

CREATIVE INDUSTRY ECONOMY: CASE OF INDIAN PERFORMING ARTS

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Abstract

India stands tall in the field of Arts, and the Performing arts contribute a major chunk. Since time immemorial, India has constantly produced world-class artists from time to time. The performing arts industry in India makes a significant contribution to local economies through job creation, tourism revenue, and the growth of local businesses. However, the performing arts sector in India lacks especially with Indian classical Dance and Music. There shall always be discussion of the need for Marketing Indigenous art forms like that of Music and Dance; however, considering the richness and greatness of Indian arts, it would be meaningful to reach worldwide for people from all over to benefit from our Indian art forms, which are proven to be scientific, spiritual and elevating. This paper details the economic perspective and current scenario of cultural economy and the part that Indian classical arts play in it.

Keywords: Indian Performing Arts, Management, Marketing, Music, Dance, audience creation

Introduction

In India, various facets of performing arts are all-pervading, bringing colour and joy to numerous festivals and ceremonies, and reaffirming the faith of the people in their heritage. These facets have been responsible for sustaining the long continuities of ancient traditions. They are the link between the past and the present. It thus exemplifies the complex, organic interaction of all aspects of life implicit in all tribal and folk art forms; art is not seen as something apart from life, a mere ornamentation or entertainment, but as an intrinsic part of it. Dance, theatre, music and object manipulation, and other kinds of performances have always been present in all human cultures.

The history of music and dance date to pre-historic times whereas circus skills date to at least Ancient Egypt. Many performing arts are performed professionally. Performance can be in purpose-built buildings, such as theatres and opera houses, on open air stages at festivals, on stages in tents such as circuses and on the street. Earlier, there have been live performances before the audience only, but as the technology comes up, with the development of audio and video recording, it made these performing arts more private consummating. It then rather affects the performers and the families who have been in this field for generations now and it also distant present generation from these art forms and the cultural heritage of their own. This further took attention to spread awareness and take performing arts to much wider audience, by having more spaces for performing arts, that engage all kinds of people not just the performers (Singh, 2021).

Following the definition provided by the UNESCO, we understand the cultural and creative industries as those “sectors of organized activity that have as their main objective the production or reproduction, the promotion, distribution, or commercialization of goods, services and activities of content derived from cultural, artistic or heritage origins” (Raufast et al., 2015). This is a definition particularly useful in the context of India, as it acknowledges the cultural value of the creative industries while emphasising their economic aspect, especially considering that the very commercialisation of cultural products in India is often entangled in a complex web of formal and informal practices which are creative in themselves. As the articles in this special issue show, this is true for example, in the case of the transnational circulation of music, the performing arts as well as the organisation and promotion of tourist packages or tourism trails abroad. Cultural and creative industries represent important drivers of economic development, cultural activism (Dasgupta & Mahn, 2023) and their potential for economic growth was recently reiterated in a report published by the United Nations Conference on Trade and Development, which observes that they “provide 6.2 per cent of all employment, generating nearly 50 million jobs worldwide” (UNCTAD, Citation2022, p. 1). Research in the field also tends to highlight the creative sector’s potential for the promotion of “cultural diversity, social inclusion and environmental sustainability” (UNCTAD Citation2022; see also Shaban et al., 2022, pp. 4-6), urban regeneration (Florida, 2002), and social and cultural development more generally.

Performing Arts Industry

The performing arts industry plays a significant role in shaping the socio-economic fabric of communities. As a key driver of cultural expression, it also contributes to local economies by creating jobs, stimulating tourism, and enhancing the overall

quality of life (Bille & Schulze, 2020). In both urban and rural settings, the performing arts have the potential to generate considerable economic benefits, although the scale and nature of these benefits may differ. Urban areas, with their larger populations and well-developed infrastructure, tend to attract more significant investments in arts and culture. These areas benefit from large-scale events, such as music festivals and theatre productions, which drive tourism and boost local businesses (Lashua, Spracklen, & Long, 2014). The performing arts has been a powerful mode of mass communication. From temple dancers narrating epics through Bharatanatyam or Kathak, to the use of Nautanki and Jatra in rural awareness campaigns, performing arts have served as living newspapers, educators, and catalysts for collective consciousness. A brilliant contemporary example is the Indian Airlines safety demo, choreographed in the classical Bharatanatyam style. This innovative step has communicated safety protocols effectively but celebrated Bharatiya culture in a modern context by demonstrating how performing arts can be meaningfully woven into even the most unexpected sectors.

Performing Arts Economy

The economic situation of performing artists seems to be a subject that has never engaged the attention of economic planners of present-day India. The Government of India, as well as state Governments, have increasingly recognized the importance of the creative art sector to compete in the global marketplace. A number of factors underscore the connection between economic competitiveness and creativity. Arts and culture can play a major role in community development and redevelopment by creating new jobs as well as fostering an environment and amenities that attract talented young workers; and tourism centred on arts and culture can contribute to state and local economic growth by providing a diversified and sustainable means for creating jobs and attracting revenue. Performing folk art is one of the most powerful traditional media by which everyone can send messages to the people.

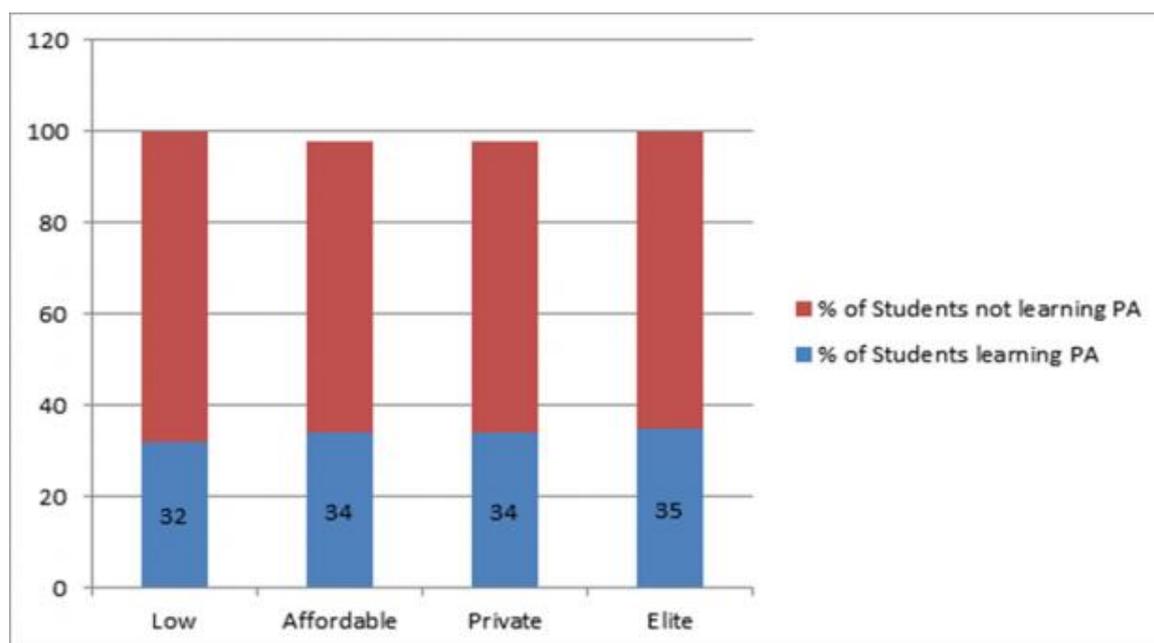
India, a land of over 143 crore people, is also home to a billion stories and storytellers. Every village, street, river and mountain echoes with unique tales and perspectives. Indian art and music, deeply spiritual in nature, reflect this storytelling spirit, where every note and rhythm carries a soul whether in a devotional bhajan or a modern composition. The country's creative legacy, from the pioneering film Raja Harishchandra in 1913 to global milestones like RRR winning at the Oscars, highlights the growing influence of Indian cinema and cultural expressions. From Guru Dutt's poetic visuals to AR Rahman's soulful music and Rajamouli's epic narratives, Indian creativity continues to resonate across the world (Umanath, 2025).

The rise of India's creative economy powered by content, creativity and culture, is truly transforming the country into a global hub for film, digital content, gaming, fashion, music and live performances. This sector holds immense potential to significantly contribute to India's GDP. With the world looking for new stories, India stands ready to offer a rich blend of science, fiction, courage and imagination. The message is clear for the creators of the country- dream big, invest in talent and share the soul of India with the world.

India's performing arts market is worth \$3.8 billion with an addressable market size of 26 million in the 8-25 age range, a new study has found. The age range figure is significant as it represents 7% penetration in a population group that has significant scope for growth. Comparatively, penetration of dance learning alone in the US stands at 7.4%. The market is also expected to grow to \$7 billion by 2027. The study, conducted by Kafka Academy, an online performing arts academy, aimed to shed light on India's vast and unorganised performing arts market. The researchers collected data from 5,000 respondents. It offers a comprehensive picture of the money and time parents and learners across age groups and income slabs spent.

Kafka Academy found one in three Indian students between 6 and 14 were learning performing arts, regardless of their economic background. The researchers defined low, affordable, private, and elite schools as those with an average annual fee of \$1,000, \$533, \$267, and \$67 or more, respectively. However, the numbers start to vary when it comes to learning performing arts such as music, dance, and speech outside school. Among the students learning performing arts, 22% from elite schools and 21% from private schools pay to learn performing arts outside school. The corresponding figures for low-income and affordable schools are 2% and 14%, respectively. The data also showed that students from elite schools invested \$190 annually on an average to learn performing arts outside school. The corresponding figures for private, affordable and low-income schools were pegged at \$134, \$98, and \$70.

WAVES 2025 is also expected to unlock a 50 billion dollar opportunity for India's media and entertainment sector by 2029. The summit held from 1 May to 4 May at Jio World Convention Centre, Mumbai, attracted over 10,000 delegates, 1,000 creators, 300 companies and more than 350 startups. This initiative alone recorded business transactions worth over Rs. 1,328 crore with more than 3,000 business-to-business meetings held over three days.



Kafqa report, 2022

Adding further value to the summit, the Maharashtra government signed MoUs worth Rs. 8,000 crore during the event. Among these, MoUs worth Rs. 1,500 crore each were signed with the University of York and the University of Western Australia. The state's industries department also inked MoUs valued at Rs. 3,000 crore with Prime Focus and Rs. 2,000 crore with Godrej. However, the Indian classical dance and Music have a smaller contribution to this.

Summary

On the basis of the above discussion, it can be said that, from a livelihood and cultural perspective, the role of folk performing art in the study area is most important. Many performing arts organisations and various government bodies, such as local and national governments, are seeking ways to improve the performance of performing arts institutions. A study found that collaboration and integration are effective strategies because they can enhance artistic, financial, and social value. It provided an overview of different types of collaboration and integration and highlighted which value could be created or improved.

Though the performing art includes value that accrues to producers of classical performing art, audiences/consumers of classical performing art and society as a whole, the sudden and radical effect of COVID-19 on the lives of freelance performing artists is compounding dangerous levels of precarity in these occupations and, as a result, there are swifter, deeper and more serious consequences to policy inaction in the coming years. Marketing and Management

technique integration may reduce the burden by implementing timely policies and help them plan the success and be prepared for failure too. Henceforth, it is our sole duty of the Researchers, Policy Makers, Government and participants to preserve and propagate the forms of Indian classical culture

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