



TATHASTU
Institute Of Civil Services

DAILY CURRENT AFFAIRS

21st June 2025



TATHASTU
Institute Of Civil Services



9560300770

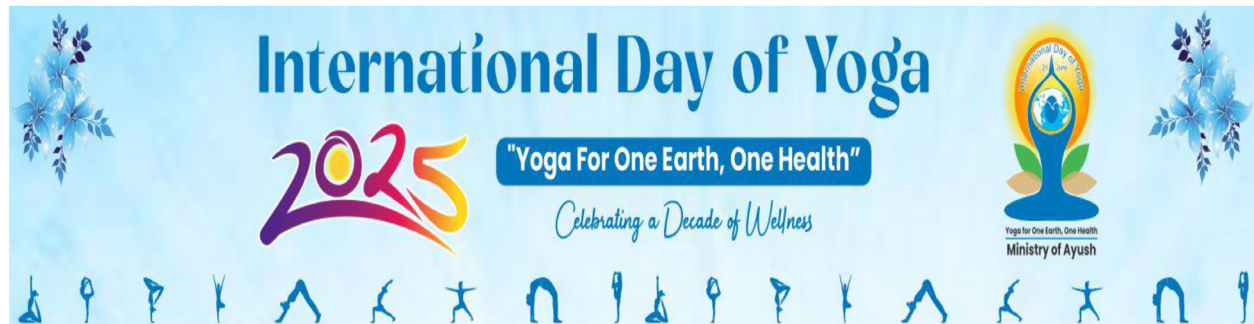


www.tathastuics.com



support@tathastuics.com

HEAD OFFICE: 53/1, UPPER GROUND FLOOR, BADA BAZAR ROAD,
OLD RAJINDER NAGAR, NEW DELHI-110060



The Hindu Analysis June 21st, 2025

Topics Covered

- **International Yoga Day**
- **Lighting the spark in the U.K.-India cultural relations**
- **Quantum Challenge**
- **No fetters- SC against extra-judicial bans on certified films**

Quantum Challenge

Syllabus:

GS Paper 3- Science & Technology

Quantum challenge

Administrative reform is essential for India to make advances.

Scientists from IIT Delhi and the DRDO recently demonstrated a key advance in quantum cryptography that stands to revolutionise how the world will communicate in the future. The world's secrets are currently stored and communicated via channels that are protected by difficult mathematical problems. Over the years, an increasing amount of computing power available to certain actors has forced these problems to become difficult and nigh-unbreakable. The imminence of quantum computing requires this paradigm to change because quantum computers can (at least on paper) solve problems currently out of reach of the most powerful computers. The quantum cryptography technology is one prong of this change, promising to protect communication channels irrespective of the computing power available to malicious actors. The IIT Delhi and DRDO team successfully demonstrated a quantum key distribution system through one kilometre of free space on the institute's campus. Such a technology allows two individuals (or stations) located a kilometre apart to securely access messages they send each other. If an eavesdropper tries to intercept any message, instantaneous changes in the keys the individuals use to decrypt the messages will reveal the cheat. In an eavesdropper's attempt to intercept any message, the technology could allow stations anywhere in India to exchange information through a quantum network without fear of being compromised.

Herein lies the rub. Quantum communications is one of the four themes of the National Quantum Mission, approved in 2023 with an outlay of ₹6,000 crore until 2031. Many of the same problems affecting fundamental research in India have already been researched under the Mission, however. A small fraction of the outlay has been disbursed thus far even as venture capital flow into startups remains tepid. Scientists have complained that poor infrastructure, absence of single-window clearances, and documentation requirements have increased the duration of projects. There are persistent foreign hardware and software dependencies. Materials required for specific use-cases, such as cryostats, are not manufactured in India. The ₹6,000 crore announced in 2023 is dwarfed by those of the U.S. and China, which are five and 20 times higher, respectively. If the demonstration at IIT Delhi is to make the government commit simply to set up scientific talent and technological and economic opportunity to existing infrastructure. Administrative reforms are essential.

1. Key points from article





Key points from article

Recent Scientific Breakthrough

- **IIT-Delhi & DRDO scientists** demonstrated a key advance in **quantum cybersecurity**.
- They successfully implemented a **quantum key distribution (QKD)** scheme over **1 km of free space**.
- This ensures **secure communication** — if any third party tries to intercept, the intrusion is instantly detected.
- The tech, if scaled via satellites, could establish a **nationwide quantum communication network** in India.

Why This Matters

- Conventional cybersecurity relies on **complex mathematical problems**.
- **Quantum computers** can potentially **break** these conventional encryptions.
- Quantum cybersecurity ensures safety **regardless of computing power** — a vital need in the quantum era.

India's Efforts: National Quantum Mission (NQM)

- Launched in **2023** with a budget of **₹6,003 crore till 2031**.
- **Quantum communications** is one of four major themes.
- However, execution has been **plagued by systemic issues**.

Key Challenges

- **Very little of the allocated funds** have been released so far.
- **Venture capital** support for startups is minimal.
- Researchers face:
 - ◆ **Just-in-time funding delays**
 - ◆ **Bureaucratic red tape** and lack of **single window clearances**
 - ◆ **Excessive documentation**
- **Foreign dependency for:**
 - ◆ **Hardware** (e.g., cryostats, sensors)
 - ◆ **Software stacks**, mainly held by multinational corporations.
- **Low government salaries** compared to global offers.
- Researchers are often stuck with **short-term contracts** and **rented equipment**.

Global Comparison

- India's ₹6,003 crore (~\$730 million) lags behind:
 - ◆ **USA's investment** (5x more)
 - ◆ **China's investment** (20x more)
- Original ₹8,000 crore announcement (2020) was later reduced.





Way Forward

- Scaling quantum research needs more than scientific talent or tech.
- Requires **structural administrative reforms**.
- India must:
 - ◆ Ensure timely fund disbursal
 - ◆ Improve **infrastructure and autonomy** in research
 - ◆ **Attract & retain talent** through better incentives
 - ◆ Reduce **foreign dependency** by building **indigenous tech capacity**

No fetters - SC against extra-judicial bans on certified films

Syllabus:

GS Paper 2- Governance

No fetters

In *Thug Life* case, Court upholds certified films against extra-judicial bans

In ensuring the screening of the film *Thug Life* – thespian Kamal Haasan plays the lead role – in Karnataka, the Supreme Court of India has unequivocally asserted a fundamental free speech principle that certified films cannot be stifled by protests or a recourse to “hurt sentiments”. Following Mr. Haasan’s comment in a pre-launch event, that Kannada was born from Tamil (it is factually inaccurate as both languages have been known to share a proto-Dravidian ancestor), the film has faced an extra-judicial ban in Karnataka; the Karnataka High Court had suggested that he apologise. The Supreme Court’s directions however repudiate this “moral” position taken by the High Court, bringing into focus the judiciary’s role as a guardian of due process. After the film was certified by the CBFC, there should be no fetters on its release, and, therefore, the extra-judicial ban violated the rule of law. The film certification framework, governed by the Cinematograph Act, 1952 and its rules, is designed to safeguard creativity, while maintaining a balance between constitutionally mandated free speech and reasonable restrictions. The CBFC, equipped to vet films with these legal standards, is solely tasked with doing so. Amorphous groups claiming “hurt sentiments” to intimidate a film’s release have no role in this. Giving in to such claims risks violating free speech rights and hurting the livelihoods of actors, artists, technicians and workers. The top court rightly characterised extra-judicial bans as a direct infringement on film-makers’ constitutionally guaranteed right to freedom of speech and expression.

By emphatically rejecting the extra-judicial ban, the Court has reiterated its positions that maintaining law and order in the face of divergent views is the state’s responsibility. It is vital to understand that certified and regulated freedom of speech, as assessed by the CBFC, is distinct from hate speech, which finds no constitutional protection and can be legally restricted. This crucial distinction underscores that legitimate artistic expression, once cleared by the designated authority, deserves state protection. Moving forward, the Court’s directions should pave the way for the state to provide institutional safeguards against unofficial bans overriding the CBFC’s certification and release. These could include holding theatre owners accountable for unwarranted cancellations of scheduled releases, policing guidelines that distinguish lawful dissent from illegal intimidation and also allowing for citizens to watch a certified film without fear.





Key points from article

Context: Thug Life Film Controversy

Film ‘**Thug Life**’, starring **Kamal Haasan**, faced protests and calls for a ban in **Karnataka**.

Triggered by Haasan’s **pre-launch remark** that **Kannada was born from Tamil** — a **factually incorrect statement**.

Resulted in an **extra-judicial ban**, despite the film being **certified by CBFC** (Central Board of Film Certification).

Supreme Court’s Intervention

- The **Supreme Court upheld** the film’s release, **overruling the Karnataka High Court**, which suggested an apology.
- Asserted that once a film is **certified by CBFC**, **no extra-judicial group** can prevent its screening.
- Emphasised the importance of **due process and rule of law** in safeguarding free speech.

Legal Framework

- Certification under **Cinematograph Act, 1952** ensures films are vetted for **legal and constitutional standards**.
- CBFC is the **sole authority** to regulate films — **not moral policing or pressure groups**.
- The framework **balances creative freedom and reasonable restrictions** under Article 19(2) of the Constitution.

Concerns with Extra-Judicial Bans

- **Protest groups** citing “hurt sentiments” can’t override legal certification.
- Such bans:
 - ♦ **Violate freedom of speech** and expression (Article 19(1)(a)).
 - ♦ **Harm livelihoods** of artists, actors, technicians, and theatre workers.
 - ♦ **Encourage unlawful intimidation** over lawful dissent.

Concerns with Extra-Judicial Bans

- **Protest groups** citing “hurt sentiments” can’t override legal certification.
- Such bans:
 - ♦ **Violate freedom of speech** and expression (Article 19(1)(a)).
 - ♦ **Harm livelihoods** of artists, actors, technicians, and theatre workers.
 - ♦ **Encourage unlawful intimidation** over lawful dissent.

Way Forward: Institutional Safeguards

- Ensure **theatres do not cancel screenings** without valid reasons.
- Develop **policing protocols** to distinguish between **lawful dissent and illegal intimidation**.
- Protect the **audience’s right** to view certified content without fear.
- Establish mechanisms to **uphold CBFC authority** against arbitrary bans.





Lighting the spark in the U.K.-India cultural relations

Syllabus:

GS Paper 2 - International Relations

Lighting the spark in U.K.-India cultural relations

May was a month of magical bonanza for United Kingdom-India relations. The long-anticipated Free Trade Agreement was ratified by both Prime Ministers, and it was another milestone that illuminated a different but equally significant dimension of their partnership: culture.

On May 2, U.K. Secretary of State for Culture, Rt Hon Lisa Nandy, and India's Minister for Culture, Gajendra Singh Shekhawat, signed the Programme of Cultural Cooperation (POCC). This landmark agreement promises to light up the cultural corridor between the two nations, reaffirming their shared creative spirit.

The POCC outlines five programme areas: digital technologies for culture, exhibitions and collections, performances and events, cultural property, and sustainability. These themes directly support the creative economy, a core sector driving the U.K. government's industrial strategy. This agreement signals a shared commitment to cross-cultural collaboration and economic growth.

Before arriving in Delhi to sign the POCC, Ms. Nandy, the first Labour Cabinet Minister of Indian heritage, was the highest-ranking international delegate at the World Audio Visual & Entertainment Summit (WAVES) Summit, held in Mumbai. In her keynote, she powerfully highlighted the collaborative potential of the India-U.K. cultural and creative industries, sustainable by nature and an employment multiplier.

The growth of the creative arts sector

Globally, the creative arts sector is rapidly growing, projected to reach 10% of global GDP by 2030. At the G-20 New Delhi Leaders' Summit in 2023, global leaders unanimously called for greater investment in the sector. India hosting WAVES for the first time underscored its commitment, resulting in significant business deals and international agreements.

The POCC between India and the U.K. builds on this momentum. It brings together the Indian Ministry of Culture, the U.K. government's Department for Digital, Culture, Media & Sport



Alison Barrett

MBE, is the Country Director India at the British Council

and the British Council in India, alongside major U.K. cultural institutions – including Arts Council England, the British Library, the British Museum, the Natural History Museum, and the Science Museum Group. With over 1,700 accredited museums in the U.K., the scope for partnerships with their Indian counterparts is tremendous, especially around leveraging digital technology for sharing cultural experiences and heritage.

At its core, the POCC signals hope: the creative economy can foster a more inclusive future, encompassing tech-driven sectors such as gaming, digital content, film, OTT, television and more – creating opportunities for skilled workers and innovators.

That is great news for India. With its deep cultural heritage, cutting-edge technology, skilled artisan base, and the world's largest youth population, India is uniquely positioned to lead. India's creative economy, valued at \$35 billion, employs nearly 8% of its workforce, second only to agriculture. According to the Asian Development Bank's report (2022), 'Creative India: Tapping the Full Potential', six of India's top 10 creative hubs – from Badgam in Jammu and Kashmir to Tiruppur in Tamil Nadu – are in non-metro regions. This shows India's diverse cultural heritage. India, with over 300 universities and 3,000 colleges offering courses in design, arts, and architecture, is nurturing a global creative workforce.

A role for the U.K.

In 2023, during India's G-20 presidency, the U.K. played a pivotal role in supporting the cultural agenda. Artistic partnerships, creative project grants, and year-long cultural exchanges, such as Wales in India, which culminated at the 2024 Hornbill Festival in Nagaland, furthered that agenda bilaterally, redefining India-U.K. cultural ties and building lasting bonds.

Why do these global partnerships matter so much?

First, the creative economy is evolving rapidly. It faces challenges including skilled labour shortage. To meet this, we need sustained investment in education, vocational training and

apprenticeships. International collaborations can help empower creative professionals with global competencies and best practices.

Second, emerging technologies such as Artificial Intelligence and augmented reality and virtual reality (AR/VR) are transforming the sector. As the British Council's recent report, Arts and Technologies in India: Reimagining the Future argues, it is time to integrate it into India's creative education framework. Cultural exchange and cross-border partnerships can support professionals in navigating this digital shift.

India's creative canvas is expanding, driven by cultural wealth, youth potential, and a bold vision. Prime Minister Narendra Modi envisions India as a global creative hub – and with a three-pronged approach focused on education, skills, and international collaboration, we are well on our way. But it will require sustained cooperation between government, industry and academia to make that vision a reality.

Businesses and projects

Indian companies, too, are doing their bit. Take Royal Enfield, the iconic U.K.-India motorcycle brand, which is working in the Himalayas through its Social Mission. In partnership with UNESCO, it is helping to safeguard intangible cultural heritage and working with over 580 artisans through its textile conservation project, The Himalayan Knot. This initiative not only preserves sustainable textile traditions but also creates new market linkages for craft communities. Ms. Nandy heard this story first hand at the reception hosted in her honour by British High Commissioner Lindy Cameron and this writer in Delhi, where the Serendipity Arts Festival's Birmingham chapter was also launched – a moving reminder of how businesses can be storytellers too.

What truly binds the U.K. and India together are their people and their stories. In a world grappling with conflict and uncertainty, culture and creativity remain among the most time-tested healers of relations between people and nations. And in that, we have every reason to celebrate – and invest in – the creative spark that unites us.

Key points from article

May 2024 marked a milestone in **India-U.K. relations** with progress on the Free Trade Agreement and signing of a Programme of Cultural Cooperation (POCC).

Signed by India's Minister of Culture Gajendra Singh Shekhawat and U.K. Culture Secretary Lisa Nandy.





Programme of Cultural Cooperation (POCC)

- POCC focuses on 5 key areas:
 - ◆ Digital technologies for culture
 - ◆ Exhibitions and collections
 - ◆ Performances and events
 - ◆ Cultural property
 - ◆ Sustainability
- Aims to foster **cross-cultural collaboration** and promote the **creative economy**.

Creative Economy: A Global and Indian Perspective

- Global creative economy projected to reach **10% of global GDP by 2030**.
- India's creative economy:
 - ◆ Valued at **\$35 billion**
 - ◆ Employs **8% of the workforce** (2nd only to agriculture)
 - ◆ Powered by **non-metro creative hubs** (e.g. Badgam, Tiruppur)
- Supported by **3,000+ colleges** in arts, design, architecture.

India's Cultural Strengths

- Rich heritage + cutting-edge technology + skilled artisans + large youth population.
- Envisions becoming a **global creative hub** under PM Modi's vision, via:
 - ◆ Education
 - ◆ Skills development
 - ◆ International collaboration

Role of U.K. and Cultural Institutions

- U.K. involvement through:
 - ◆ British Council
 - ◆ Arts Council England
 - ◆ British Library, Museums, and Science Groups
- Collaboration on **digitalisation and cultural preservation**.
- Wales in India program ended at the 2024 **Hornbill Festival**, showcasing cross-cultural exchange.

Case Study: Royal Enfield's Cultural Project

Royal Enfield and UNESCO launched **The Himalayan Knot**, a textile conservation project.

Worked with **580+ artisans** in the Himalayas, preserving traditions and creating market access.

A powerful example of **business as cultural storytellers**.





Key Challenges and Opportunities

- **Challenges:**
Skilled labour shortages in creative fields
Technological disruption (AI, AR/VR)
- **Opportunities:**
Education and vocational training
Integrating **digital tools** into creative education
Empowering youth with **global competencies**

Why Cultural Partnerships Matter?

- Culture fosters **people-to-people connections**, even amid global conflicts.
- Sustained cultural cooperation builds **resilience, identity, and opportunity**.
- Culture and creativity are **unifying forces** with deep economic and emotional impact.

