’ brings about standardisation, which marginalises diversities of culture, languages, etc.
- Arts in education has to shift from being an extra-curricular activity to being part of core syllabus. Similarly, there has to be a shift from arts as primarily a hobby to being considered as a career option, from an amateur to a professional area of work. Goa’s artistic community and culture is its core strength that can form the basis for a thriving culture/creative economy.
• There are many art educational institutions already existing in Goa but they are suffering from lack of facilities. It is important to ensure that there is ‘minimum government and maximum governance’ for the growth of this sector. Government needs to act as a catalyst.
• Support to local/regional cinema that is based on local language, local culture, local literature is required.
• In India, radio is heavily centralised in terms of legislation, policies, programming, and distribution. Also, the government looks at broadcasting as a medium for state propaganda. Can Goa consider having its own public service broadcasting given the technology options available like internet? Radio Goa was hugely popular in 1960s but declined after Goa’s independence. Goa could look at the possibility of having its own radio station. There is also tremendous scope for community radio. Goa currently does not have a single Community Radio Station. All the states have CR stations except Jammu & Kashmir and North-East region, apart from Goa.
• The policy of choosing art by the government for public projects needs to be reviewed. Goa can capitalise on huge influx of tourists to promote excellent public art and artists. Currently the selection is primarily through tenders which is sometimes limiting for choosing art of excellent repute. Alternate ways for choosing art exist in the government system and include: a) expression of interest b) government can identify a person of repute and go for single-sourcing (Rajasthan Transparency in Public Procurement Rules 2013 is an example where some items related to culture are exempted from the tender process).
• Goa needs an appropriate policy for handicrafts and for archival acquisition. Goa is rich in traditional building/architectural crafts (windows, roof systems, door devices, iron smithy, flooring, false ceilings, stone craft, etc), furniture craft, culinary traditions (bakery, confectionary, etc), costume design, musical instruments, cane and reed grass crafts, etc.

Recommendations:

• Develop the potential of the available human resources. Goa with its vast creative talent pool is apt for creating a ‘service’ industry based on culture/creativity.
• Focus on creating artists from the school level itself. Design good courses for a career in arts.
• Goa need not only be tourist oriented. Awareness among the locals on Goan culture needs to be promoted as well.
• Focus should not only be on fine artists but also skilled artisans based in rural areas.
• Start a Goan Radio Station. Community Radio Station can also be facilitated.
• Engage professional curators for curating public art projects.
• Support interventions for new design and product development and quality improvement of Goan handicrafts.
• Cultural diversity needs to be promoted and ensured.
• A comprehensive directory of artists, skilled artisans, and arts/cultural organisations in Goa can be prepared and uploaded online.
• Certification for skilled artisans/craftspeople could be evolved (as is being developed by the Rajasthan government for traditional masons).
• ‘Arts’ and ‘Culture’ need to be seen as two different domains in government policy.
On the basis of these recommendations, the following priorities may be listed as being the most germane to the implementation of the 2005 Convention:

- Exploring the creation of cultural and creative industries on the basis of creative talent existing within Goa.
- Improve the quality of arts education to prepare young people for careers in the cultural and creative industries sector.
- Producing a comprehensive and continuously updated directory of artists, artisans, and arts/cultural organisations in Goa.

5.2 **Session 2: Achieve balanced flow of cultural goods and services and increase the mobility of the artists and cultural professionals (Goal 2 of the Convention)**

**Moderated by:** Moe Chiba

**Panelists:** Allan Abreo, Pooja Sood, Rudolf Kammermeir, Sharada Ramanathan, and Viraj Naik

**Key points:**

- It is very expensive for visual artworks to travel. Thus mobility of artists needs to be encouraged. Performing artists are not able to travel with the whole band/troupe due to lack of funds which affects the quality of the performance. The various agreements signed by the Ministry of Culture with other countries have not been renewed and thus artists have to travel with their own investment.
- Indian visa process has now become fairly easy with e-visa option also available when arriving and departing from major Indian cities. For artists traveling abroad, however, lack of permanent source of income, single status, etc seem to create issues for getting a visa.
- Over the last few years, cultural institutions like British Council and Goethe Institut have been very proactive in supporting travel of the artists to the West. [Prince Claus Fund’s Ticket Fund](#) is another good initiative that supports cross-cultural exchange of artists and cultural professionals. Khoj Artists Welfare Association in Delhi has been inviting artists from South
Asian countries (like Bangladesh, Pakistan, and Sri Lanka) to India. WOMEX (World Music Expo) is an international networking platform for the world music industry.

- Mobility of not only artists but also arts/cultural professionals such as art managers is equally important for their exposure, capacity building, and networking to professionally manage arts/culture organisations. (ArthinkSouthAsia is an arts/culture management programme in India that provides fellowship and short courses).
- Cultural entrepreneurship is important to reduce dependence on government or grants and aid. The government can act as a catalyst and a facilitator, and can promote “user-friendliness” in the system. For example, government can ensure smooth permission process for organising festivals, and ensure that they are not disrupted in the middle.

Recommendations:

- Government can initiate a fund for supporting the mobility of artists from Goa for cross-cultural exchange.
- Government can support arts/culture organisations that are working to support the local arts scene.
- The arts/culture community in Goa needs to create an association/consortium for policy advocacy and to address its problems.
- Develop well-equipped infrastructure and professional services to respond to the needs of artists and make Goa an arts destination.
- Bring all aspects/units of visual arts under one government department.

On the basis of these recommendations, the following priorities may be listed as being the most germane to the implementation of the 2005 Convention:

- Establishing a travel fund for Goan artists.
- Civil society and Government of Goa to work together to create a policy advocacy body.
- Pursue the idea of developing infrastructure and professional services to enable the work of Goan artists to be known internationally.
5.3 Session 3: Integrate culture in sustainable development frameworks (Goal 3 of the Convention)

Moderated by: Yudhishthir Raj Isar

Panelists: Amitava Bhattacharya, Jose Lorenco, Leonard Fernandes, Pantaleo Fernandes, Rafael Fernandes, Rajendra Kerkar, Tomazinho Cardozo, and Victor Hugo Gomes

Key points:

- Cultural skills can be a driver for grassroots development and can address poverty, lead to social inclusion and women empowerment. Capacity building, direct market linkages, collaborative exchanges for artisans (case of Banglanatak dot com /Rural Craft Hubs), enabling access to government schemes by artists (Tiatr Academy of Goa) are some of the strategies that can enable development at the grassroots through culture.
- The book publishing sector lacks market linkages even though Goans are living across the globe. Though there is interest in books, due to lack of purchasing power among local consumers, schools, etc, book publishing becomes unviable for commercial publishers.
- Access to Goan history, which can be of immense interest to many researchers, through manuscripts and their translations requires attention.
- There is lack of exposure for Goan writers and lack of translation facilities.
- There are many grants by the government for writers but the scripts have to be vetted.
- While the government promotes visits of folk artists to other states, the remuneration paid is almost meagre, of about Rs. 800 for a 10 day stay.
- Students in schools and colleges do not look towards creative sectors as career options. Our education system does not enable the students to realise or nurture their creative potential. “Most people don’t even believe that they are creative”.
- Traditional knowledge holders lack patronage. Folk knowledge that is essentially linked with environmental consciousness is on the verge of extinction.
**Recommendations:**

- Goa Handicrafts Rural and Small Scale Industries Development Corporation to support marketing initiatives like crafts fairs where artisans can sell directly.
- Government can source Goan craft products as gifts during events, etc.
- Multiple stakeholders and organisations involved in the culture sector should take forward the Goa Cultural Policy.
- Discuss and disseminate policies at the grassroots to make them more effective.
- Rope in artists as cultural ambassadors as part of Goa’s tourism promotion.
- Provide infrastructure for artists like auditoriums for performing artists.
- Implement social security measures for artists. Increase remuneration for artists who are sent to other states as part of government’s promotional efforts.
- Flexible leave policy for ‘tiatr’ artists many of whom are working as government officials to be able to perform in shows abroad.
- ‘Preservation Hall’ (New Orleans) model could be explored where ticketed performances take place every day.
- Seed funding for translation facility to enable translation of Konkani and Marathi books for mainstream audience, and vice-versa.
- Increase the stature of government grants for writers through quality selection.
- Promote a critiquing culture so that only good quality art is promoted and recognised.
- Support entrepreneurs to work on capacity building of service providers for book publishing industry like designers, printers, etc.
- Art villages in talukas for exhibiting and selling crafts, local food, agricultural produce, etc. Alternatively, cultural trails can be developed or village fairs can be organised.
- Provision of space for second hand book fair/market (like Sunday book market at Daryaganj in Delhi).

On the basis of these recommendations, the following priorities may be listed as being the most germane to the implementation of the 2005 Convention:

- Developing enabling conditions as regards marketing of artistic and crafts products.
- Improve concretely the socio-economic condition of the artist (cf. UNESCO recommendation concerning the status of the artist, 1980).
- Develop mechanisms such as art villages and book fairs and other market forms for different domains of cultural production.
5.4 Session 4: Promote human rights and fundamental freedoms (Goal 4 of the Convention)

Moderated by: Galia Saouma

Panelists: Ammu Joseph, Damodar Mauzo, Kiran Budkuley, Saheb Sharma, Savia Viegas and Sharada Ramanathan

Key points:

- Women’s participation in creative sectors like film making is very low in major film producing countries in the world. Gender related data for creative industries is lacking in the global South, especially South Asia.
- New digital technologies have opened avenues for involvement of diverse and marginalised sections of society like differently-abled people to participate and contribute to creative industries (case of internet radio station called Radio BongOnet in Kolkata started by Saheb Sharma). BongOnet has trained autistic children to host its programmes.
- Artistic freedom is increasingly being suppressed. Hindutva outfits have threatened closure of arts exhibitions in the State in recent times. Street performers like 'madaaris' classified as beggars or criminals are removed from the roads in Maharashtra.
- Supporting and guiding the children in schools to realise their creativity is also an important aspect of creative freedom that needs to be nurtured.

Recommendations:

- Include women's organisations and voices of women as ‘civil society’ partners for protecting and promoting diversity of cultural expressions.
- Include gender related data as part of data collection exercise on creative sectors in the states and at the India level.
- Gender sensitive policies such as facilities for women in the proposed art villages to increase their participation, and promotion of women festivals like ‘dhalo’.
- Leverage on digital technologies for voicing concerns and for advocacy.
- Create opportunities for people outside the traditional craft communities to learn crafts to remove the caste or gender barriers associated with certain craft practices.
- Cultural/arts organisations need to partner with organisations in other areas of expertise to address concerns related to gender, differently-abled people, artistic freedom, etc.
- Support artists in reaching out to schools as arts educators (case of Britain where an archaeologist is on state roster to promote heritage education).
On the basis of these recommendations, the following priorities may be listed as being the most germane to the implementation of the 2005 Convention:

- Encourage the expression of women’s voices and organisations.
- Include gender related data when collecting information on the state of the cultural and creative industries.
- Encourage arts and culture organisations to partner with entities concerned with issues related to gender, differently-abled, etc.

6 Concluding session

6.1 Conclusions from the Directorate of Art and Culture

Immediate action points that Directorate of Art and Culture agreed to:

- The Department will explore and can facilitate the setting up of a community radio station in Goa.
- The Department is certainly interested in setting up artists villages (it has been part of its plan since last several years). However, non-availability of land has been the main hurdle.
- The Department will explore the possibility of a mobility fund to support artists’ cultural exchange.
- The Directorate can consider the proposal of the language department of Goa University (mentioned by Dr. Kiran Budkuley) for setting up a translation facility.
- The Directorate can explore the setting up of an Arts/Cultural Council (Prasad Lodayekar mentioned that Goa had set up a Cultural Development Council but it did not work. Pooja Sood stated that the Arts Council would need to have professionals who can manage functions like grant giving, monitoring and evaluation, etc).

6.2 Future plan of action by the Directorate of Art and Culture

- It will involve a larger group of people to invite recommendations for the creative sector.
- It will involve other government departments like education, museums, etc to take forward some of the recommendations.
- Devise policies and schemes for the sector after inviting recommendations from a larger representation and involving other departments.
6.3 Areas which are not in the purview of the State Government/unviable for government/other challenges

- Making CSR spending mandatory (legally) for private corporations in the state. CSR is the subject of the Central government. However, the Directorate can explore CSR partnerships.
- Goa airport is under the purview of the Airport Authority of India and therefore Goa government has no control over the kind of art displayed at the airport.
- Book fairs have not been viable for the government from sales point of view. Major sales have been contributed by the Directorate itself by purchasing books worth Rs. 2-3 crores for its libraries.
- The Directorate has not been able to provide an auditorium in Panjim required by the Tiatr Kala Academy due to non-availability of land in Panjim. Options in areas outside Panjim can be explored.

6.4 Conclusions from UNESCO Delhi Office

UNESCO New Delhi notes with satisfaction that the Goa Directorate of Art and Culture intends to follow up on several of the above recommendations, including notably those that fall within the purview of the 2005 Convention. It is also happy to note that the Directorate will be taking up key messages of the Convention, which are: i) the need to build connections between the cultural sector and other areas of governmental responsibility, as regards the implementation of the Convention; ii) the importance of broadly inclusive participatory processes in the setting of policy priorities for the cultural sector.

The consultation workshop revealed that while Goa is endowed with creative individuals and some excellent initiatives in the domain of arts and culture, these scattered efforts do not constitute a cultural and creative industries sector. There is also considerable scope for professionalization in the arts and culture sector and to develop support services and infrastructure (such as printing presses, lighting and sound, or curation).

As an immediate step, UNESCO New Delhi plans to support the Government of Goa to pursue the concept of Artist Village or other innovative tools such as co-working spaces in order to bring multiple stakeholders to share resources as well as work collectively and in complementary ways – the need pointed out by many participants - towards the promotion of creative resources in Goa. Such work could prepare the ground for certain Goan cities to apply for membership in the UNESCO Creative Cities Network, for which the Government of Goa had earlier shown interest.

UNESCO New Delhi through its Communication and Information Sector would be also able to provide technical advice on the setting up of Community Radio.

UNESCO New Delhi has initiated dialogue with the Secretariat of the International Film Festival of India (IFFI), which is held in Goa, to introduce film screenings for visually impaired people on the occasion of the next festival in November 2016 and will continue policy advocacy in the State towards the access to and participation in cultural life of differently-abled persons.

Over the longer term, UNESCO New Delhi looks forward to initiating collaboration with the Government of Goa to monitor and review its cultural policy as per the monitoring framework developed for the implementation of the 2005 Convention.
Annexures

A. Workshop Agenda

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<th>Session</th>
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<td>9.30 – 10.00 am</td>
<td>Welcome address by the Directorate of Arts and Culture and UNESCO</td>
<td>Prasad Lolayekar, Director, Directorate of Art and Culture, Goa</td>
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<td>Inauguration</td>
<td>Moe Chiba, Section Chief and Programme Specialist for Culture, UNESCO Delhi</td>
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<td>Yatin Kakodkar, President, International Centre Goa</td>
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<td>Daulat Hawaldar, Secretary, Arts and Culture, Goa Government</td>
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<td>10.00 – 10.45 am</td>
<td>Introduction to UNESCO 2005 Convention and its global monitoring report</td>
<td>Yudhishthir Raj Isar</td>
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<td>10.45 – 11.00 am</td>
<td>Break</td>
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<td>11.00 -1.00 pm</td>
<td>Session 1: Support Sustainable system of Governance for Culture (Goal 1 of the Convention)</td>
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<td>Session 2: Achieve balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals (Goal 2 of the Convention)</td>
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Day 2: 21 August 2016

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<td>10.30 – 1.00 pm</td>
<td>Session 3: Integrate Culture in Sustainable Development Frameworks (Goal 3 of the Convention)</td>
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<td>04.30 – 5.30 pm</td>
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<td>05.30 - 6.00 pm</td>
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B. Profiles of panelists and moderators

**Yudhishthir Raj Isar** straddles different domains of cultural theory and practice. His research, writing and public speaking take up key issues of cultural policy across the world. He joined The American University of Paris in 2002 and was a Jean Monnet professor from 2003 to 2008. He has also been a *Maître de Conférence* at Sciences Po. In 2011-2013 he was an Eminent Research Visitor with the Institute for Culture and Society at Western Sydney University, Australia, where he is an adjunct professor through 2016. Isar was also the founding co-editor of the five volumes of the *Cultures and Globalization Series* (SAGE) and has authored many book chapters and articles in scholarly journals. In 2004-2008, he was president of the European arts and culture platform Culture Action Europe. He is a trustee of cultural organizations in Europe, Asia and North America and consultant to international organizations and foundations, as well as the European Commission. In 2013, he was the principal investigator and lead writer for the *UN Creative Economy Report 2013: Widening Local Development Pathways*; the scientific coordinator of the European Union’s inquiry ‘Culture in EU External Relations’ and the principal author of its 2014 report *Engaging the World: Towards Global Cultural Citizenship*. In 2015, he edited the monitoring report on the implementation of the 2005 cultural diversity Convention entitled *Re-Shaping Cultural Policies*. Earlier, at UNESCO, he was notably the executive secretary of the World Commission on Culture and Development, director of cultural policies and of the International Fund for the Promotion of Culture. In 1986-87, he served as the first executive director of the Aga Khan Program for Islamic Architecture at Harvard University and MIT.

**Prasad Lolayekar** has worked for more than 30 years in the field of arts and culture where he has worked in various capacities. He is currently the Director of the Directorate of Art and Culture Goa, and OSD to the Chief Minister of Goa. Since joining the Department as the Director 10 years back, he has raised the Department from scratch to great heights. From a Department with a budget of 11 crores and 7 staff it now has a budget of 125 crores with more than 1000 staff members. He has taken keen initiative in project and administrative reforms and implemented various schemes. He has been instrumental in getting 5 international standards to the Department including for environment management, occupational health and safety, and social accountability. He has also been instrumental in organising various mega events that includes Lokotsav – a folk festival for the last 9 years involving 1000 craftspersons and 700 performing artists each year, and D.D. Kosambi Festival of Ideas that has had the participation of stalwarts like Dalai Lama, Late Dr. Abdul Kalam, Narayan Murthy, etc. Prasad Lolayekar has written stories for films like *Digant* and *Dishatant*, and also screenplay and dialogues for *Dishatant*. He has written and acted in several dramas, telefilms, and one act plays. His collection of poems titled “MULA” (The Roots) has received many awards including Kala Academy’s State Literature Award and Konkani Bhasha Award. He was awarded the best civil servant award by the Goa Government in 2011.

**Galia Saouma** was Director of UNESCO’s Division of Cultural Expressions and Creative Industries from 2008 to 2011, responsible for creative industries programmes and the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (of which she had been the first Secretary). Previously, as Chief of the Africa Section in UNESCO’s World Heritage Centre, she was responsible for designing and implementing the strategy to improve recognition and representation of African heritage on the World Heritage List, as well as the *Africa 2009* to train managers of World Heritage Sites in sub-Saharan Africa. A graduate of Sciences Po and the London School of Economics, she also earned a Masters of Public Administration at the Kennedy School of Government, Harvard University, in 1987.
Moe Chiba is Section Head and Programme Specialist for Culture at UNESCO (United Nations Educational, Scientific and Cultural Organization) office in New Delhi responsible for Bhutan, India, Sri Lanka and Maldives. Her nearly 10 years of work in UNESCO New Delhi has enabled to develop and execute a wide range of programmes and activities aimed at mainstreaming culture in the national development agenda with particular focus on heritage-based urban development; culture for rural livelihood; and participation of persons with disabilities in cultural enjoyment. She is also spearheading the drafting of national heritage law in Bhutan which introduces innovative concept of protecting Bhutan as a whole as cultural landscape.

Session 1 – Support sustainable systems of governance for culture

Daulat Hawaldar is currently Secretary (Finance, Planning, statistics and evaluation, art and culture, information and publicity, archives and archaeology and museums) with the Government of Goa. Before his current tenure with the Goa Government, he was Secretary (Finance) with the Government of Arunachal Pradesh.

Frederick Noronha is alternative book publisher, active in the online world. He worked as a journalist (both mainstream and independent) for over a quarter century. Since 2007, he has been spearheading the Goa1556 network [http://goa1556.in] which has published over a hundred titles mainly on Goa. Over the past two decades he has been active in cyberspace, supporting not-for-profit ventures and online communities. He completed 20 years as a volunteer with Goanet. Influenced in his younger days by debates like those over the NIIO (New International Information Order), he has been a strong backer of the Free Software movement in India, a founder of the Free/Libre and Open Source Software networks in Goa, and advocates the use of the Creative Commons and other sharable licenses whenever possible. He has contributed to the Wikipedia since 2006, and has over 58,000 photos uploaded to Flickr.com under sharable licenses [http://photosfromgoa.notlong.com].

Heta Pandit has a Master Degree in Statistics, Economics and Mathematics from the M.S. University of Baroda, Gujarat. She has worked with world renowned ethologist Dr Jane Goodall at a chimpanzee research station in Tanzania, East Africa for 4 years before returning to Mumbai to work with the Bombay Environmental Action Group and Indian Heritage Society, Bombay chapter. She has worked in the field of heritage conservation and other related fields for over twenty eight years since that time. She has also served on the Heritage Conservation Committee in Bombay under the Chairmanship of Mr. Jamshed Kanga, former Commissioner, MCGB. As a freelance journalist and resident of Goa, she has researched and written extensively on the conservation and architecture of the houses of Goa. She has several articles and stories on the subject of heritage conservation to her credit. Her book titled ‘Houses of Goa’, co-authored by architect Annabel Mascarenhas, was published in July 1999 and sold over 4,500 copies in India and abroad. The next book, ‘A Heritage Guide to Kerala’, won her an award from the Kerala Government in the year 2000. She was felicitated by the prestigious Menezes Braganza Institute, Panaji, Goa for her contribution to Goan literature through her short stories and translations from the Marathi to the English, March 2000 with a title ‘Lekhika 2000’. She has subsequently written several books titled ‘Dust & Other Short Stories from Goa’, ‘Walking in Goa’, ‘In & Around Old Goa’, ‘Hidden Hands-The Master Builders of Goa’ and ‘Walking with Angels’, an architectural treatise on the churches of Goa. She has recently published her own memoir titled ‘There’s More to Life than a House in Goa’. She founded Goa Heritage Action Group dedicated to building awareness on Goan heritage of which she has served as Hon. Secretary and Chairman.
**Rajendra Talak** is a National Award winning film director and writer born and based in Goa. He is known for making highly acclaimed and popular films in Konkani and Marathi language. He has been honoured the Indian National Award for Film Direction and Production (Konkani film) twice – once for ‘Aleesha’ (2004) and again for ‘Antarnaad’ (2006). He is known for his contribution to various cultural activities. He is the founder of ‘Kalangan’, a well-known centre for performing arts in Goa. He is also on the panel of Entertainment Society of Goa Government that hosts the prestigious International Film Festival of India. He was also the President of the Goan Association of Film Makers.

**Sajan Venniyoor** is presently working with Deutsche Welle as Country Representative – India, Srilanka, and Bhutan. He was earlier working with the Prasar Bharti, Broadcasting Corporation of India. He was a Resource Person and Moderator for ICT for Development Community of Solution Exchange, an UN initiative in India. He joined UN Solution Exchange in 2006. After 15 years in radio, and a brief stint in the Prasari Bharati secretariat, he moved to Doordarshan, where he worked for the Narrowcasting division, as well as Doordarshan’s DTH project, ‘DD Direct’. He writes on broadcast issues, and is a founder-member of the Community Radio Forum, India.

**Sandesh Prabhudesai** is a journalist and the Editor of goanews.com, Goa’s oldest exclusive news website since 1996, and Consulting Editor at the TV channel Goa365. He has earlier worked as the Editor of Sunaparant, besides working as a reporter for Goan and national dailies and weeklies in English and Marathi since 1987. He also reports for the BBC, and is actively involved in literary and cultural activities.

**Session 2 – Achieve balanced flow of cultural goods and services and increase the mobility of the artists and cultural professionals**

**Allan Abreo** has been teaching for the last 34 years. He is the Principal at GVM's Dr. Dada Vaidya College of Education, Goa, that he joined in 1993, and is also the Dean, Faculty of Education at Goa University. He serves as the Resource Person for teachers for numerous state level seminars and also for the Navodaya Leadership Institute. He is also the Resource Person for numerous workshops on value education/personality development for classes XI and XII. He takes keen interest in sports and music. He has been on the music scene in Goa for the past 40 years playing keyboards and guitar. At present he accompanies Goa’s leading singer Sonia Shirsat who is part of various foreign tours as a performer. He is the winner of Air India’s Best Teacher in the state BOLT (Broad Outlook Learners Teacher) award in 2008-09 whereby he went on an ambassadorial visit to Singapore to learn about the education system there. He has a PhD from Goa University and M.Ed from Nirmala Institute in Bombay University. He was born in Tanzania, Africa and finished his schooling in Mumbai followed by B.Sc. (Honours) in Maths from Parvatibai Chowgule College, Margao. He believes in “teaching and touching lives”.

**Pooja Sood** is the Director of KHOJ International Artists’ Association, an autonomous, artists’ led registered society aimed at promoting intercultural understanding through experimentation and exchange. Her contribution has been in the field of curating alternative contemporary art practices in India as well as exploring different models of institution building for contemporary art. She is committed to developing the infrastructure for the arts in India and develop ongoing dialogue in South Asia. She is the Regional Coordinator of the international artists’ network facilitated by the Triangle Arts Trust, UK. Starting 2000, she has researched and facilitated the establishment of organizations in the region (Vasl Arts Trust in Pakistan, Britto Arts Trust in Bangladesh, Sutra in Nepal, Teertha in Sri Lanka) thereby developing a south Asian network for the arts. Since 2009 she is also the Director of ARThinkSouthAsia (ATSA), an arts management programme for young managers in the cultural sphere. She has also recently been appointed as the Director-General of Jawahar Kala Kendra, an arts centre in Jaipur.

**Rudolf Kammermeir** MA Soz Phil, pianist, born and studied in Germany and married to Goan artist Yolanda de Souza. They established the Art Chamber at the coastal belt of Goa in 1997. Initially the Gallery was promoting Goan art and artists, later they worked with Indian national artists and had a number of international collaborations with art centres abroad. In 2011 they initiated classical music at their private auditorium featuring professional classical musicians from all over the world. Rudolf is the co-founder of the Ketevan Sacred Music Festival, recently held in Old Goa over a period of 10 days, featuring 130 musicians from all over the world from different musical traditions. [www.ketevanmusicfestival.com](http://www.ketevanmusicfestival.com)

**Sharada Ramanathan** is a cultural thinker and writer, and a film director. Sharada was the State secretary (1984-91) and national Chairperson (1990-91), of SPIC-MACAY an Indian national cultural organization. As a consultant, and subsequently a Program Officer with the Ford Foundation, New Delhi, (1991-2002), she engaged with grassroots organizations in Culture and Media. Sharada is currently published by leading Indian newspaper and journals and international publications such as the Hindu, and the Garimpo De Sulucoes, Brazil. She was a member of the International Advisory Group of the South-South Cooperation Unit, UNDP. She is currently a board member of the World Culture Forum-India, and of Arsha Vidya Mandir, a reputed Indian educational institution. Sharada is also Mentor, Film Department, AAT College, India. She has directed two features, and one documentary film. Her debut feature film, SRINGARAM, won 3 Indian National Film awards and 2 Tamilnadu state awards. SRINGARAM also travelled to over 10 international film festivals and represented India in the Indian International Film Festival. Sharada’s second feature, PUTHIYA THIRUPPANGAL (Twists of Fate), touches on the issue of child trafficking. Her documentary on Indian Classical Dance, NATYANUBHAVA, supported by the Ministry of External Affairs, has also participated in several international film festivals. Sharada has been a member of the jury for both, the National Film Awards and the Indian International Film Festival. She was the first Indian to be on the Grand international jury for the Creative Business Cup, Denmark, 2013

**Viraj Vassant Naik** is a printmaker, born in Goa in 1975. Viraj has studied Master of Fine Art (Printmaking) from University of Hyderabad in 2000 and Bachelor of Fine Art (Painting) from Goa University in 1998. He has to his credit 9 solo shows in major cities of India and one in Hong Kong. His participation in exhibitions and art workshops all around the globe has been a major contribution of representing the state in countries such as Portugal, Bulgaria, Bangladesh, UK, Poland, U.S.A, Japan, Italy, Australia, etc. He has been a recipient of various scholarships and awards in India and abroad since 1997. He was a Guest faculty at Sarojini Naidu School of fine arts, University of Hyderabad in 2002 and taught as Art teacher at Navy children school, Goa from 2004 to 2006. Viraj Naik has contributed as a Curator of “Look at this Land”, an etching portfolio camp and workshop, Sunaparanta- Goa Centre for the Arts in 2012; “Goa is not a small place”, Kalakriti art Gallery, Hyderabad, and “Mini Print Goa 2015”. Viraj Naik practices from his studio “Graphikos” Kesarval colony, Queilossim, Cortalim, Goa.
**Amitava Bhattacharya** based in Kolkata, an engineering graduate from IIT Kharagpur and Chevening–Gurukul Scholar in Leadership & Excellence from London School of Economics, is a social entrepreneur with 27 years of global experience. Amitava formed banglanatak dot com specializing in Culture and Development in 2000. Banglanatak’s flagship initiative Art for Life (AFL), a unique model on Culture and Development, addressing SDGs and social inclusion using Intangible Cultural Heritage is a huge success story and has got global recognition and accreditation from UNESCO, UNWTO and UN ECOSOC. Amitava has also started World Peace Music Festival in Kolkata, and in 6 years, the festival now called Sur Jahan is a destination for music lovers and musicians worldwide. Amitava’s unique approach of holding Village Festival celebrating the traditional art and culture of the village has helped marginalized villages to evolve as cultural tourism destination. Amitava’s new initiative MusiCal, is aimed to strengthen collaborations between folk and World Music and record traditional music to safeguard the same while creating opportunity for the youth. Amitava’s passion is innovation, social entrepreneurship and searching for ways to empower people & address developmental issues using culture and to work towards global peace using music.

**Jose Lourenco** is a civil engineer based in Margao, Goa. He writes short fiction in Konkani and English. He is the author of ‘The Parish Churches of Goa - a study of facade architecture’. In 2011 he co-edited 'Inside Out', an anthology by Goa Writers, a group of professional and aspiring writers. His publishing outfit Amazing Goa Publications explores innovative ways of disseminating information. Lourenco is currently the Vice-President of the Goa Konkani Akademi.

**Leonard J Fernandes** is co-founder of CinnamonTeal Publishing, a Margao-based publishing house, founded in 2006, and of Publishing Next, an annual conference on the future of publishing, which is now in its 7th edition. He is also the co-founder of Dogears Etc., an online bookstore, and co-owns The Dogears Bookshop, a small bookstore in Margao. His company, Dogears Print Media Pvt. Ltd. is also in the business of digitizing and archiving rare texts and manuscripts. Leonard is an alumnus of the Goa Engineering College, Farmagudi, and of the Fisher College of Business, in Ohio, USA, where he completed his MBA. Prior to his stint in publishing, he spent 8 years in IT development.

**Pantaleao Fernandes** is a Goa-based writer, photographer and ethnographer. Very passionate about Goa and her vibrant culture, he spends most of his time exploring villages in the deep hinterlands, to experience first-hand the warm spirit and culture of the villagers and document these experiences. These excursions brought about his earlier books, “100 Goan Experiences”, “Goa Remembered” and a children’s book “Once Upon a Time in Goa”. His latest ethnographic book, “Traditional Occupations of Goa” is a rich documentation of the ancient crafts of Goa — a significant part of her intangible culture and heritage. He has also given invitational audio visual lectures at the Goa University, Nirmala College of Education, the Charles Corriea Foundation, Goenche Diaz, Heritage Festival of Goa and many other forums. Currently he scours the Goan villages, for hidden cultural stories which he tells with his documentary films entitled, “Untold stories from Goa”.
Rafael Fernandes is an associate professor at Goa University’s English department. He holds a PhD, M Phil, and M A., B Ed and B Com degrees. Originally from Raia, Salcete, he studied and researched in Darjeeling, Shillong and Portugal. He has taught for 39 years, including for the last two decades and a half at the Goa University. Dr Fernandes has attended 30 regional, 18 national and five international conferences, seminars or workshops. He was part of the research project "Portuguese Language in Goa: Phonetic Study and New Technologies in Teaching", with teachers from the University of Porto in Portugal, after being awarded a research fellowship which also took him to the universities of Aveiro, Coimbra and Lisbon. He is the author of the book ‘When the Curtains Rise: Understanding Goa’s vibrant Konkani theatre’.

Rajendra Kerkar worked as a teacher for 17 years. He is a member of the National Board of Wildlife of India, State Wildlife Board of Goa, Environment Protection Council of Goa, North Goa Private Forest Identifying Committee, Goa State Planning Board, and various state, national and international Committees working in the field of environment, ecology and wildlife. He has authored 6 books in Marathi and the recently published 'Natural Heritage of Goa' in English. He is a column writer for Marathi, Konkani and English newspapers since more than a quarter century. He has delivered more than 5000 lectures and slideshows in different parts of Goa and border areas of Karnataka and Maharashtra to create awareness among the various rural and urban communities on environmental issues. He has written and researched the National Award winning documentary film entitled “DEVRAI” of Goa Doordarshan that won in the category of Wildlife and Environment in 2007. He initiated the production of the documentary films: ‘Flowing with Mhadei’, ‘Devrai’ and ‘Undermining Goa’. He is a recipient of various awards some of which include the Green Teacher Award 2011, Sanctuaryasia Magazine, Wildlife Awards; C.P.R. Environment Education Award, Chennai in 2009 presented by Dr. M.S. Swaminathan; Braganza Pereira Foundation's Fellowship, Lisbon in 2005 for the Research Project on the Dhangar – gouly of Goa; Wildlife Conservation Award, Forest Department, Government of Goa in 2002, and Vincent Xavier Verodiano Foundation Award, California in 2001.

Tomazinho Cardozo is a dramatist, playwright, writer, educationist and former politician from Goa. He contributed to education as a teacher and headmaster for over 34 years. He was a member of the Governing Council of Goa Board of Secondary and Higher Secondary Education, and a member of the Goa School Advisory Board set up by the government. He has published 29 books in Konkani so far which includes dramas, one-act plays, short stories, poems, stage songs, folk songs, essays, etc. He has published 2 books of essays in English ‘My Journey’ and ‘As I see it’. He contributes regularly to English dailies and weeklies and magazines in Konkani in Roman script. He has written and staged 35 dramas ‘tiatrs’ so far. He was appointed the first President of the Tiatr Academy of Goa in 2011 by the government. He founded the drama troupe Kala Mogi, and is one of the founders of Kandolechim Kirnam, a prominent folktroupe. He was elected Sarpanch of Village Panchayat Candolim for 5 consecutive times since 1977, and was Speaker of the Goa Legislative Assembly in 1995. He has been awarded the ‘best Sarpanch award’ in 1993, ‘State Award for excellence in teaching’ in 2003, and “State Cultural Award for Literature” in 2009 by the Goan government.

Victor Hugo Gomes, is a restorer of old Goan homes and the curator of the Goa Chitra, Goa Chakra, and Goa Cruti museums in Benaulim. He graduated from Goa College of Art in 1991 and a Diploma in Conservation of Manuscripts, Documents, and Paper Paintings from INTACH, Lucknow in 1992. While in Lucknow, he was offered a Lalitkala scholarship to study ‘Experimental Transitions in the Art World’, but could not complete the study as he returned to Goa to set up the Christian Art Museum at the Rachol Seminary. He worked briefly as an advertising agent in the 1990s, setting up his own advertising agency DAM associates. Victor Gomes has been at the helm of organising art and culture events in Goa since the 1980s such as the Great Music Revival and the Arlem Festival. In the late 90s he set up an event management firm Resonance, under which he conceptualised and held the Goan Quest at Loutoulim in collaboration with Five-Star hotels and local performance groups. He shut down
Resonance in 2001, in order to focus on his dream of creating Goa Chitra. In 2009, he received a Scholarship from Fundacao Orient to visit ethnographic and anthropological museums in Portugal, and in 2014, was appointed to research and map museums in Western India by the British Council. He has been the recipient of numerous prestigious awards, including the Felga Gracias Award and the Vincent Xavier Verodiana.

**Session 4 – Promote Human Rights and Fundamental Freedoms**

**Ammu Joseph** is an independent journalist and author based in Bangalore, writing primarily on issues relating to gender, human development and the media. She has 6 published books that include ‘Whose News? The Media and Women’s issues’, ‘Women in journalism: Making news’, and ‘Storylines: Conversations with women writers’. She contributes to a number of mainstream publications and web-based media. She was among the principal drafters of UNESCO’s Gender Sensitive Indicators for Media (2012). She contributed to the IFJ-Asia Pacific report, Inside the News: Challenges and Aspirations of Women Journalists in Asia and the Pacific (2015). She was a member of the international teams contributing to the UNESCO report on World Trends in the State of Freedom of Expression and Media Development (2013) and UNESCO’s Global Monitoring Report on the implementation of the 2005 Convention on Diversity of Cultural Expressions (2015). She also served as Coordinator - India for the Global Media Monitoring Project (2010 and 2015) and Coordinator - South Asia for the Global Report on Women in the News Media (2011). She has been on the visiting faculty of several institutes of journalism education in India. She is also a founding member of the Network of Women in Media, India, and Media Watch Bengaluru.

**Damodar Mauzo** is a short fiction writer and novelist writing in Konkani. He is also a columnist, critic and a script writer. He has 14 books in Konkani to his credit besides a few more on the anvil. Among his many awards are the Sahitya Akademi award, Katha Award, World Konkani Centre's Vimla Pai Sahitya Puraskar besides several state level literary awards. Lately, his book of stories was nominated for the Frank O’Connor International Award. He is the most widely translated writer of Konkani. His Sahitya Akademi Award winning novel, KARMELIN is translated into over a dozen languages including English. THESE ARE MY CHILDREN and TERESA’S MAN & Other Stories from Goa are the collections of stories published in translation into English. His novel for young adults, TSUNAMI SIMON and MIRAGE, a collection of five not-so-short-stories have also been published in translation. Shantateche Ghann is a Marathi translation of the original Rumaddful. He has been on panels at different litfests including Singapore, Hyderabad and Jaipur. Last year he was part of a four member delegation of Indian writers that attended the World Book Fair in Frankfurt. He has written screenplays and dialogues for Konkani films. He was awarded the Best Screenplay award for 2005 and Best Dialogues award for 2003 and again for 2010-11, at the Goa State Film Festivals. He is a co-founder and co-curator of GALF.

**Kiran Budkuley** is Professor and Head of English Department and Dean of the Faculty of Languages and Literature at Goa University. Besides teaching, she has guided research for the Ph. D. degree on Canadian Native Literature, Comparative Study of Asian Theatres, Comparative Study of Konkani Language and Culture, Indian Travel Writing and Transmutation of Literary Masterpieces into Popular Films. Other areas of research include ‘Gender and Culture Studies’, and ‘Konkani Literature and Folklore’. Her researched articles are published by reputed journals. She has trans-created the lyrics and commentary into English for the docu-drama ‘Gomant Darshan’ and also penned the commentary for 45 minutes documentary on the life and works of Ravindra Kelekar. A poet and translator who works from and into English, Konkani, Hindi, and Marathi, Dr. Budkuley is also a public speaker. A multilingual scholar, Dr. Budkuley has written eight books, edited two, and translated one (total eleven). Of these, four are in English, two in Hindi, four in Konkani and one in Marathi. She has worked as a resource person for the British Council, Sahitya Akademi, National Book Trust, Institute of Indo-European Studies, and has been the referee for Sahitya Akademi, K. K. Birla Foundation, Ministry of Culture - Govt. of India, Kala Akademi, Department of Art & Culture, Vishva Konkani Foundation, Mangalore, among others for the State and National Awards. She was
awarded ‘Late Shri Gundu S. Amonkar Triennial Award’ in 2003 for her contribution in Literary Criticism in Konkani, Konkani Bhasha Mandal’s “Late Shri Narasinha Damodar Naik Sahitya Puraskar- 2011”, and (3) Goa Konkani Akademi’s Sarvotkrushta Konkani Granth Puraskar- 2012 for contributions in Konkani literature.

**Saheb Sharma** is a music lover and social media enthusiast pursuing his entrepreneurial aspiration with visual impairment by birth. Born with LCA (Leber’s Congenital Amaurosis), a rare disease that completely robbed his vision by birth, Saheb is the founder and director of Radio BongOnet. The first of its kind internet based radio station from Kolkata connecting millions of Bengalis across the globe via its website, WAPSite, mobile apps, worldwide radio tuner directories and social media handles. He says “There is practically nothing that people with special needs cannot do.” Braille and other assistive technologies supported him to flourish his academic journey and he holds a degree in Communication Science, Advertising and Journalism. Added to that, he is also a recipient of Gold Award presented by Hon. Vice President of India for his phenomenal courage and resilient attitude while working for International Award for Young People (IAYP), also known as the Duke of Edinburgh’s Award in the year 2008. Inspired by the digital revolution, Saheb is actively engaged in facilitating the independent voices as well as the diverse artistry through his determined aspiration in this new media age.

**Savia Viegas** A resident of Carmona, Maria Savia Viegas is a doctorate in Indian Art from the University of Mumbai, and has taught at numerous Indian and overseas universities and colleges for more than 20 years. She is recipient of the prestigious Senior Fulbright Fellowship of the USA government, wherein she spent a year in the USA, affiliated with world-renowned Smithsonian Institution of Museums and the Museum Studies Department of the George Washington University. She has authored ‘Tales from the Attic’ and the Penguin-published ‘Let me tell you about Quinta’. She has showcased her paintings in four solo exhibitions and has curated works of renowned Goan painter, Angelo da Fonseca.