

SPAIN INDIA 2020

A joint reflection on the past,
present and future of our
bilateral relations

WORKING PAPER 8

Culture and Sports



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8.1.

Framework of relations in the fields of culture and sports

The framework of cultural relations between Spain and India was established in September 1982 through the signing of the cultural and educational agreement between both governments, the second framework agreement signed by both countries after the economic and trade one. This agreement establishes a mixed cultural commission that is currently inactive. With the signing of the agreement of audio-visual coproduction in 2012, the institutionalisation of the collaboration was extended to the film industry. However, to date it has not been possible to develop it to its full potential. In view of the lack of soundly interconnected cultural fabrics, the role of both governments has been essential for bilateral cultural promotion. The bilateral embassies, with the support of the Indian Council for Cultural Relations (ICCR) and the Spanish Agency for International Development Cooperation (AECID, by its Spanish acronym), have been the major driving forces of the bilateral cultural activities.

The creation of Casa Asia and Casa de la India at the beginning of the 21st century, and the subsequent opening of the Instituto Cervantes in New Delhi, with the first auditorium and exhibition hall of Spain in India, have played a key role to revitalize our cultural exchanges and to boost joint and bidirectional activities. The bilateral cultural impact reached its peak in the film industry with the shooting in Spain of the Bollywood film *Zindagi Na Milegi Dobara* and with the audio-visual productions promoted by the new digital platforms, such as the success in India of the Spanish series *Money Heist* (see Illustration 60).

Lot of ground has been covered at both government and institutional level to consolidate

ILLUSTRATION 60 / Main bilateral landmarks in the fields of culture and sports

2001	Creation of Casa Asia in Barcelona
2003	Creation of Casa de la India in Valladolid
2009	Inauguration by the Prince and Princess of Asturias of the Instituto Cervantes in New Delhi
2010	Inauguration of the NETS school (Nadal Educational Tennis School) in Anantapur
2011	Premiere of the film shot in Spain <i>Zindagi Na Milegi Dobara</i>
2012	Presentation of the 1st Spain-India Council Foundation Award to Zubin Mehta by Queen Sofia
2014	Creation of the Indian Super League of football and arrival of Spanish coaches and players to India
2015	Presentation of the 2nd Spain-India Council Foundation Award to Viswanathan Anand
2015	Premiere of “Flamenco, India” by Carlos Saura in Valladolid
2016	Premiere of the theatre production “Kijote Kathakali” in Almagro
2016	Inauguration of the office of LaLiga in Delhi
2016	Celebration of the International Indian Film Academy Awards in Madrid
2016	Presentation of the 3rd Spain-India Council Foundation Award to Carlos Saura and Zoya Akhtar by Queen Letizia
2017	Carolina Marín wins the third edition of the Premier Badminton League (PBL) of India with the Hyderabad Hunters
2018	Purchase of the Olímpic de Xátiva football team by the Indian company Sudeva Sports

Source: Prepared by the authors

the relations in the field of sports, including the signing of a framework memorandum of understanding and the collaboration between the sports federations and associations of both countries. These exchanges have been strengthened at a private level in football, with the opening of the office of the Spanish football league, LaLiga, in Delhi in 2016, or the establishment of academies of Spanish teams; or in yoga, which has experienced an enormous



Carlos Saura and Zoya Akhtar received the III Spain-India Council Foundation Award from Queen Letizia in 2016.

growth in Spain in the last decades, both in the number of organisations and professional instructors of yoga and in Spanish enthusiasts. Both disciplines are currently two of the main assets of the bilateral mutual knowledge.

The sport figures are also references in both countries, becoming driving forces of a renewed interest with multiplier effect. The presence of sportspeople like Carolina Marín, Viswanathan Anand or Rafael Nadal in international sports events held in India or Spain, or the participation of Spanish football coaches and players in the Indian Super League of football, in which Spain is the foreign country with the most representation, are unquestionable vectors for bringing both civil societies together.

8.2.

Cultural exchanges and the artistic dialogue between India and Spain

The cultural action between India and Spain, at first focused in the field of dance and music and in performances in the major cities, has been able to extend its territorial action radius and its multidisciplinary cultural outreach in the last decades. Spanish cultural activities have reached cities outside the traditional route over the past few years, like Rishikesh, Guwahati or Shillong, and previously unexplored artistic fields, including comics, electronic music or urban art. In 2017, 2018 and 2019, Spain organised more than 60 activities in India, involving more than 70 artists, scholars and leading figures of the world of Spanish culture, with an impact in 12 Indian states (see Illustration 61). These activities have

also had a bidirectional impact, encouraging visits to Spain of Indian curators, poets or musicians.

The Government of India made a particular effort in organising cultural activities during 2016, on the occasion of the 60th anniversary of the cultural relations between both countries, including the exhibitions “Forms of Devotion: *Arte y Espiritualidad en La India de Hoy*” (Forms of Devotion: Art and Spirituality in the India of Today) and “Women by Women”, and a special cycle of scenic arts and music. In 2017, 2018 and 2019, India organised more than 47 cultural activities in Spain, involving more than 98 artists, scholars and leading figures of the world of Indian culture, with an impact in 10 cities. In these activities, the disciplines of music and dance carry more weight as they are in the heart of Indian culture (see Illustration 62). The activities organised by India have also had a bidirectional impact, encouraging visits to India of Spanish representatives of the world of culture, music and dance. **Casa de la India** has played an essential role in the organisation of these cultural activities, with a multidisciplinary, multiplying and bidirectional effect in our cultural bilateral relations (see Case 17).

The opening of the **Instituto Cervantes** and its exhibition hall in New Delhi marked a turning point for the promotion of Spanish art in India. It has hosted exhibitions like the “*Suite Vollard de Pablo Picasso: Colecciones Fundación Mapfre*” (The Suite Vollard of Pablo Picasso: Mapfre Foundation Collections), which inaugurated the centre in 2009, or “*Los Desastres de la Guerra: colección de grabados de Goya*” (The Disasters of War: Collection of Goya’s etchings) in 2011. The main art fairs and exhibitions in India have been one of the main platforms to promote the Spanish art of today. For example, Spain has an active collaboration with the Kochi-Muziris Biennale, through the participation of Spanish artists like Domènec Mataró in the 2018 edition and by creating collaboration networks with the Indian artistic fabric, as shown by the

invitation from Spain to the 2020 ARCO art fair to the founder and director of the Biennale, Bose Krishnamachari.

In Spain, the exhibition hall of **Casa de la India** of Valladolid has been one of the main venues for the promotion of Indian art and culture. Exhibitions that have been inaugurated in Casa de la India have toured other parts of Spain, like the one on “Gandhi: *Mi vida es mi mensaje*” (Gandhi: My life is my message), on the occasion of the 150th Birth Anniversary of Mahatma Gandhi, which could also be visited in the Casa de la Panadería in Madrid. India, which was a guest country to the art fair ARCO in 2009, has had a great outreach in Spain through its main contemporary artists, including the painter **Nalini Malani**, winner of the seventh Joan Miró Award in 2019, whose Foundation welcomed her monographic exhibition “*No me oyes*” (You don’t hear me) in Barcelona, or the architect **Anupama Kundoo**, as part of the exhibition “The Architect is Present” in the ICO Museum in 2014. However, the collaboration between museums and major exhibitions of Indian Classical Art in Spain are still a pending issue in the artistic field, despite the important efforts by Spanish experts, including the professor of the Complutense University **Eva Fernández del Campo**.

Photography has gained particular importance in our cultural exchanges over the past few years. The Spanish curator **Lola Mac Dougall** has promoted important events in India in the field of photography, including the GoaPhoto biennial festival, in its third edition, or Travel Photo Jaipur, with the participation of famous Spanish photographers like Cristina de Middel. Spain has also hosted important exhibitions of Indian photographers, like the one organised by **Casa Asia** in 2008 on the renowned **Raghu Rail**, or by the Mapfre Foundation in 2010 on the famous Indian photographer **Dayanita Singh**. Numerous Spanish photographers have felt attracted by India, including **Cristina García Rodero** with her

TIERRA de SUEÑOS

CRISTINA GARCÍA RODERO



Poster of the exhibition “Tierra de Sueños” (Land of Dreams) by Spanish photographer Cristina García Roderó.

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recent series “*Tierra de sueños*” (Land of dreams), which has toured several Spanish cities.

Culture has proven to be an incomparable platform for the promotion of mutual awareness with a multidisciplinary impact. The participation in major cultural events has become an effective tool for the promotion of different areas of our bilateral exchanges. A representative example of the effect of this multidisciplinary outreach is promoting

CASE 17

The multidisciplinary, multiplying and bidirectional impact of Casa de la India in our bilateral relations.

Casa de la India (henceforth CDLI) is an Indo-Spanish cultural foundation created in 2003 in Valladolid under the joint sponsorship of the Government of India, through the Embassy of India in Spain, the City Council of Valladolid and the University of Valladolid, subsequently joined by the Indian Council for Cultural Relations (ICCR). CDLI, the Nehru Centre of London, the Tagore Zentrum of Berlin and the Gandhi Centre of the Hague are the only cultural centres of India in Western Europe that depend on the Indian Government. However, CDLI, with a public-private formula of participation as a foundation, establishes a successful model of collaboration that the Indian Government is replicating in other countries,

turning it into a reference institution in the relations with India in the south of Europe.

Its head office located in Calle Puente Colgante, with its characteristic original wooden haveli in the garden façade, which was donated by the city of Ahmedabad in 2009, has met its objective of becoming a space of reference for the dissemination of Indian culture, even beyond the city of Valladolid. But the role of CDLI also has a multidisciplinary outreach in the promotion and dissemination of mutual awareness. Not only does it promote the cultural, social, academic or institutional fields in the relations between India and Spain, but it also contributes to cooperation in the fields of economy, business or science/technology, thus facilitating a greater exchange between the fabrics of civil society of both countries.

The presence of CDLI in Valladolid also exerts a

multiplying effect in the promotion of relations with India, not only in Valladolid but also in all of Spain. Its presence in the city has provided a platform for the promotion of knowledge about India and bilateral relations, for the interaction of the key players of the different focus areas and for promoting joint projects. In the field of cultural promotion, CDLI plans regular activities both in Valladolid and other cities of Spain, in collaboration with Spanish and Indian institutions. In 2016, which marked the 60th anniversary of diplomatic relations between Spain and India, it designed and produced a programme of activities with 145 events and 243 artists, experts and speakers.

In the academic and training field, flagship projects like the School of India or the LAB-India of Performing Arts, which coordinates the Kalasangam intensive course on performing arts and music, yoga and

gastronomy by using these cultural initiatives as platforms, the way Spanish chefs participated in multidisciplinary festivals-including the presence of Michelin star chef **María José San Román** in the Serendipity Arts Festival in Goa- or developing country-brand gastronomical events on the sidelines of major cultural initiatives. This same multidisciplinary impact could be explored in fields like fashion, architecture or literary edition.

8.3.

Common roots and shared languages in music and dance

Music and dance play a central role in the Indian and Spanish cultures, sharing common rhythms and languages. The roots of the gypsy culture and art in the Indian subcontinent, as

ayurveda courses in India, as well as the presence of José Paz's Tagore collection in its library, have turned it into a privileged space for the dissemination of knowledge about India, even outside its headquarters through numerous educational activities, in collaboration with the University of Valladolid and the City Council of Valladolid.

In the institutional field, the presence of CDLI in Valladolid has proven essential for bringing Valladolid and India together, especially with the city of Ahmedabad, with which the "Cultural Heritage and Management Venture Lab in Ahmedabad, India" project was implemented between 2013 and 2016, financed by the European Union through the EUROPAID programme and directed by CDLI. In the field of economy and business, CDLI collaborates in the India Help Desk for Business Solutions of the Chamber of Commerce of Valladolid, among other activities. This bilateral

cooperation between Valladolid and Ahmedabad has led to the signing of the Twinning Protocol between both cities in 2017.

CDLI carries out a bidirectional effort, and its initiatives in India have had a great impact in the bilateral knowledge. In the sector of film industry, it has organised six editions of the Spanish Cinema Festival in India, for which it received the González Sinde Award of the Academy of Film Arts and Sciences of Spain in 2010, as well as annual cycles of Indian cinema in Spain, including the independent Indian film exhibition IndiaIndie (3 editions since 2018), while promoting the cooperation with the industry of Bollywood and tourism through a collaboration agreement with the Producers Guild of India (Mumbai) and the Spain Film Commission, signed in 2016. CDLI collaborates and participates in different activities carried out in India, including the participation of Spain as guest country in the 2020 Kerala

Literature Festival, thanks to the collaboration of CDLI with several institutions, including the Government of Castilla y León, Acción Cultural Española (AC/E) and the City Council of Valladolid.

CDLI has adapted to the new situation generated by the pandemic with new virtual bilateral activities. These digital initiatives launched include a monthly cycle of digital encounters between Spain and India (Spain-India Encounters), in collaboration with Spanish and Indian institutions, where public figures of both countries analyse the exchanges between Spain and India in different strategic fields, or a cycle of conferences by specialists in Indian music, on the occasion of the centenary of Ravi Shankar's birth.

ILLUSTRATION 61 / Main cultural activities organised by Spain in India between 2017 and 2019 (with mobility from Spain), classified by cultural disciplines and places of performance.

Main cultural disciplines	Number of activities	Main places of performance	Number of activities
Music	18	Delhi	25
Art and Photography	15	Rajasthan	8
Language and Literature	12	Karnataka	6
Dance	7	West Bengal	5
Theatre	3	Goa	4
Others	5	Others	12

Source: Compiled by the authors from information provided by the Embassy of Spain in India.

ILLUSTRATION 62 / Main cultural activities organised by India in Spain between 2017 and 2019 (with mobility from India), classified by cultural disciplines and places of performance.

Main cultural disciplines	Number of activities	Main places of performance	Number of activities
Music	20	Valladolid	20
Dance	16	Madrid	10
Education	7	León	5
Language and Literature	3	Soria, Barcelona, Tenerife, Granada and Burgos	2
Theatre	1	Segovia and Palencia	1

Source: Compiled by the authors from information provided by Casa de la India.

again brought to light by the webcast series “Romipé/Gitanidad: East in the West” organised by **Casa Asia**, is also shown through the cultural identification of flamenco with traditional musical expressions of the subcontinent. This cultural connection has promoted the continued success of the flamenco shows in the last decades in India, with more impact and interest among the local public than cultural initiatives of other European countries. This can be seen in the favourable reception in India of the shows by Juan Manuel Fernández Montoya, “**Farruquito**”, **Maria Pagés** or **Eva Yerbabuena**.

These same common rhythms and languages have allowed the creation of shows in which flamenco meets classical Indian music and dance. Such is the case of “Torobaka” created by the flamenco dancer from Sevilla **Israel Galván** with the British dancer **Akram Khan** and released in London; “*Las Huellas*” (The Footprints), of Rosario Montoya “*La Farruca*” and **Anuj Mishra**, released in the Biennial Festival of Flamenco of Seville; or “*La muerte de Dussasana*” (The death of Dussasana), a fusion with kathakali explored by **César Lorente**. The continuous participation of Spain in the Calcutta International Classical Guitar Festival, which includes a Spanish guitar contest with the prize of participating in the Cordoba Guitar Festival, is an effective tool to promote the training and studies about Spanish music in India. The number of Indian flamenco dancers is steadily mounting, including the cases in Mumbai of **Aditi Bhagwat**, kathak dancer in fusion with flamenco, or **Kunal Om**, Indian flamenco dancer. A series of shows reflecting the encounter between both cultural universes has also emerged from these shared languages, including “Kijote Kathakali” or “Flamenco-India” (see In Detail 25).

Indian music is becoming increasingly important in the Spanish musical scenario thanks to a renewed interest in Indian spirituality. The seven



Anoushka Shankar with the Spanish singer Sandra Carrasco in 2011 during a concert of the Festival of Religious and World Music of Girona.

editions of the “*India en Concierto*” festival, organised by Casa de la India every two years in collaboration with the Embassy of India and the ICCR to bring the Spanish public closer to the cultural richness of India through music and dance, show the positive reception of classic Indian music in Spain. The 2020 edition, celebrated in the cities of Madrid, Valladolid, León and Málaga, became the first on-site event organised outside India to celebrate the centenary of the birth of the legendary musician **Ravi Shankar**.

Iconic venues of the Spanish music have organised several concerts with leading musicians of classical Indian music, including Ravi and **Anoushka Shankar** in the Palau de la Música Catalana concert hall of Barcelona, and **Shujaat Khan** or **Shubendra Rao** in the Palacio Euskalduna concert hall of Bilbao. The initiatives

promoted by Casa de la India with the support of the Embassy of India and the ICCR for the celebration of the centenary of Ravi Shankar include the exhibition “*Tesoros musicales de la India: muestra de instrumentos de la colección de Radhika Mohan Maitra (S. XVII - S.XX)*”, (Musical treasures of India, exhibition of instruments of Radhika Mohan Maitra’s collection, 17th-20th centuries); the exhibition “*Indian Odyssey: El Universo de Ravi Shankar. The Beatles en India*” (Indian Odyssey: The Universe of Ravi Shankar. The Beatles in India), the inauguration in Spain of the “*Ravi Shankar Symphony*” interpreted by the Symphony Orchestra of Castilla y León or diverse concerts by disciples of Ravi Shankar.

The number of professionals of Indian classical dance present in Spain with their own companies is also growing. On the one hand, there are Spanish professionals trained in India, like



Orchestra conductor Zubin Mehta during a concert at the Palace of Charles V of the Alhambra, at the 66th edition of the 2017 International Festival of Music and Dance of Granada.

Mónica de la Fuente, awarded with the ICCR Distinguished Alumni Award in 2019, with her own company and creator of shows like “*Rasa y Duende*” or “*Praana*”. On the other hand, there are also Indian dancers settled in Spain, like **Sohini Roychowdhury**, founder of Sohinimoksha World Dance & Communications and of Sohinimoksha Artes de la India, or Shreya Nag, founder of Núpura and creator of the Barcelona Kathak Project, who has collaborated with renowned Spanish dancers like Sol Picó in the production “*We Women*”. This interest in Indian dance has taken on a new dimension with the increasing presence of Bollywood dance classes, in both specialised centres and dance academies throughout the Spanish territory. Exchanges in the field of contemporary dance also have some scope for bilateral collaboration in cities like Bangalore, home of the Attakkalari Centre for Movement Arts and host of the main Biennial festival of Dance, with the participation of the National Dance Award winner, **Daniel Abreu**.

These exchanges with India have also taken place in other musical disciplines, such as classic music. Indian orchestra conductor **Zubin Mehta**

was the first winner of the **Spain-India Council Foundation** Award. The positive reception of zarzuela opera concerts and Spanish classical music in India, in shows developed in collaboration with the Neemrana Music Foundation, also evidence a bilateral interest in the case of Spanish classic music.

The success of new styles of Latin and urban music in India, Ibiza's position as capital of electronic music and the new dimension of the digital platforms lead to explore new spaces and expressions of Spanish music in India. The most successful concerts of Spanish musicians in India to date have possibly been the one offered by **Enrique Iglesias** in 2012 in Gurgaon or by the French-Spanish musician Manu Chao in the 2013 Jodhpur Riff Festival. The Spanish presence in the festivals held in Rajasthan, such as the Magnetic Fields Festival in Alsisar, of urban music, or in the Udaipur World Music Festival, of international music, have promoted a better understanding and cultural position of Spain, thanks to the new aspirational generations of urban upper-middle classes.

Bilateral dialogue in joint shows

The exploration of the common musical roots and shared artistic languages between Spain and India has been the catalyst of several joint cultural projects based on an Indo-Spanish artistic dialogue. The similarities in the narrative and artistic expression between both countries and the success in sharing these show the complementarity of these joint cultural projects.

One of the unique examples of these artistic encounters is the “**Kijote Kathakali**” project, an adaptation of the classic novel by Cervantes in kathakali theatre, directed by Ignacio García and written by P. Venugopalan. The show is the result of the union of Casa de la India, the International Classical Theatre Festival of Almagro and the Indian company Margi, with the collaboration of the City Council of Valladolid and the Ministry of Culture of India. Kijote Kathakali was conceived as a point of contact between two cultural universes of the 17th century –the key work of Spanish classic literature and the spirit of Kerala and the Indian classic drama through kathakali theatre. The technical innovation, including ground-breaking sound effects and illumination design,



Carlos Saura's 'Flamenco-India' show.

along with a complex video art synchronised with the traditional interpretation, contributed a current perspective to the re-interpretation of Quixote and the kathakali theatre. It was presented in Spain in the 2016 International Classical Theatre Festival of Almagro; it was acclaimed in the 2018 Festival Internacional Cervantino of Mexico and culminated in a tour around India in January 2020.

Another representative example of these joint projects is “**Flamenco-India**”, created and directed by **Carlos Saura**, which obtained the Spain-India Council Foundation Award in its second edition. The show had choreography created by Carmen Cortés in the flamenco part and Santosh Nair in the Indian side, musical direction by Ravi

Prasad in the Indian side and by Gerardo Núñez in the flamenco side, and the coordination of the performing arts was carried out by Mónica de la Fuente. It was co-produced by the Calderón Theatre of Valladolid, the City Council of Valladolid and the Indian producer Teamwork, in collaboration with the ICCR and Casa de la India. “Flamenco-India” is the result of Carlos Saura's approach to the dialogue and common ties between flamenco and the classical Indian dances, capturing the narratives and customs of both societies in the choreographies and joint rhythms of both artistic expressions. It was released in the Calderón Theatre of Valladolid with the participation of approximately thirty musicians and dancers.

8.4.

The role of the publishing houses, translators and cultural initiatives in literary exchanges

Narrative in Spanish has not been able to gain much of a foothold in India, but the few that stand out include the Nobel Prize for Literature **Octavio Paz**, who wrote “*Vislumbres de la India*” (Glimpses of India) when he was the Ambassador of Mexico in New Delhi. India was also present in the work of Spanish-speaking writers and intellectuals of the standing of **Victoria Ocampo** or **Pablo Neruda**, and other current ones like **Santiago Gamboa**, who was stationed in the Embassy of Colombia in New Delhi, or **Ana María Briongos**, in the field of travel literature.

The presence of Spanish contemporary authors in the main literary festivals of India, like **Javier Moro** in the Jaipur Literature Festival in 2015 or **Guillermo Rodríguez** in 2020 with the presentation of his book on the Indian poet A. K. Ramanujan; or in book fairs, including the

theme dedicated to Spanish Literature in the 2006 edition of the Kolkata Book Fair, have been essential for the promotion of Spanish contemporary Literature in India. Spain, which had already participated in the 2019 Literature Festival of Kerala with the collaboration of AC/E Acción Cultural Española, became guest country in 2020 thanks to the partnership between AC/E Acción Cultural Española, the Government of Castilla y León, the City Council of Valladolid, Casa de la India and the Miguel Delibes Foundation. Within the framework of the initiatives promoted by the European Union, the Long Night of Literature, held since 2014 with the active participation of the Instituto Cervantes of New Delhi, has involved a new generation of Spanish writers, including the award winners **Jesús Carrasco** or **Gabriela Ybarra**.

Indian contemporary writers have been very well received by the Spanish public. From **Arundhati Roy**, whose last book, “The Ministry of Utmost Happiness”, she herself presented in Barcelona, to the bestseller “The White Tiger”, by **Aravind Adiga**, numerous Indian authors are part of

IN DETAIL 26

The essential role of Indologist translators and Hispanic scholars in mutual awareness

Ever since the translations of texts of Tagore carried out jointly by **Zenobia Camprubí** and **Juan Ramón Jiménez**, great works of Indian classical and contemporary literature have been translated from English into Spanish. However, India and Spain have only started having direct translations of the main classical works thanks to the

hard work of the translators, which have not always been given their due consideration. Spanish linguists and Sanskrit experts have contributed to this mutual awareness through direct translations into Spanish of the main Indian texts, and Indian Hispanic scholars have taken on the work of providing the Indian publishing industry

with the main texts of the classic and contemporary literature in Spanish language.

The translator from Mallorca **Joan Mascaró**, who translated some of the most quoted direct translations into English of the Bhagavad Gita and some Upanishads, piqued the interest for the Indian classics in Spain. In recent years, among other authors, the Sanskrit expert and philosopher **Juan Arnau** has carried out translations



Arundhati Roy, one of the leading figures of current Indian literature.

the main catalogues of the main Spanish book publishers. The fifteen editions of the HAY Festival in Segovia, in which India was the guest country in 2016, have served as a platform for a better understanding of contemporary Indian Literature thanks to the participation of renowned

Indian authors, through the collaboration of the Spain-India Council Foundation, like **A. Sethumadhavan** or **Anuradha Roy**. The writer from the Canary Islands of Indian origin, Sagar Prakash Khatnani, who has published the novels "Amag" and "Sawai", has been a pioneer among a new generation of Spanish writers of Indian origin that is still developing, as has already happened in other communities of the Indian diaspora in the UK or the U.S.

Spanish poets have found an inexhaustible source of inspiration in their fascination for India, from the classics **Jorge Guillén** to more current authors like **Chantall Maillard**, winner of the Spanish National Poetry award and of the "Premio de la Crítica" critics award, whose diaries, essays, poetry and literary critique are gathered in the volume "India"; or **Jesús Aguado**, with diverse works dedicated to India, including "¿En qué estabas pensando? Poesía devocional de la India, siglos V-XIX" (What were you thinking about? Devotional poetry of India, 5th-19th centuries), or the most recent "Poemas de las tribus de India" (Poems of the tribes of India). The

of philosophical treaties of Nāgārjuna, of the Bhagavad-gītā and the Upanishads. **Ana Agud**, pioneer of the Sanskrit studies, and **Francisco Javier Rubio** jointly carried out the direct translation from Sanskrit into Spanish of some of the Upanishads. **Emilio García Buendía**, professor of the Complutense University, has carried out a direct translation of the Yogasūtras. And a special mention should be made of the work of the Sanskrit expert **Òscar Pujol**, Director of the Instituto

Cervantes of New Delhi, in writing up the dictionaries of Sanskrit into Catalan and, recently, into Spanish.

Indian translators and Hispanic scholars have played an essential role in enabling the access of Spanish literature within the ocean of languages of India. Until a few years ago, the main Spanish literary works were translated from English, including the Quixote, for which there were indirect translations available into

Hindi, Bengali, Marathi, Tamil or Kashmiri. The direct translation of the Quixote carried out in 2015 by **Vibha Maurya**, PhD in Latin-American Literature and Emeritus Professor of Hispanic Studies in the University of Delhi and corresponding member of the Royal Spanish Academy in India, has been a major linguistic milestone. Professor Maurya has also translated other contemporary Spanish writers, like Julián Marías, Javier Marías or Juan Benet.

encounters between Indo-Spanish writers, held in 2015 and 2017, organised with the collaboration of Acción Cultural Española (AC/E) within its Mobility Programme of the qualification and employment comprehensive programme (PICE in Spanish), have become an exchange platform among poets of both countries. The awards and scholarship programmes have proven essential for the training of Indian poets like **Subhro Bandopadhyay**, who received the Ruy de Clavijo scholarship from Casa Asia in 2007 and the 1st Antonio Machado International Scholarship for poetic creation.

Even though most of the Indian contemporary writers have been translated to Spanish directly from English, the work of Indologists and Hispanic scholars has proven essential for having direct translations of the classic texts in the main Spanish book publishers (see In Detail 26). The book publisher Kairós, founded in 1964 by the deceased philosopher **Salvador Pániker** and currently managed by his son and expert Indologist **Agustín Pániker**, has been the leading player in the Spanish publishing world in creating intercultural bridges with India. Among his published works we could highlight not only his extensive catalogue on Indian spirituality, but also the work dedicated to the classics and children's literature. Other Spanish book publishers that have also promoted the publication of reference works on India include Herder, which has published different essays by the deceased Indologist philosopher **Raimon Pániker**, or Jose J. de Olañeta, publisher of reference books on India, like the cultural guide of the Indologist **Alvaro Enterría**, "*La India por dentro*" (India from the inside). The book publisher of architecture Altrim Publishers, founded by **Ariadna Álvarez** and with head office in Barcelona and Chandigarh, has published architecture guides on Chandigarh, Ahmedabad, Jaipur or Auroville-Pondicherry, creating a new bridge in the publishing industry in an area that had never been explored.

8.5.

Audio-visual collaboration and new digital opportunities

During the 2018-19 financial year, 2,446 feature films were produced in India in 55 different languages, of which 495 were in Hindi, 336 in Kannada, 281 in Telugu, 254 in Tamil and 219 in Malayalam, placing India as the first cinematographic power in the world and proving that the film industry in India is much more than Bollywood (Film Federation of India, 2020). India not only leads the world cinema industry for its number of films produced, but also for the number of spectators, with more than 2 billion tickets sold in a year (UNESCO, 2016). In Spain, 265 feature films were produced in 2019, the third European country only outranked by France and United Kingdom, and the cinemas were visited by more than 104 million spectators (Ministry of Culture and Sports of Spain, 2019). However, Spanish and Indian films have had little bilateral impact, except for **Zindagi Na Milegi Dobara**, which showed the positive impact of films shot in Spain for mutual awareness and tourism. Spain is a privileged set for the cinema locations of Indian films (see In Detail 27).

The cooperation agreement in the field of audio-visual coproduction—signed in 2012 between both countries—has not had the expected reception, due to both the structural differences between both industries and the lack of interest from the major Indian productions. The celebration of the seventh edition of the **IIFA awards** (International Indian Film Academy Awards) in Madrid in 2016, one of the main bilateral milestones, did not lead to the expected exchanges between both cinema industries, which encourages to set out and develop strategies in the medium to long-term with the cinema industries of India. This cooperation between the cinema industries experienced a new momentum with the



The 2016 edition of the IIFA Awards was held in Madrid.

collaboration agreement between the **Producers Guild of India** and the **Spain Film Commission**, signed in 2016.

The festival **Imagine India** of Madrid, promoted by Qazi Abdur Rahim and which will hold its nineteenth edition in 2020, has been of great importance for the awareness of Indian cinema in Spain. The International Week of Cinema of Valladolid (**Seminci**) assiduously includes a significant presence of India, including the film "The Disciple", by Chaitanya Tamhane in the official section of the 2020 edition. Valladolid has also hosted the independent Indian film exhibition IndiaIndie, of which 3 editions have been held since 2018 in Madrid, Valladolid and Mallorca. Six editions of the Festival of Spanish Cinema were organised in India, in collaboration between Casa de la India and the Embassy of Spain.

The agreement between **Filmin** and **Casa Asia** for the creation of a new channel dedicated exclusively to the cinema of the entire Asian continent has allowed the online platform to include Indian feature films in its repertoire. The Filmin platform has also been the virtual host

of the 2020 edition of the **Asian Film Festival Barcelona** organised by Casa Asia, with feature films from twenty-five countries of the Asia-Pacific region, including India. The appearance of digital platforms like Netflix or Amazon Prime has also allowed an impact of the Spanish audio-visual industry in India that had never been obtained. The series "Money Heist" ranked among the most viewed series of the Netflix platform in 2020 for 170 consecutive days, a success that has also been shared by other series like "Elite" or "Narcos", placing Spanish as a reference language in the audio-visual world of India.

The success of the **Money Heist** shows the effect that the audio-visual industry has in both the increased interest for the Spanish language and culture, and in the visibility of the actors among the new generations. Examples of this bilateral impact include a video of Alba Flores –Nairobi in the Money Heist– speaking Telugu in the film "Vicente Ferrer", which has had more than 3 million views on YouTube and a wide diffusion on social media; the video-announcement by Miguel Herrán –Río in the Money Heist– for Gaana, the largest commercial

Spain as a privileged location for the Indian film industry

The numerous Indian films shot in Spain show the potential of the collaboration in the field of location of film shootings. Ever since the success of the Bollywood production **Zindagi Na Milegi Dobara** in 2011, directed by **Zoya Akhtar** –who was awarded by the Spain-India Council Foundation in its second edition of its Award– and shot on location almost completely in Spain, other *Bollywood* films have chosen Spain for part of their locations, like the 2019 blockbuster **Bharat**. Akhtar herself chose Spain again for shooting part of the 2015 film **Dil Dhadakne Do** in Barcelona, and although it has not been produced yet, it would be an ideal setting for a "destination wedding" of its Amazon Prime series "Made in Heaven".

However, the attraction of Spain as partial location for film shootings, fundamentally of musical numbers and other outdoors shootings, goes beyond *Bollywood* cinema. The main examples are the films of *Kollywood* –cinema in Tamil–, that started to shoot in Spain in 2007 with **Sivaji: The Boss**, in Bilbao and Valencia, and continued in 2012 with **Nanban**,



Dil Dhadakne Do, shot in Barcelona in 2015.

in Madrid, and in 2014 with **Ithu Kathirvelan Kadhal**, in Barcelona and Valencia. Other examples of cinema being partially shot in Spain include films of Sandalwood –cinema in Kannada–, like **Anna Bond**, shot in Zaragoza in 2012, or of *Mollywood* –cinema in Malayalam–, like **Zam Zam**, shot in Barcelona in 2019. But an Indian industry stands out from the rest when we talk of partial shootings in Spain, and that is *Tollywood* –cinema in Telugu–, with 10 shootings in the last decade, starting with **Don Seenu** in 2010 in Ibiza, Formentera and Barcelona; followed by **Iddarammayilatho** in Barcelona and **Ramayya Vasthavayya** in Almeria, both in 2013; and **Chinnadana Nee Kosam** also in Almeria and **Ithu Kathirvelan Kadhal** in Barcelona and Valencia, both in 2014. In 2015, four films located partial shootings in 6 Spanish

provinces, including **Akhil: The Power of Jua**, **S/O Satyamurthy**, **Bruce Lee - The Fighter** and **Jil**. Finally, the films **Ism** in 2016 and **Ranarangam** in 2019 chose Valencia for some of their locations (see Illustration 63).

The famous Indian producer and director, **Karan Johar**, visited Spain in 2020 to look for locations for his next film **Takht**. Even though the current pandemic is complicating the film making, the use of Hispanic-Muslim buildings for locations of Mughal settings is a great opportunity for future productions. The Hispanic-Muslim locations are not only the attraction for the Indian cinema in Spain, but also the climate, the many hours of sunlight, the cities and the Mediterranean component or the cultural and social similarities. However, the low tax incentives of Spain, in comparison with other European countries, except for the Canary Islands, reduce this appeal in the financial field.

ILLUSTRATION 63 / Main Indian films partially shot in Spain in the last years, classified by Indian film industry, year of production and filming location

	Film	Indian film industry	Filming location in Spain
2007	Sivaji: The Boss	Kollywood (Tamil)	Basque Country and Valencia
2010	Don Seenu	Tollywood (Telugu)	Barcelona and Balearic Islands
2011	Zindagi Na Milegi Dobara	Bollywood (Hindi)	Barcelona, Girona, Navarra, Valencia, Sevilla and Huelva
2012	Anna Bond	Sandalwood (Kannada)	Zaragoza
2012	Nanban	Kollywood (Tamil)	Madrid
2013	Iddarammayilatho	Tollywood (Telugu)	Barcelona
2013	Ramayya Vasthavayya	Tollywood (Telugu)	Almeria
2014	Chinnadana Nee Kosam	Tollywood (Telugu)	Almeria
2014	Ithu Kathirvelan Kadhal	Kollywood (Tamil)	Barcelona and Valencia
2015	Dil Dhadakne Do	Bollywood (Hindi)	Barcelona
2015	Akhil: The Power of Jua	Tollywood (Telugu)	Córdoba, Sevilla and Málaga
2015	S/O Satyamurthy	Tollywood (Telugu)	Málaga
2015	Bruce Lee - The Fighter	Tollywood (Telugu)	Zaragoza and Basque Country
2015	Jil	Tollywood (Telugu)	Málaga
2016	Ism	Tollywood (Telugu)	Valencia
2019	Bharat	Bollywood (Hindi)	Madrid, Valencia and Barcelona
2019	Ranarangam	Tollywood (Telugu)	Valencia
2019	Zam Zam	Mollywood (Malayalam)	Barcelona

Source: Prepared by the authors.

music streaming service of India, in 2015, which had a second digital life thanks to his success in the Money Heist; or the relevance that the Indian actor based in Barcelona, Ajay Jethi –Shakir in the Money Heist– has acquired, having been interviewed on numerous occasions despite his secondary role in the series.

8.6.

Bilateral attraction through the spirit and values of sports

Cricket is, without a doubt, the sport par excellence in India. Of the more than one billion cricket fans have around the world, with an age average of 34, more than 90% live in Southern Asia (ICC, 2018). The Indian cricket player Virat Kohli, with more than 134 million followers on social media, is the 66th best paid sportsman in the world, and his sponsors include international brands like Audi or Puma.



Fernando Alonso during the 2012 Indian Grand Prix held at the Buddh International Circuit, on the outskirts of New Delhi.

In Spain, the **Spanish Association of Cricket** was established in 1989 and was acknowledged by the International Cricket Council in 1992. The interest in cricket in Spain has come from the South Asian diaspora in Spain, especially in Catalonia, and at state level there are approximately 20,000 fans, more than 90 clubs registered and eight regulated fields (Cricket Spain; Ojeda, 2020). L'Alfàs del Pi, in Alicante, hosted the first round of the European championship *Dream11 European Cricket Series (ECS)* in 2020, sponsored by the Indian platform of virtual sport games Dream11.

The interest in India for other sports in which Spain has world references, including tennis, badminton or motor racing, is growing bigger and bigger. The organisation of international events

of these sports in India has encouraged the presence of Spanish elite sportsmen in different cities of the Indian territory. The emergence of the Indian-licensed Force India team in 2007 and the organisation of the Indian Formula 1 Grand Prix between 2011 and 2013 increased the interest in Formula 1 in India. The presence of the F1 driver from Asturias **Fernando Alonso** in India, where he finished second in the 2012 Grand Prix, aroused considerable interest among fans and the media.

India organises in Pune the Maharashtra Open (part of the ATP Tour 250)–before it was organised in New Delhi and Chennai–, where numerous Spanish tennis players have participated, including the winners **Carlos Moyá** in 2004 and 2005 and **Roberto Bautista** in 2017. In the field

Carolina Marín and Rafael Nadal as bilateral references

The digital surveys launched by the Spain-India Council Foundation show that two of the most recognised and admired Spanish figures in India are Rafael Nadal and Carolina Marín. Without a doubt, the presence of both athletes in the Indian media, the interest that their sporting successes and initiatives beyond sports arise, and their positions as a reference for the new generations is way above the impact generated by other Spanish figures.

Carolina Marín won the third edition of the Premier Badminton League (PBL) with the Hyderabad Hunters in 2017, in which she has also played in the Pune 7 Aces team.

The sports competition and the sportsmanship gestures between Carolina Marín and the Indian badminton players Saina Nehwal and P V Sindhu have always held great attraction in India. A great number of Indian media closely follow the sports activity and personal life of Marín. Her statements, also through social media, have been actively reproduced by the Indian press, even showing her confinement in Huelva. Organisations like *LaLiga* football league have made the most of her influence in the media and the public to help position themselves in India, a country in which the Spanish badminton player has acknowledged she feels more admired than in Spain.

Rafael Nadal played for the first time in India in the 2004 Chennai Open, when he won in the men's doubles category.

Since then, the Spanish tennis player has had a special bond with a city where he played again in 2007 and 2008, and to whose citizens he sent a loving message on the occasion of the tragic floods of 2015. This bond of Nadal with India was consolidated 10 years ago with the inauguration of the NETS school (Nadal Educational Tennis School) in Anantapur, the first project of his Foundation which, in collaboration with the Vicente Ferrer Foundation, is aimed at obtaining the social integration, personal development and equality of more than 250 girls and boys through tennis. The affection and admiration they have for Rafael Nadal in India were used for the launching of *LaLiga* football league in India in 2016, on the occasion of the presence of the Spanish team of the Davis Cup in New Delhi, captained by Rafael Nadal.

of badminton, within the BWF World Tour India annually organises the India Open and the Syed Modi International Badminton Championships, the latter being won by **Carolina Marín** in the feminine individual category of its 2019 edition.

The sports figures of both countries play an essential role in the mutual awareness, together with the values of the Spanish and Indian societies, like effort or tolerance. The world chess champion **Viswanathan Anand**, who lived and trained in the mountain area of Madrid for

several years, received the Spain-India Council Foundation Award for his work promoting mutual awareness between Spain and India, both in his excellent and award-winning professional experience as a professional chess player and in his personal life. The recognition, admiration and influence that Spanish athletes have in India, like Carolina Marín or Rafael Nadal, turn them into unquestionable awareness vectors for our bilateral relations (see In Detail 28).

Football and yoga as assets for bilateral exchange

There are two essential assets in the sports and well-being sphere that are unrivalled advocates of bilateral mutual awareness –football for Spain in India and Yoga for India in Spain. Yoga is the great exponent of India's soft power in Spain. The Indian Government led the world recognition of yoga as a healthy practice by proclaiming the 21st June as International Day of Yoga, with the presentation of the proposal by Indian Prime Minister Narendra Modi in a speech delivered during the 69th session of the 2014 UN General Assembly, receiving the support of 175 Member States. Since then, the **Embassy of India in Madrid** has been organising a series of activities around yoga on the 21st June, including the organisation of a mass event in the Plaza de Colón square of Madrid during the first edition of 2015, which was attended by the then Minister of Defence, Pedro Morenés, and the former Mayor of the city, Manuela Carmena.

Even though the studies of Indian religions and classical philosophy and of the great figures of Indian contemporary thinking are still excluded from the Spanish university programmes, the field that garners the most interest and training on Indian knowledge in Spain is still linked to spirituality. India maintains a strong image in Spain related to these traditional practices that connect body, mind and nature, offering a holistic approach to health and well-being. The great exponents of these values are meditation, yoga or ayurveda, with which India offers Spain a series of alternative values that complement theirs. The urban societies find in these ancient Indian practices a solution to the problems arising from the stress of their daily lives, and has currently become one of the main pillars of personal well-being. These Indian values

have been complementary to Western values in the search for more healthy, sustainable and balanced lifestyles.

Ever since its outbreak in the 70s through pioneer maestros like Ramiro Calle, yoga has expanded in the last decades throughout almost the entire Spanish geography through specialised centres and classes in other non-specialised spaces like gyms. In Spain there are currently more than 22 associations related to different yoga trends that belong to the **Spanish Federation of Training Bodies of Yoga**. 12% of the Spanish population aged between 18 and 65 practice yoga (Instituto Sondea, 2014; Soluna, 2018), and 23% of the people who go to a gym in Spain carry out activities connecting the body and the mind (Perez y Garcia-Fernandez, 2018).

On the other hand, Spain is an international reference in the football world, also in India, where the Spanish league is possibly the second most followed one, second only to the English Premier. Even though football in India is still a regional phenomenon –mainly in states like West Bengal, Goa, Kerala or in the northeast–, it is growing in urban areas and among the middle and upper classes. The launching of the **Indian Super League** of professional football in 2014 promoted the arrival of numerous Spanish players and coaches to India, including the renowned Luis Garcia or Joan Capdevila. The Spanish club **Atlético de Madrid** participated in the founding of the Atlético de Kolkata–subsequently ATK Football Club and currently merged with Mohun Bagan A.C.–, and was the co-owner of the club for three years. Other Spanish teams like **Sevilla FC** have also considered reaching agreements with Indian teams. In the field of sponsorship, Indian companies have shown interest in professionals of *LaLiga* to promote their entry in the Latin American market, such as the Indian multinational motorcycle company Hero MotoCorp with Diego Simeone or Tata Motors with Lionel Messi.



ATK Football Club players, a club in whose foundation Atlético de Madrid participated.

Spain has been the most represented nationality in the Indian Super League in its seven editions with 84 players, compared to 51 from Brazil – the following country in number of players–, the most noteworthy being **Ferran Corominas, a.k.a. "Coro"** as the top scorer or **José Luis Espinosa, a.k.a. "Tiri"**, who, with six seasons and more than 60 matches, is the foreign player who has participated the most (Indian Super League, 2020). The high representation of Spain in the 2019-20 season, with 24 players and 5 coaches, has been consolidated in the 2020-21 season. This season, 7 of the 11 coaches are Spanish, including the main teams, like **Antonio López Habas** in the Mohun Bagan A. C., **Juan Ferrando** in the FC Goa or Carles Cuadrat in the Bengaluru FC. Spain, with 22 players, is also currently the most represented nationality at the level of football players in the Indian Super League, including **Edu Bedia**, captain of FC Goa (see Illustration 64).

The Spanish clubs are also present in India with several academies and projects. The Barça Academy of **Football Club Barcelona** in India, launched in 2012 with the first Barça Academy Camps, is formed by several centres in the cities of Delhi, Mumbai, Bangalore and Pune. The **Atlético de Madrid** and TATA group signed an agreement in 2018 to introduce the TATA Atlético de Madrid Football Academy in several cities of India, including a training programme

for young Indian talents in Madrid, for which the first edition was organised in 2019. **LaLiga**, with an office in India since 2016 and 40 schools, is a key player in the promotion of Spanish football in India (see In Detail 29).

Other Spanish teams contribute through their foundations in social-sports projects in India. The **Real Madrid Foundation**, with projects in 8 Indian schools benefiting more than 900 girls and boys, collaborates with organisations like the Institute for Indian Mother and Child (IIMC) and the Hope and Joy Foundation. In 2019, India hosted the second edition of the Copa Alma cup of the Real Madrid Foundation, a two-day tournament in which 130 project beneficiaries participated, and had the support of the multinational company Roadis.

Few Indian players have trained in the Spanish football teams, including the young players Luv Kapoor and Ishaan Sahi in the Palamós CF. The purchase of the Spanish club **Olímpic de Xàtiva** in 2018 by the Indian company **Sudeva Sports** has been the largest foray by India into the Spanish football landscape to date. The Chairman, Anuj Gupta, promotes the training of Indian players in the club, who are selected through try-outs by their own coaches in India, while at the same time organising sports camps for the Indian youth in Xàtiva.

The successful strategy of *LaLiga* in India

Ever since the **opening of its office in 2016**, directed by José Antonio Cachaza, the Indian *LaLiga* football league has achieved significant achievements in the establishment of a strategy that aims, among other things, to promote the Spanish football league, facilitate the access of teams from *LaLiga* to the Indian market and to promote football training in India through base programmes.

The most significant landmark in the promotion of *LaLiga* in India has been the free broadcasting of its matches since the 18/19 season through **Facebook**, a pioneering agreement that not only covers India, but also the other countries of South Asia. Within these promotion activities we can also highlight the organisation of a **public viewing of *El Clásico***, the classic derby between Real Madrid and FC Barcelona, which has already had three editions in Delhi, Mumbai and Kolkata.

LaLiga has played an essential role in putting the Spanish clubs in contact with the Indian market. In 2018, *LaLiga* organised in Delhi the **first meeting of clubs of *LaLiga* at international level**, with the



LaLiga Football Schools India.

participation of representatives from 18 clubs of *LaLiga* Santander, including networking sessions with the clubs of the Indian Super League. Also in 2018, the Girona F.C became the first club of *LaLiga* to play in India, under the aegis of ***LaLiga* World Challenge**.

Regarding football training in India, ***LaLiga* Football Schools** has 40 schools in 14 cities of India. There are approximately 2,500 children in the schools of *LaLiga* in India, in which several training activities are carried out, highlighting the first **Train The Trainer** programme, aimed at improving the quality of the local trainers and which had 52 trainers from the *LaLiga* Football Schools of India.

To achieve these goals, *LaLiga* engages other **Spanish**

sportspeople and a series of active **ambassadors**, creating continuous synergies and collaborations between different sports fields. The inauguration of its office in 2016 engaged the Spanish team of the Davis Cup, including Rafael Nadal, and the badminton player Carolina Marin has participated in initiatives organised by *LaLiga* in India like a masterclass in the Modern School Bara-Khambha of Delhi. The ambassadors of *LaLiga* in India include both international sportspeople, like the football player Steve McManaman, and local idols, like the Indian cricket player Rohit Sharma.

ILLUSTRATION 64 / Spanish football coaches and players in the different teams of the India Super League in the 2020/21 season			
Player	Team	Coach	Team
Aitor Monroy	Jamshedpur FC	Antonio López Habas	ATK Mohun Bagan (Kolkata)
Alberto Noguera	FC Goa	Carles Cuadrat	Bengaluru FC
Aridane Santana	Hyderabad FC	Juan Ferrando	FC Goa
David Grande	Jamshedpur FC	Sergio Lobera	Mumbai City FC
Dimas Delgado	Bengaluru FC	Kibu Vicuña	Kerala Blasters
Edu Bedia	FC Goa	Manuel Roca	Hyderabad FC
Edu García	ATK Mohun Bagan (Kolkata)	Gerard Nus	NorthEast United FC (Guwahati)
Fran González	Bengaluru FC		
Fran Sandaza	Hyderabad FC		
Hernán Santana	Mumbai City FC		
Igor Angulo	FC Goa		
Iván González	FC Goa		
Javi Hernández	ATK Mohun Bagan (Kolkata)		
Jorge Ortiz	FC Goa		
Juanan	Bengaluru FC		
Lluís Sastre	Hyderabad FC		
Manuel Onwu	Odisha FC		
Néstor Gordillo	Hyderabad FC		
Odei Onaindia	Hyderabad FC		
Sergio Cidoncha	Kerala Blasters		
Tiri	ATK Mohun Bagan (Kolkata)		
Vicente Gómez	Kerala Blasters		

Indian teams with greatest Spanish presence in October 2020	
FC Goa	6
Hyderabad FC	6
Bengaluru FC	4
ATK Mohun Bagan (Kolkata)	4
Kerala Blasters	3
Jamshedpur FC	2
Mumbai City FC	2
Odisha FC	1
NorthEast United FC (Guwahati)	1

Source: Indian Super League

Ideas and proposals for the revitalisation of relations in the fields of culture and sports

Spain and India have been successfully promoting culture between both countries for years. The repercussion and multi-sectoral impact of cultural productions, like the film *Zindagi Na Milegi Dobara*, show the excellent reward that investments in cultural initiatives find in the promotion of mutual awareness. To

further strengthen the relations from a “cultural showcase” to a new level of bilateral creation, it would be appropriate to generate bilateral platforms, spaces and cultural projects that invite producers, creators and artists to work in joint initiatives. The recent commitment during the pandemic for the coordination between the main bilateral stakeholders, shown during the first session dedicated to the cultural management of digital encounters between Spain and India organised by Casa de la India, and with the

organisation of numerous joint virtual initiatives, entails a new dimension for the collaboration between both countries. The cultural interests of the new Indian middle-class lead to a commitment towards new urban cultural expressions and new digital tools as the new frontier of our cultural exchanges.

In the sports sphere, in the absence of frameworks for government and institutional relations, the private initiative has been essential to promote mutual awareness. The growth in recent years in the interest in football in Spain and yoga in India, and the consolidation of sports figures as bilateral references, are exponents of the potential of sports and well-being in our bilateral relations, yet to be fully exploited.

The measures compiled in this joint reflection process that could continue to promote our alliance towards new exchanges in the cultural and sports fields include:

1. The Cultural Agreement of 1982, as the framework for the promotion of cultural relations between both countries, has become outdated in both the signatory parts—Minister of Foreign Affairs in the Government of Spain and Minister of State for Education and Social Welfare in the Government of India— and the objectives. The renewal of this bilateral agreement would be essential to establish a **new mandate that seeks the revitalisation of our cultural exchanges**, as well as to relaunch a bilateral mixed commission that could serve as an **annual coordination mechanism to define priorities in the bilateral cultural field among the government officials and the main stakeholders and bilateral cultural managers**. This bilateral partnership could take on a European and Latin-American dimension, to promote agreements between Spanish and Indian institutions with complementary interests in both regions, and
2. On the sidelines of a new framework of bilateral relations, it would be advisable to create **platforms, spaces and fora to promote matchmaking, the collaboration and exchange** between public and private organisations and individual actors, including cultural managers, producers, curators and creators, as well as to identify the main cultural events that would need an ongoing cultural presence, like for example the art and dance biennials of Kochi Muziris and Bangalore, the book fairs and literary festivals of Kolkata and Jaipur, or the festivals of folk music, like the Jodhpur RIFF, or urban music, like the Magnetic Fields Festival of Alsisar.
3. To go beyond the vision of a cultural showcase and to **promote capillary cultural activities that are the grounds for joint creations and initiatives in a bottom-up process**, it would be appropriate to promote scholarships and fellowships for creators that could increase mobility, as well as the presence of professors and artists in the main art schools and cultural training centres.
4. A **planned action to promote and encourage the bilateral culture**, following the steps of France's cultural strategy in India, would require establishing new cultural spaces —In India, Spain only has the Instituto Cervantes centre in New Delhi, unlike the 14 centres of Alliance Française—, associating with key institutions and bodies in the cultural sphere, and long-term relations with cultural and intellectual figures. It would also be advisable to promote that **cultural centres of Madrid and Barcelona maintain a close collaboration with India and become references of Indian culture in both cities**.

5. Pending bilateral issues in the cultural sphere include, among others, a **collaboration between museums and cultural foundations and the creation of large art exhibitions** which, despite several attempts, continue to be an unexplored field. These exhibitions, which are essential tools for the promotion of mutual interest and awareness, need a governmental mandate for their attainment, and this could be achieved through the celebration of the year of Spain in India and of India in Spain. Likewise, it would be advisable to continue **working in attracting major Bollywood blockbusters and to forge new partnerships with other Indian cinema industries**, like Kollywood (cinema in Tamil), Mollywood (cinema Malayalam) or Tollywood (cinema in Telugu), the latter being the Indian industry with the most partial locations set in Spain.
6. The economic value of culture still has scope for improvement in our bilateral relations. The shooting of Indian cinema productions in Spain, with a great impact in sectors like tourism, could be promoted by **creating administrative single-counter services** for the setting of shootings. The multidisciplinary impact shown by cultural events in sectors with an excellent economic dimension like gastronomy could also be explored in **fields like fashion, architecture or book publishing**. Bringing the middle classes closer to culture through new initiatives in the visual arts, urban music or diversity would have an opportunity to **increase its repercussion and impact through the digital platforms, the virtual world and the social media**.
7. The bilateral government relations in the field of sports lack the necessary institutional agreements to maintain an ongoing dialogue and to promote joint projects. It would be appropriate to sign a **memorandum of understanding in the field of sports** that would establish new channels of communication, exchange and collaboration between both governments.
8. On the sidelines of a new government alliance, it would be advisable to create **collaboration agreements between sports federations and associations** of both countries, following the steps of the Chinese-German agreement of 2016 between the German Football Federation (DFB, in German), the German Football League (DFL, in German), the Ministry of Education of China and the Chinese Football Association. These agreements are essential factors to promote collaboration and exchange in the different sports disciplines of both countries, allowing training and mobility in the basic sport.
9. Football and yoga are two of the main assets for bilateral awareness. All the Spanish nationals that have experienced an increase in their well-being thanks to the practice of yoga are potentially interested in learning about the culture, society and ancient philosophy behind this practice that improves the quality of their daily life. The Indian football fans, many of which are followers of Spanish players and teams, are increasingly interested and linked to Spain through this sport. The **support to the main organisations and associations in their initiatives and activities to promote and disseminate football in India and yoga in Spain are essential to generate a multiplying effect of these assets in bilateral awareness**.
10. The sports figures are our main bilateral references and their activities encourage renewed interests and links between both countries. The presence of these sportspeople in India is a unique opportunity to strengthen the values, image and position

of Spain. The same way that *LaLiga* in India has made the most of the presence in the country of Spanish sportspeople like Rafael Nadal or Carolina Marin to organise initiatives to strengthen their brand position, **Spanish sports diplomacy could promote the participation of these references in the sports world for country-brand initiatives**, on the occasion of their participation in international events organised in India or through dissemination campaigns on social media..

* The proposals and ideas contained in this working paper do not necessarily reflect the position of the Spain-India Council Foundation, nor that of its trustees, or the Indo-Spanish Chamber of Commerce or any of the organisations or persons who have contributed to this paper.

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Casade la India and its Director, Guillermo Rodríguez, as well as the former Cultural Affairs Officer at the Embassy of Spain in New Delhi, Ignacio Vitorica, have provided an essential contribution to the section of cultural relations of this working paper. The overview and anonymous considerations of 200 people and institutions interested in our bilateral relations have also been compiled through surveys and online forms, as well as that of 80 bilateral stakeholders through virtual interviews.

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