

Serendipity Arts Festival 2018

Impact Study

By
The Art X Company

Authors

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SERENDIPITY
ARTS
A MUNJAL INITIATIVE FOR CREATIVITY

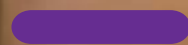
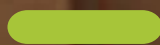
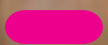


SERENDIPITY
ARTS
FESTIVAL



C O M P A N Y

I  GOA



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Foreword

Time really passes very quickly. It is incredible to imagine that a dream and an idea for a multi-disciplinary festival will be soon in its fourth year in 2019! Like any other initiative of its scale and size, the festival has a lot of trials and tribulations behind it, but what makes it special is the passion and the love from each person involved, and the rigor with which everyone has worked towards making this a space for experimentation, with dedication and an unconditional love for the arts. Its success lies in our shared belief in a common goal, and this, for me, is the biggest achievement of Serendipity Arts Festival.

The festival was conceived as a long-term platform creating tangible change across the country's cultural landscape, the aim being to make the arts inclusive, educational and accessible whilst maintaining rigor and depth, and today, I can proudly say that we have worked towards this in every aspect of the festival.

When Serendipity Arts Festival started in 2016, I believed that the success of initiating a larger audience into the arts relied heavily on programming and an attempt towards inclusivity. Our first edition was an experiment with the very notion of programming – programming not only a space, or a building, but a city. How can we weave arts through the urban fabric, such that for a moment in time, it resonates with the arts, the artists, the audiences and the region seamlessly? We were aware of the conversations around the dynamics between the public and the private, a major connection that deterred the success of engaging with a new audience, as well as the conversations around the question of local engagement – something we still spend a lot of time thinking about. By the third edition, our cultural experiment (as we like to call it) had taken on different forms, attempting to find the right balance of making a festival inviting enough for the audience to engage with the various projects that in the past would have either not been of interest or seemed too distant in reach.

What really makes it worth it in the end is the feedback we have got from the audiences and everyone participating. They enjoyed the festival – it was experiential, full of joy and surprises. When art becomes a way to celebrate the region, the heritage, the diversity and the city, we feel that we have achieved a little segment of what we set out to do.

I cannot end this note without thanking my amazing team that keeps this initiative going, and often me

as well! They have worked tirelessly to make this festival happen, through venue changes, sociopolitical situations and personal challenges. I would like to thank all of our partners who have believed in us, and have come forth to support us, and pushed us to make the festival better every year. Finally, I would like to thank all of our curators, from the past three editions who have come on board for this bumpy ride with us, teaching, advising and believing in us through the year. Without them, this festival would not be where it is today. We believe that art can change lives, and we hope the coming editions become a platform for this change.

Smriti Rajgarhia

Director, Serendipity Arts Foundation & Festival

Executive Summary

Serendipity Arts Festival, a multidisciplinary annual event initiated by the Serendipity Arts Foundation in 2016, is a one-of-its-kind cultural initiative in the country. Held in Goa every year, the event features 7 genres, 14 curators, and hundreds of artists and projects. The festival array of classical and contemporary arts performances, exhibitions, events and workshops, attract a large number of local, regional and international visitors. This study measures and analyses the festival's role in generating cultural, social, economic and place-based impacts on its various stakeholders. The results emphasise the potential of a cultural project of scale as an enabler of socio-cultural transformation, including change of perception of the site i.e. Goa.

Wide visitor reach

- The 2018 edition of the festival saw footfalls of over 4,50,000 across 8 days and 15 venues
- It generated a high-quality cultural experience for visitors
- 81% of the audiences stated they were either 'Satisfied' (49%) or 'Very satisfied' (32%) with the overall experience of the festival.
- 76% of the festival visitors gave a rating of 'good' or 'very good' to the quality of the content of the festival.
- 68% of surveyed visitors felt that they saw or experienced a new art form.

Creating avenues for cross-disciplinary and collaborative practice for Indian and international artists

- 900 artists from 12 states in India, and 13 countries across the world participated in the festival and collaborated and networked with each other.
- 24% of the festival's content involved interdisciplinary and collaborative interaction, and 47.8% of the artists and curators believed that interdisciplinary work benefited their practice.

Development of cultural infrastructure with imaginative use of heritage buildings and public space

- SAF has enabled the development of 73% (or 11 out of 15) new venues, where diverse forms of cultural content were presented.
- 4.25% of the festival budget was spent on renovation, refurbishment and maintenance of the venues located at public sites in Goa.
- Providing a unique platform for artists and cultural professionals to make new work and develop skills

- 33% of the content presented was commissioned directly by SAF.
- 81% of the surveyed artists felt that they had significant learning in their practice, 68% registered significant growth of their arts management skills, and 54.5% said they improved their leadership skills and the ability to manage a team.

Building capacity and developing human capital in the cultural sector

- 85% of the SAF team members said they saw an improvement in their ability to work in teams, while 68% said they could work better within timelines and deadlines.
- 76% of the festival volunteers stated that they would like to work in the cultural sector after their experience at SAF.

Playing a crucial role in generating access to arts through physical access and arts education

- Entry to the SAF's venues was free of cost. In 2016, the Nipman Foundation team audited the festival sites for inclusive access between the venues. 75% of the surveyed visitors and 62% of the volunteers felt that it was easy to shuttle between the festival venues.
- 8% of all the workshops held at SAF 2018 were inclusive art workshops.
- 10% of the audience comprised school students.

Generating a social and cultural experience that fueled interaction and engagement between Goan residents and visitors

- 54% of the festival visitors identified as residents of Goa, while 44% were tourists (including 10% from abroad).
- 71% of the visitors attended the festival with family and friends, while 26% attended alone.

Driving engagement by the Goan cultural community

- 16% of the total programming was either led by resident Goan artists or saw heavy involvement of local residents and professionals.
- 9% of the artists represented were Goa-based artists and curators.
- 84% of the residents said they will encourage their children to take up arts as a career after the 'Serendipity Experience'.

Transforming the perception of Goa

- 75% of the Goan residents viewed SAF as a positive contribution to the image of Goa.
- 75% of the tourists said their perception of Goa has changed after attending the festival.

changed after attending the festival.

- 16% of tourists said their perspective about Goa's culture and history has changed.

Enabling direct and indirect employment

- Nearly 2,900 professionals have been directly or indirectly engaged by the festival, either in a full-time or project-based capacity.
- The festival has benefitted local business and employment.
- 19.59% or 568 of the total number of professionals who engaged with the festival belonged to Goa.
- 24.6% of the total festival budget was directly infused into the local economy.
- SAF directly or indirectly contracted over 50 local businesses, and spent 20.26% of the total festival budget on Goa-based vendors.
- 31% of the vendors surveyed believed that SAF brought in more customers.

Direct contribution to the cultural economy

- 59% of the overall festival budget was ploughed

back into the cultural economy, including 28.5% of the festival budget which was allocated directly to businesses providing arts services.

- 30.4% of the overall festival budget was spent directly on artists and technical creative professionals.

The Serendipity Arts Foundation commissioned the Art X Company as an independent organisation to study impact of the festival. The methodology used to assess the its impact considered the event's social, cultural and economic effects on visitors and other stakeholders. In addition, a contextual impact area recommended by our research team was introduced into the study, which analysed the festival's impact on the 'place' i.e. the state of Goa. This study was undertaken between November 2018 and February 2019.



Introduction



In 2018, The Serendipity Arts Trust commissioned The Art X Company to undertake an Impact Study of the 2018 edition of Serendipity Arts Festival (SAF henceforth) and its related projects. This study set out to take an integrated approach to assessing the impact that considered the social, cultural and economic effects, thus enabling large-scale cultural projects to demonstrate their wider value to society. This approach necessitated and encompassed involvement of a wide range of stakeholders in the study, including the festival audience, artists, curators, cultural professionals, local businesses, local residents, patrons, sponsors, Government officials, vendors and the Festival team.

This study was undertaken between the period of November 2018 to February 2019.

Background

Since 2016, SAF has made the city of Panjim, Goa, its home. For eight days each year, Goa witnesses and plays host to a multidisciplinary festival with over 900 artists across music, dance, visual arts, craft, theatre, culinary arts and photography. The festival's programming comprises nearly 100 projects, across an array of classical and contemporary arts performances besides exhibitions, events and workshops. Curated by a large number of cultural sector professionals, its events are spread across 15 public, private and mixed-use cultural spaces across Goa. Over the three years since it started, the festival has witnessed a steady rise of national and international visitors, while also generating interest amongst the local population. SAF has garnered positive feedback for its innovative curation, commissioning of new and varied cultural content, and the development of new uses for Panjim's heritage infrastructure.

The festival is led by the Serendipity Arts Foundation, an arts and culture development foundation that promotes new cultural partnerships, creative strategies, and artistic interventions as a response to the social and cultural milieu. Set up by Sunil Kant Munjal, who is also the festival's Founder-Patron, the Foundation intends to support, promote, and create platforms for the wider public, facilitating access to different forms of modern and contemporary art and culture. SAF is the largest platform of outreach for the Foundation, which is also supported by other patrons, including industrialists and business heads such as Puneet and Avantika Dalmia, Sangita Jindal, Shrinivas V. Dempo, Swati Salgaocar, Gopal Jain, and Suraj Morajkar.



07
Disciplines



08
Days



14
Curators

2016

In 2016, the inaugural year, the festival was designed as a cultural experiment featuring 14 curators from the fields of visual arts, performing arts, and culinary practices. SAF's maiden edition brought together a diverse selection of performances, workshops, exhibitions, and discussions, held at outdoor and indoor locations such as Kala Academy, DB Grounds, and non-traditional venues such as Jardim Garcia de Orta, and Campal Bungalow. The 2016 edition featured 53 projects, including the Young Subcontinent and SENSES, and visitor footfalls of 1,00,000 over eight days.

2017

The festival's 2017 edition introduced seven cultural sector disciplines in its programming, which was put together by two curators from each discipline. Spread across 10 venues in Panjim, the festival comprised an intensive programme of exhibitions and performances, with a special focus on on-site works, form, and display¹. Along with commissions for projects in music, dance, theatre, visual arts, photography, culinary arts, and craft, the festival also collaborated with national and international arts organisations such as The Alkazi Foundation for the Arts, the Foundation for Indian Contemporary Art (FICA), Asia Art Archive, Christie's, Sampad Arts and Heritage, and the Beijing City Contemporary Dance Company. The festival's second edition also introduced 19 special projects and 7 special events, including long-term projects such as the Serendipity Barefoot School of Craft and Dharti Arts Residency. The festival received a footfall of 3,00,000.

2018

In 2018, the festival's curatorial format remained largely unchanged, but there was a significant increase in the number of projects, events, curators, artists, and commissions. New collaborators included Asia Art Archive, Goethe-Institut / Max Mueller Bhavan, The French Institute / IFI (Institut Français India), and Pro Helvetia Swiss Arts Council. The third edition introduced 93 projects across 15 venues, garnering a 50% rise in visitor footfalls, reaching up to 4,50,000. Serendipity Soundscapes and Line of Flight were among the major long-term projects announced during the festival.

The festival's three editions have ushered in a different kind of culturally-engaged tourism in Goa, typically known for its beach-and-sun tag. While the Festival receives a high amount of media coverage typically in the range of INR 75 crore², it also spends a sizeable amount on print, television and radio advertising, an approach rarely adopted for cultural projects in India. The festival is known for its inclusive mandate. Its events are free of cost. Through the introduction of special art accessibility programmes, the festival enables access to visitors with special needs. It has also dedicated resources to engage schools, colleges and higher educational institutions, along with state education departments. To produce a holistic impact analysis report of a cultural initiative of such a scale involves a scientific research process that is clear, thorough and demands an ethical and sensitive approach. This approach necessitated an apt research methodology comprising both quantitative and qualitative research methods, and deep diving into the modes and means of both the festival and the cultural sector.



Research Objectives

This study was commissioned by Serendipity Arts Foundation to understand the impact of SAF and its related projects. The Festival team's intention was to assess this impact on the social, cultural and economic indicators, on its stakeholders and the local community. The research objectives were identified as follows:

01

Analyse impact of SAF in areas where it hopes to make an intervention (as outlined in the festival's mission)

02

Generate evidence on whether its wider political and economic objectives are being met

In addition, the study also seeks to gain a deeper understanding of how the festival engages with the region and community. Within this framework of value, impact areas to be measured were outlined under cultural, social, economic, and place-based impact of the festival.

It is important to highlight here that even though the study was commissioned by SAF, this report is an independently produced one and is the outcome of research undertaken by an agency unaffiliated to the festival.





Methodology

Scope of the Study

The general values associated with the arts to identify its impact on a given community can be divided into three broad categories: economic or financial, cultural, and social. The study focused on the impacts of the SAF on its stakeholders and the local community, in line with the festival's mission. We referred to specific parameters and indicators from the mission statement. The impact metrics were drawn from SAF's mission. In addition, metrics for economic and place-based impact, were outlined and fashioned following discussions with the festival management team.

Mission of SAF

Explore and facilitate interdisciplinary practices within the arts

Create accessible environments through programming

Encourage community led and community engaged learning

Explore opportunities in art accessibility

Emphasis on arts education

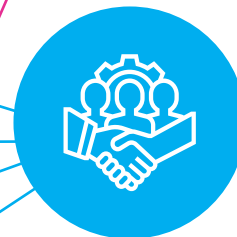
Explore new forms of art and art practices

Encourage cultural exchanges

Foster creative leadership



Cultural Impact



Social Impact



Economic Impact



Place-based Impact

Economic impact was assessed by measuring indicators against economic infusion in the local economy and the cultural economy. Metrics of measurement for place-based impact included residents' and visitors' perception of Goa and of the festival, and tangible impact on the State's physical infrastructure.

Cultural Impact

Cultural Impact is generated when key groups of artists and the rest of the population respond to cultural activity in a manner that directly impacts the way they think, work and engage with their culture. This response can manifest itself in the form of creative expression and innovation. In this respect, the study analysed cultural impact by outlining specific parameters of cultural value relevant to SAF, and aligning it to the corresponding goals of the Serendipity Arts Foundation in organising the festival.

Social Impact

A cultural activity can trigger changes in specific social indicators such education, pride for one's culture or identity, social inclusion and cohesion. Social Impact is generated when the society directly and positively benefits from such an activity. For this study, we reconfigured social impact parameters to analyse outcomes from SAF, a non-ticketed, access-to-all event with a strong element of arts education as well. Since social impact is relational, our measurement approach correlated quantitative data (on gender, age, inclusion of varied audiences etc.,) with qualitative and on-ground surveys, involving local residents, local businesses, state government officials, school teachers, principals, and festival visitors.

Economic Impact

Economic Impact is realised when there is an inflow of fresh capital as a direct result of the cultural activity. Businesses and sectors that directly benefit from an event of this scale include hospitality, tourism, local transport, retail and live entertainment sectors. Economic activity is generated by way of accommodation in registered hospitality businesses, F&B, shopping, local travel, and patronisation of local arts and crafts, leading to direct impact on local jobs and revenue from sales.

Economic impact was analysed through a more traditional approach of qualitative interviews with businesses working with the festival and on-ground interviews with local businesses. Secondary research methods were also employed. Primarily data was collected and organised under the following sectors:

- *Tourism sector*
- *Hospitality sector*
- *Transportation sector*
- *Service-based sectors*

Place-based Impact

In addition, our research team recommended and introduced a contextual impact area into the study on the 'place' i.e. the state of Goa. This impact area is different from 'place making', which analyses the perception of locals about their state and whether it is central to strengthening the connection between their place and the community. Place-based impact is a framework designed to combine economic returns with positive social and cultural perceptions, and their impacts in Goa. Data gathered to measure the festival's social, cultural and economic impact was re-analysed from the perspective of place-based impact on the state of Goa.

The study's research design was based on the above impact analysis framework.



Research Methods

We used mixed methods of qualitative and quantitative data collection. Impact analysis undertakings are fraught with complexities as data sought under each area of impact is often influenced by multidimensional inter-dependencies and interrelations between culture and development.

Secondary research methods were also employed, such as desk research, a review of news articles and financial statements, older festival reports, and publicly available government documents and statistical databases.



630
Audience
surveys



200
Direct
stakeholder
surveys

(artists, curators,
supporters and patrons,
State Government officials)



80
Team and
Volunteers

Limitations

Lack of research studies on the topic

As compared to the West, there are few robust impact analysis studies being conducted in India for cultural projects — which are in the public domain — providing little precedent for us to contextualise our research while working to gain fresh insights into the subject. In fact, the Impact Analysis study conducted for Kochi-Muziris Biennale in 2017¹ is the only report on a major cultural project in the last five years; this report, too, was focused on visual arts. Hence, we had to develop an entirely new research approach relevant to an Indian multi-arts festival, while keeping in mind the context of the cultural ecosystem of cultural projects in this decade.

Overlap with the tourism season

The festival in the peak of Goa's tourism season. Thus, it was challenging for businesses and vendors, whose inputs are covered in the section on economic impact, to attribute exact numbers and direct impact to SAF. It is because of this that the data was put through further analysis and juxtaposed with other data sets to compile verifiable figures for economic impact.

Unavailability of adequate government data

While the research team could access and analyse available government data on tourism and hospitality, we realised that several data sets are either not being collected or do not exist. Such data sets, such as bike and local car rentals in Goa, would have significantly contributed to our analysis.

Non-disclosures by businesses, vendors

Around 40% of the vendors and businesses surveyed provided incomplete data in interviews and questionnaires, especially in reference to monetary figures.

Lack of primary data for 2016, 2017

Even though SAF has a compilation of key annual figures, little of the existing data was either relevant or adequate for our analysis of the 2018 edition. For instance, we were unable to get comparable data for 2016-18 on gender, age group and home locations of audiences.

The Evolution of Serendipity Arts Festival



Since its inception in 2016, the festival has witnessed considerable increase in terms of its programming, venues, footfalls, volunteer participation, and level of patron support.

2016

2017

2018

No. of Projects	53	↑ 73	↑ 93
• Workshops	7	↑ 16	16
• Performances	25	↑ 26	↑ 48
• Exhibitions	15	↑ 24	24
• Special Events	1	↑ 7	7
No. of Special Projects	1	↑ 19	↓ 14
At Venues	8	↑ 10	↑ 15
With Artists	500	↑ 750	↑ 900
Saw Footfalls	1,00,000	↑ 3,00,000	↑ 4,50,000
With an Army of Volunteers	150	↑ 325	↓ 300
Supported by Patrons	9	↓ 7	↑ 8



SAF 2018 at a Glance

4,50,000
Footfalls

08
Days

15
Venues

07
Genres

Curatorial Programme



Craft

The craft discipline consisted of two major projects and workshops. One of them focused on Goan crafts, which were displayed in a specially designed structure at the Municipal Garden, in continuation with a 2017 project *Serendipity Barefoot School of Craft: Made in Goa*. The second project was an exhibition on the histories of everyday objects and the current status of Indian handicraft, encouraging equitable collaboration between designers and craftspersons.

Curators: Annapurna Garimella and Rashmi Varma

02 Exhibitions | 02 Workshops

Music

This programme explored the gamut of Indian traditions in the field of music and also included a curated set of international artists. The audience got an opportunity to experience performances of retro, jazz, and electro funk musical styles, including a unique show that combined sound, visuals, space, and technology.

Curators: Aneesh Pradhan and Sneha Khanwalkar

02 Exhibitions | 08 Workshops



Theatre

The theatre programming in 2018 moved away from the proscenium, with performances making use of alternate spaces and showcasing traditional forms with a contemporary twist. A stand-out feature in this segment was the effort to introduce young children to the importance of theatre and highlight the creative presence of marginal communities.

Curators: Atul Kumar and Arundhati Nag

25 Performances



Dance

The curation of the 2018 dance programme engaged almost all forms of traditional Indian dance, including folk performances. At their core, these projects were interdisciplinary in nature, involving music, dance, and drama. Many of these projects ventured into alternate forms of presentation such as an emphasis on body, in relation to space and technology.

Curators: Leela Samson and Ranjana Dave

17 Performances



Culinary Arts

The festival moved away from the idea of food as a means of sustenance to discovering possibilities of food as a form of art, performance, and innovation. The festival provided a unique food experience through curated workshops with a focus on local produce and regional flavours, and the recreation of a Goan marketplace and its unique wares. Some of the other themes explored were the integral role of spices in Indian cuisine, the unusual but intriguing pairings of food and drink, and the historical connection of local culture with food.

Curators: Rahul Akerkar and Odette Mascarenhas

03 Culinary Experiences | 09 Workshops

Visual Arts

In continuation from the 2017 edition, the visual arts section emphasised emerging artists from the subcontinent, performance and street art, and film programming. There were collections and archives from various regions and contexts in India and Goa. The festival also mounted a group exhibition exploring ideas of 'the other', through the works of international and Indian artists. In addition, the role of artist residencies in the contemporary art scene was also examined through panel discussions, talks and symposiums.

Curators: Subodh Gupta and Ranjit Hoskote

02 Exhibitions



Photography

The programme examined ideas and practices in photography, while addressing vernacular traditions and lesser-known histories of the genre. The festival also engaged with archives, studios, and a curated moving-image section, as well as commissioned works. Other aspects of the programme questioned the narrative and 'truth' behind the photograph as a document through an exhibition using indoor and outdoor spaces, and a workshop.

Curators: Rahaab Allana and Ravi Agarwal

05 Exhibitions

Special Projects

Special Projects at SAF comprised curated works brought in directly by the festival team, outside of the festival's curatorial purview. These projects reflected on aspects of inclusiveness, long-term collaborations, and commissioned work.

Craft

01 Project

The Charpai | Exhibition *Curated*

by Ayush Kasliwal

Visual Arts

10 Projects

- **Out of Turn** - *Curated by Meenakshi Thirukode in collaboration with Asia Art Archive*
- **Still/Moving: The Folds Within Cinema and Photography** - *Curated by Sabeena Gadihoke*
- **Young Subcontinent: Sightlines** - *A Serendipity Arts Foundation Initiative*
- **Line of Flight** - *A Serendipity Arts Foundation Initiative*
- **Panjim 175** - *Curated by Vivek Menezes*
- **Digital Heritage Play Lab** - *Curated by Quicksand*
- **Between and Betwixt** - *Goa Arts Collective*
- **Dharti Arts Residency** - *A Serendipity Arts Foundation Initiative*
- **Senses 3.0** - *Curated by Siddhant Shah*
- **St+Art Goa**

Music

03 Projects

- **River Raga** - *Curated by Shubha Mudgal*
- **Music in the Park** - *A Serendipity Arts Foundation Initiative*
- **The Insurrections Ensemble**

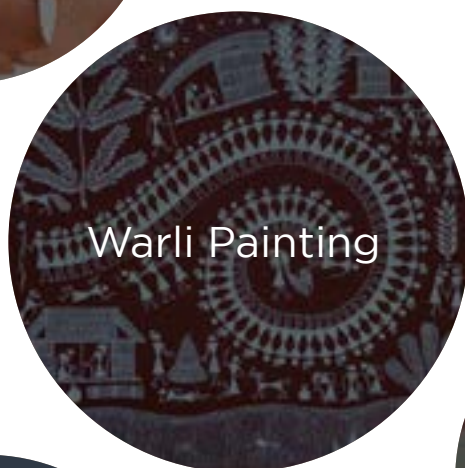
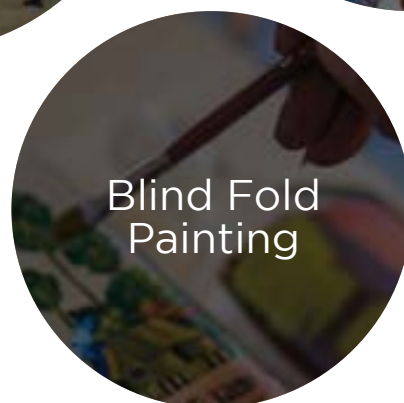
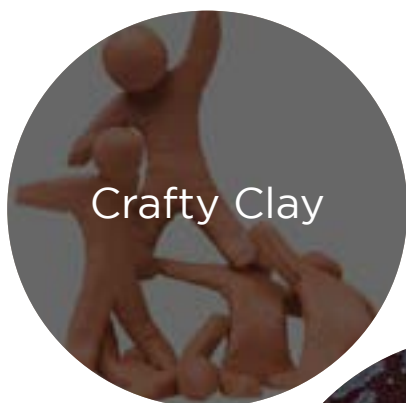
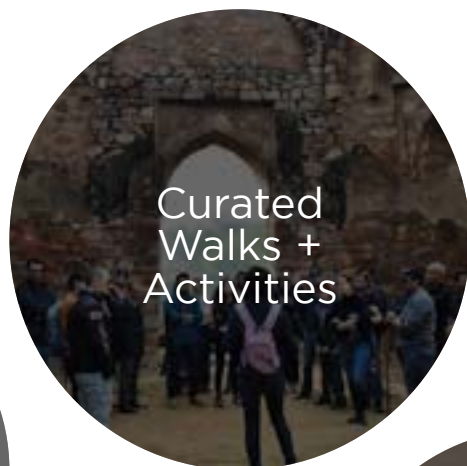
Other

09 Projects

- **Comedy Wagon** - *Anirban Dasgupta, Sonali Thakkar, Sourav Ghosh, Sumit Anand*
- **Ecological Spaces: Exploratory Walks** - *Travelling Dome*
- **Curioso DIY Art & Craft Corner**
- **Coke Studio** - *Clinton Cerejo*
- **Line of Flight Symposium**
- **My Colour on Your Plate** - *Paul McCarthy, Sophie Calle, Aveek Sen*
- **Art Accessibility: Ideal or Reality?** - *Dr. Amin Jaffer and Sonal Singh*
- **Site, Context & Time: Evolving Practices in the Performing Art**
- **Young Subcontinent** - *Sightlines*

Art & Accessibility

Access For All (AFL), a Mumbai-based arts and accessibility organisation, conceptualised Senses, a curated series of activities that reproduced art and festival signage in Braille, conducted sensitisation workshops with the festival team, and organised walks for disabled visitors. AFL has designed and conducted Senses (2016), Senses 2.0 (2017), and Senses 3.0 (2018) at all the editions of Serendipity Arts Festival.



Festival Outcomes Explored in the Study

The success of a cultural project or event is “commonly measured in terms of its economic contribution to event stakeholders, community and region”³, other than cultural, political and tourism-related impacts⁴. Various disciplines and sectors analyse social and cultural impact, in terms of government policies to infrastructure projects, while adapting definition of impacts to their goals⁵.

Formal impact studies of cultural projects have relied on correlating the event

organisers’ goals with that of the broader cultural policy of the region that the project is developed in. Because India has no formal cultural policy, we rely on the UNESCO Convention on Protection and Promotion of Diversity of Cultural Expressions. According to the convention, cultural activities have both economic and cultural dimensions, in terms of sustainable economic growth and providing jobs, driving innovation, and fostering social inclusion. In line with this direction, we assess these dimensions as outcomes of SAF 2018.

Overall Satisfaction and Impact

In the section below, we describe 'experience' as an important outcome of the festival. This is qualified in two ways: first, under quality of content (artworks, exhibitions, performances) at the festival and second, as the overall experience (overall rating) created by the event. For this purpose, interviewees included visitors, local residents, festival artists and curators, vendors and local businesses, and SAF volunteers.

Overall Experience: Visitors

81%

Festival visitors were 'satisfied' (49%) or very 'satisfied' (32%)

Content Quality: Visitors

74%

Gave a rating of 'good' (51%) or 'very good' (23%) to the quality of the content

The SAF 2018 audience survey indicated that visitors' satisfaction with their overall experience was the highest-rated outcome in this study, with 81% stating they were either 'satisfied' (49%) or 'very satisfied' (32%) with the festival experience. In terms of the quality of artwork and performances presented, 74% of the audience rated the festival's content as either 'good' (51%) or 'very good' (23%).

A high-quality cultural offering, in a setting that enhances both the access and experience of communities that engage with the festival, will lie at the centre of any wider impact that SAF intends to have. These outcomes remain critical to the core metrics measurement.

The following section seeks to build on these findings by exploring different aspects of cultural, social, and economic impact that the festival had, both on its visitors and local residents.



Impact Measurement Metrics for SAF

Cultural



Encouraging Cross-Disciplinary and Collaborative Interaction



Development of New Cultural Venues



Development of New Art and Art Practice



Capacity Building and Development of Human Capital

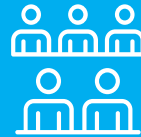
Social



Inclusion



Community



Audience Development



Accessibility



Arts Education

Economic



Local Economy, Tourism & Business



Impact on the Cultural Economy

Place-based



Goa Residents' perception of the Festival



Impact on Physical Infrastructure



Festival Visitors' Perception of Goa

Cultural Impact



Aligned to the Foundation's mission, this section evaluates the festival's cultural impact on the basis of these indicators, by:

- a. Assessing data on the proportion of interdisciplinary cultural projects to the rest of the projects, development of new art forms and practices, cultural infrastructure, and human capital;**
- b. Analysing impact, positive or negative, of these areas; and,**
- c. Studying global impact and cultural benefit frameworks to assess the intangible benefit to key stakeholders.**

Encouraging cross-disciplinary and collaborative interaction

A key mandate of the festival was to not just present a multidisciplinary programme, but to encourage inter-disciplinary collaboration and interaction. The difference between 'multidisciplinary' and 'interdisciplinary' has been articulated by several arts councils such as Arts Council England and the Australia Council for the Arts: "Overall, definitions of multidisciplinary arts are broad and inclusive, with an emphasis on the presence of more than one discipline in an artistic process, product or event... Multidisciplinary arts (are recognised as) activity combines multiple disciplines in one activity."⁶ Arts organisations that programme for multiple genres, festivals that showcase varied genres (such as carnivals), and venues that present several genres would be categorised as being engaged in multidisciplinary artistic activity. "Interdisciplinary arts typically describes an emergent practice, exploratory or integrative process, involving multiple artistic disciplines, or arts combined with disciplines outside the arts."⁷ Collaborative projects between artists of two disciplines within the broader arts discipline (such as theatre and visual arts), or even across disciplines such as arts and sciences or arts and ecology, would fall into this area.

With seven genres, SAF can be identified as a multidisciplinary festival. We then assessed the outcome of cross-disciplinary and collaborative interaction. To do this, we first arrived at a clear and mutually agreeable definition of interdisciplinary and collaborative work, with the SAF team.



Interdisciplinary art projects are works that are rooted in two or more forms of art practice that employ those techniques together.

Projects that exhibited interdisciplinary traits were then isolated and assessed. At SAF 2018, nearly 10% of the work presented, or nine out of 93 projects, was interdisciplinary in nature. These projects were: Nidravathwam, Queen Size, Bali, Karnatic Kattaikuttu, The Lost Wax Project, Fermented Frontier, Say, What?, Urubhangam, and Holi ki Raas Leela. These nine projects were combinations of music, theatre, dance, and visual art. An additional 13 projects were collaborative: Bandish Antakshari, Ecological Spaces,

St+Art Goa, Museum of Sounds in My Head, Out of Turn, Ephemeral, Coke Studio, Line of Flight, Barefoot School of Craft, The Charpai, Serendipity Soundscapes - Maverick Playlist & Anti Musicals, and Vividh Varna. During the 2018 edition, 24% of the content involved interdisciplinary and collaborative interaction.

There is sufficient academic literature on the several ways in which interdisciplinary and collaborative work has positive outcomes in terms of benefiting the artist and the quality of work being made. For example, collaborative work that is interdisciplinary can:

1. Challenge traditional methods of style, thinking, and practice;
2. Expand the boundaries of art practice as a discipline;
3. Reflect the evolving nature of the world;
4. Encourage new understanding of practice, approach, and perspective; and achieve things in joint creative practices that may not be possible otherwise.

The artists and curators interviewed for this study agreed on the enrichment gained and networks accessed due to collaborative and interdisciplinary work. Among the artists and curators interviewed, 47.8% believed that interdisciplinary work benefited their practice.



Collaborations include the creation of a new project for the festival, via creative and/or financial exchange between SAF and at least two creative practitioner(s)/ institution(s) (e.g. artists/ funding organisations/ art collections etc).



For me, this has been a huge learning curve, as I had not really curated an exhibition earlier. This was, therefore, an important collaborative project for me. I had to bring in my collaborator, Suresh Chandvankar, and my designer together, both of whom have not met nor worked [together] before the exhibition. So it was a challenging exercise for me to bring together our minds and see the work through. For our project on Dhamaal, we had to bring together 150 musicians from across varied folk, classical western rock, and jazz traditions, to collaboratively deliver this performance. It has taught me much more about their traditions than I started with.

- Aneesh Pradhan, Curator - Music



Technique-wise, we have changed; the materials we use and work with have also changed. Typically we work with visual arts, but here we have found different ways of engaging with people, and got to work across disciplines for disability access.

- Siddhant Shah, Access For All

Consequently, the impact created by a higher degree of interdisciplinary and collaborative interaction also enhanced the quality and innovation of the core cultural offer of the festival. Amongst artists and curators surveyed, 77% of the respondents rated the quality of the festival's content as 'good' (50%) or 'very good' (27%).

Exploring and supporting the development of new cultural venues

A report by the Confederation of Indian Industries' (CII), *Transforming Urban India* (2018), outlines the positive scope and role of art and culture in developing smart cities and revitalising different aspects of cultural heritage⁸. However, the report also points out that the development of cultural infrastructure is missing in the framework. In view of this finding, the development of cultural infrastructure needed to be assessed as a key outcome of the festival.

Over its three editions, SAF has nearly doubled the number of venues it uses in Goa, from eight in 2016 to 15 festival venues in 2018. Each year, the festival

has managed to include new venues through a variety of curatorial strategies and negotiations with the custodian of these venues i.e. Government of Goa. The low-hanging fruit, with respect to assessing use of existing cultural infrastructure, was securing the use of four traditional cultural venues in Goa – Kala Academy, ESG auditorium, Sadhana Dell 'Arte, and DB Grounds.

The festival accessed additional venues through consultations with the Government of Goa. These included Panjim's sites of public amenities or those defined as 'regular public spaces'. Six such spaces saw cultural activity during the festival, including Children's Art Park, Municipal Garden, Immaculate Conception Church junction. The other three locations – Panjim Market, Panjim Promenade, and Kadamba Bus Stand – hosted site-specific work such as performances, enabling artists to create work in challenging spaces. These venues were temporarily transformed into cultural spaces during the festival.

The festival also hosted events at public buildings, which were not being used by the state government. An example is the Old Goa Institute of Management (GIM), which housed visual arts exhibitions and discussions. Here, a near-dilapidated building was refurbished and put to use for contemporary art exhibitions and symposiums, thereby generating new and imaginative uses of a heritage structure. Since the founding of the festival, four venues in Goa – Clube Nacional, Adil Shah Palace, Old GMC, and the River Boats – have become an integral part of the programming. These were not recognised as cultural venues before SAF engaged them to present work. This is one of the most important outcomes of the festival. In particular, the Adil Shah Palace is now seen as a major cultural venue due to the direct intervention



of the festival. For example, the interior of Adil Shah Palace was renovated by Serendipity Arts Trust and the Government of Goa. It was opened to the public after 12 years of disuse, for the first edition of SAF in 2016. The following year, the state government allotted the entire ground floor of the palace (formerly the old secretariat) to Goa State Museum⁹.



These venues are well maintained. It's good to use them - they have an old-world charm, but such venues are lost in modernity. The place has become lively now. With the new paint, it feels like the festival is still on.

- A senior government official from Goa

SAF 2018 also ran a series of smaller activity nodes in 16 local venues that were mostly homes, under the 'Theatre At Home' programme, which began a month prior to the main festival dates.

Eleven out of its 15 venues or 73% of SAF's festival locations were directly activated as cultural venues through SAF efforts and funds.

In her analysis of Kochi-Muziris Biennale in 2017, architect and urban designer Vidhya Mohankumar noted that the restoring and repurposing of heritage buildings "led to an appreciation of the old; opening up the imagination of the residents to the possibilities of reusing old buildings in a sensitive manner..."



The Old Goa Institute of Management (formerly a hospital) overlooks my parents' villages. I was born in that hospital. I have fond memories of that place. I am glad they managed to renovate the venue and put it to good use.

- A business owner in Panjim city

The interaction of a festival of scale, the geographical area it occupies and the spaces it adopts carry deep significance across economic, cultural, social, and place-based impacts. In the cultural context, this embracing of new spaces deepens the connection of arts-based interventions in a local community's daily lives and helps to anchor the community's need for arts and cultural activity. It also brings life to parts of a city that too often can be forgotten or don't necessarily feature on the tourism map. Given this context, projects that reconnect visitors and residents to core cultural markers, such as SAF's adoption of unusual and non-traditional venues, gain even more significance.

Venues at SAF

08

Venues in 2016

15

Venues in 2018



Development of New Art and Art Practice

Over the centuries, arts patronage has moved from monarchs and religious institutions to a State-supported model. In the last few decades, one has also seen the introduction corporate sponsorships and larger dialogues around the market-driven, cultural industries' models. Today, the creative economy context has intensified the dialogue on trade of cultural goods and services, with a focus on artistic expression and the freedom to develop cultural content. Hence, supporting the presentation of art has been a standard aspect of most cultural funding policies in the world, given the role of art in the development of a progressive and inclusive society.

In India, funding for art is covered by the State, private players, not-for-profit organisations and institutions. Support by art and philanthropy initiatives has increased significantly over the last 10 years, with 32 new initiatives since 2008. As the Art & Philanthropy Report 2019 states, 43% of this funding goes towards artist development, including supporting artists and their practice, residencies, travel, projects and their professional development¹⁰. SAF's emphasis on both the development and presentation of new work is vital, as it creates both avenues and opportunities for new work.

In SAF's 2018 edition, 30 out of 93 projects, almost 1/3rd of the total content presented was commissioned by the festival. Commissioned projects are critical in the cultural sector to encourage and support the development of new thought, artistic practice, and experimentation. It offers artists the opportunity to work on ideas with fewer constraints.

“

The commission enabled me to plan a working process through which I could experiment with form, content and format in a sustained way leading to the performance of To Be Danced - In Rooms at the festival. This is usually the period that is largely unsupported for an artist. The commission meant I was supported over a period of time to work alone and to invite collaborators (film, music, projection, and light) and facilitators (e.g. organisations and individuals) to provide creative input / rehearsal venues / equipment / materials and expertise.

- Anoushka Kurien, Dancer



Public Spaces

Sites of public amenities.

E.g.: public markets, gardens, promenades, plazas etc.



Unusual/ Non-Traditional Cultural Venues

Spaces that have been adapted as cultural spaces for the duration of SAF

E.g.: River Boats, Club Nacional, Old GMC

Case Study: Development of New Work

Background

In India, the immersive (theatre) experience is a relatively new one. With this form of performance, the audience is invited to engage with the work, instead of being passive observers. Once the structure and context of the performance are established, the storyline can be altered, to a certain extent, as per the audience's will. Typically, this style favours unconventional spaces over auditoriums and prosceniums. In the last five years, more players in India, such as theatre companies Crow and Visual Respiration, are using immersive theatre techniques in their work. It has changed the way audiences perceive and engage with art, making them more active as participants. The trend has also opened up the field for theatre makers in many ways. In a milieu that is increasingly thought-provoking, immersive theatre demands both response and action.

Stand On The Street – The Politics of Food and Theatre

After chef Manu Chandra successfully curated a performance involving food and theatre in the 2016 edition of SAF with Bengaluru-based theatre group, Visual Respiration, they were invited to return the following year. Visual Respiration (VR), a group that curates unique audience experiences through immersive theatre processes, was interested in exploring the politics of food and theatre, and designed a show that would explore culinary experiences. The piece coincided with the implementation of the controversial 'beef ban' in parts of India.

After delivering a immersive experience at SAF 2016, VR shifted its focus to the under-represented culinary experience of street food. Chandra, curator of the Culinary Arts discipline at SAF 2017, was keen on a strong element of satire in the show. This discussion resulted in VR developing an immersive theatre performance, called *Stand On The Street*, that researched the lives of food cart vendors and showcased stories from their lived experience. VR took five months to develop the project. The production was an interdisciplinary exercise from concept to process, technique and execution, combining food, the stories of street food vendors, and commedia dell'arte (Italian form of theatre that uses masks and improvised dialogue). Chandra commissioned the project on behalf of SAF, and VR

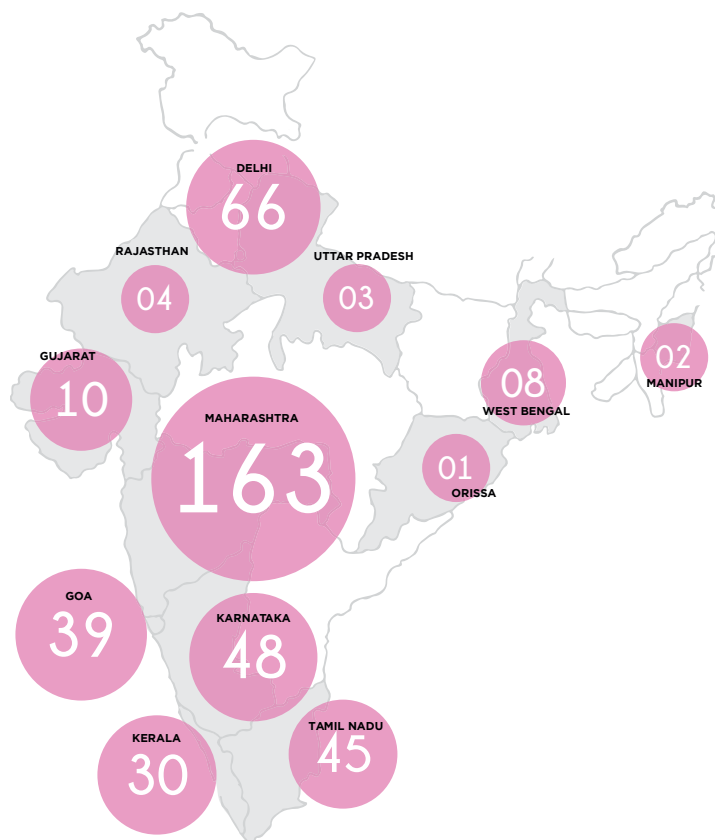
was awarded a development grant that covered an artist fee, research, script, production design, and the work's first presentation at SAF 2017. Speaking about the production, VR's artistic director, Aruna Ganesh Ram, said the project would not have been developed without the financial support of SAF, which led to the research, development, and eventual production of the project.

In India, typically a (theatre) festival invites theatre companies to premiere their work, or present new work that has had a few shows. However, SAF is one of a handful of festivals that commissions new work and supports its development.

During its premiere at SAF in 2017, *Stand On The Street* engaged with nearly 900 people over a period of eight days, through 31 shows. Since then, VR has taken the production to Goa, Bengaluru, Pune, Mumbai, Chennai, Delhi, Jaipur, and performed over 60 shows in a year. The production has been part of many important platforms for theatre in India, such as Creaticity (Pune), The Hindu Theatre Festival (Chennai), Old World Theatre Festival (Delhi), and Navras (Jaipur).



Commissioned work often challenges the familiar and invariably helps move the artist, and potentially the sector, forward. At SAF 2018, commissioned projects included site-specific work that was created for the festival, and work that the festival retained the Intellectual Property (IP) rights to, on account of monetary and logistical support.



In addition, a festival of this scale provides a valuable platform for cultural exchange between artists and audiences. At SAF's third edition, 900 artists from 12 states in India presented work that was informed by their local context. The percentage of participating artists from India's four regions is as follows: North: 63 (19%), South: 54 (17%), East: 14 (4%), West 141 (43%). Of the total, 54 (8%) were international artists, collectives and organisations from 13 countries. Such wide participation and the diversity of artists encourage the exchange of thoughts and cultural influences, while providing exposure of new artistic work from all over the world to local artists and audience and vice-versa.

International Artists

8%

Overall artist cohort at SAF comprised artists representing 13 countries besides India.

Capacity Building and Development of Human Capital

This last set of questions explored the impact that SAF had on the development of human capital through direct efforts in capacity building, and some unintended outcomes of the festival.

Human Capital, defined as "the skills the labour force possesses", is regarded as a resource or asset in any economy. Investments in training, education, health, and wellbeing in the labour force provide a direct return on investment and individual productivity. To outline SAF's impact in the area of capacity building and development of human capital, it is critical to contextualise it in the growth of cultural sector, the field of education and arts management in India.

A profile of Indian Cultural Policy authored by IFACCA in 2013 outlines the structure of arts education in the country in the form of formalised taught university and school courses, out-of-school courses, on-the-job training as assistants and volunteers, short courses and workshops conducted by arts institutions¹¹. Arts administration training in India currently has few learning opportunities such as ARThink South Asia, SMART modules, and Chennai-based Dakshinachitra's Diploma in Arts Management. There is also a mushrooming of event management training institutions like EMDI, but the focus is on the event and production-related tasks rather than arts-based administration and context. Training around transversal skills in festival and arts management typically occurs on the job, and with an emphasis on skills-based learning and practical concerns of working and building in the cultural sector. However, there is little emphasis on research and sector-based learning that could allow a deeper assessment of the sector's growth and its needs. Any such work typically occurs in degree-based programmes and university contexts.

A 2014 report by the Ministry of Culture said that an industry of arts administrators in the country is a relatively new and growing sector, which is also being recognised as a viable career option¹². "Till very recently, the formal study of cultural administration, of the performing arts and the professional choice of managing the arts was very rare among young people; today there are many bright people who have put aside lucrative professions to work in a world of cultural action, out of their love for the arts."

Assessing the impact of the SAF from within this context is an optimal way to go about the exercise, for the potential for training and career growth that such a festival can provide. SAF is led by an in-house team of 35 full-time arts professionals, with the support of 32 consultants and curators, and 300 volunteers. These professionals and volunteers operate in the Indian cultural sector, which suffers from a lack of formal training in arts or festival management.

Artists

81%

Surveyed artists felt that they had significant learning in their practice while 68% stated significant enhancement of their arts management skills

54.5%

Felt that SAF improved their leadership skills and ability to manage a team

60%

Said they could network amongst senior culture professionals and share knowledge

At SAF, learning occurs at various levels. Artists and curators engaging with the festival said that they had an impact on their practice, their ability to manage the arts better, while also providing them with networking opportunities. At SAF 2018, 81% of the 50 surveyed artists felt that they had significant learning in their practice. The learnings ranged from exposure to varied disciplines, opportunities to develop new work owing to commissions, the challenging venues and local contexts in which their work was presented. Around 68% of the artists reported significant enhancement of their arts management skills. 27% feel their production skills were enhanced, while 23% stated they have seen an improvement in their project management skills. 60% felt that SAF provided opportunities to network amongst senior culture professionals. SAF also provided a platform for artists to learn and develop new skills; 54.5% said participating at SAF improved their leadership skills and the ability to manage a team.

A survey of arts administrators already in culture-related positions, namely the festival organising team, showed that 55% of the respondents felt

that SAF 2018 had contributed to improved project management skills, and nearly 52% stated their marketing and communications skills had developed. Enhanced employability for the current job market, time management, and teamwork were cited as primary areas of improvement, while 88% of respondents stated they were able to network at the festival with a range of senior art practitioners from across genres and with festival attendees.

SAF 2018 also provided an opportunity for the volunteers and festival team to learn and develop new skills. SAF's volunteer team comprised college students or recent graduates, who were passionate about the cultural sector but had little understanding or training in arts administration. With the nearly 450-member team, SAF provided the structure for an on-the-job learning as well as basic training. It could be argued that the learning in this case skews to event management over arts administration, but the nature of SAF as an arts festival means that the contextual learning was in the realm of arts management. Of the 60 volunteers who responded to the questionnaire, 82% reported learning new skills, 73% reported that they were able to network with senior cultural leaders, and 82% reported that their skill at meeting timelines had improved.

Volunteers

81%

Felt that they learned new skills

73%

Stated that working at SAF helped them network with regional & global cultural sector professionals

In the case of young people, career choices and future paths are often deeply connected with the influences of their families and social contexts. The findings indicate that Panjim residents were largely positive about young people in their family 'taking up a career in the arts', with 84% of those surveyed stating that they would encourage the choice. Of the festival volunteers, 76% stated that they would like to work in the cultural sector after their experience at SAF.

The volunteers at SAF underwent an orientation programme, and were provided basic training for their roles. SAF also organised training in prevention of sexual harassment at workplace (POSH) for its internal team and volunteers.



Social Impact

Traditionally, social impact assessment is seen as a means to identify likely impacts of a project for testing the feasibility of alternative approaches to implementing the project¹³.

In the case of cultural projects, social impact assessment is conducted alongside or after the event as a retrospective study “to clarify what has already happened and help impact projection for the future”¹⁴.

Social impacts are relatively difficult to measure objectively as there are intangible measurement indicators. Hence, the study incorporated questions and metrics that can look at both qualitative and quantitative data, and assess the festival’s impact on the identified community and their well-being. Here, the attempt is to measure impact in five major areas:

- a. Inclusivity
- b. Community
- c. Audience Development
- d. Accessibility
- e. Arts Education

Inclusion

A diverse group of individuals engaging in a shared experience develop a sense of belonging. Cultural festivals form such communities, and are credited with developing deeper social bonds that help avoid costly conflict and social friction¹⁵. Moreover, there are specific urban design contexts that augment barriers to access. For instance, there are sufficient claims stating that Indian cities are not designed for women, persons with disabilities and other groups of stakeholders such as senior citizens^{16,17}. In this light, the role of cultural festivals and projects in promoting inclusivity is crucial.

Gender: Visitors

52% male
47% female

Inclusivity at SAF was analysed from the perspectives of gender, age, and geography. An analysis of visitors at SAF showed that 52% vs. 47% of respondents identified as male vs. female, a healthy gender balance that echoes Goa's 2011 census data of 50% vs. 49% of male vs. female residents. At SAF 2018, many of its visitors (50%) who took the survey ranged between 15 and 34 years of age. A further 22% represented the 35-44 demographic, while 45-54 year olds and 55-64 year olds represented 13% and 11% of the total 627 respondents.

Our research showed high engagement amongst college students and young people with the festival, with 50% of the audience below the age of 35 years. This is an encouraging statistic as it points to the appetite for cultural events among a young demographic. This data also presents a balanced distribution of the age groups of visitors at the festival – evidence of how festivals of this scale and diversity enable people of different life stages to come together on one public platform.

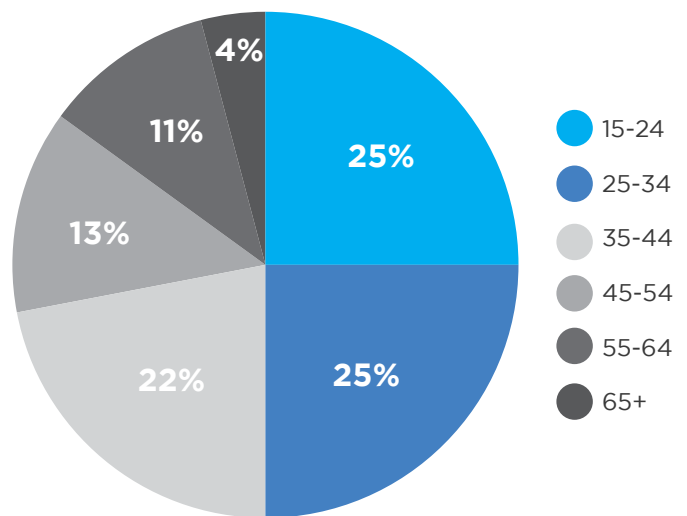
The festival also saw a strong balance of local visitors and tourists. Nearly 54% of the visitors who responded to the survey identified as residents of Goa. 34% said they were visiting from other parts of India, while 10% were visiting from outside India. The balanced representation of residents and tourists is a crucial metric, given the global outcry against excessive tourism, including pollution, rising rents, and rowdy

tourist behaviour¹⁸. Especially in Goa, the negative impact of tourism has been felt on everything from environmental issues and cultural transformation, to drug use and abuse. More recently, the Travel and Tourism Association (TTAG) has said the cumulative decline in tourist footfalls in Goa over the last two seasons stood at 30-40%, citing several reasons for the decline, including 'low quality of tourists'^{19,20}. In view of this context, cultural festivals like SAF offer not just an economic boost but also alternative possibilities of engagement between local residents and visitors to the region.

Community

Sociologists believe that individualism and modernity have led to the weakening of traditional social bonds because of the shift towards a society of lonely and isolated individuals^{21,22,23}. However, Maffesoli²⁴ argues that in the contemporary society, it is the aesthetic experience (the ability to feel emotion with others and share the same ambience) that unites the individual with the community.

Age Groups

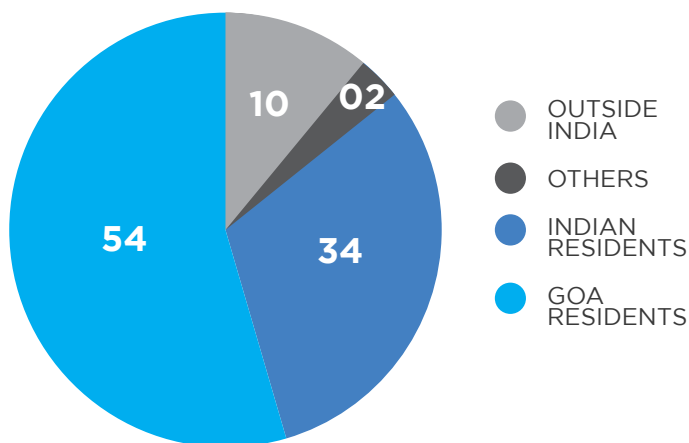


Survey respondents who visited the festival overwhelmingly considered SAF 2018 a social affair, with 74% of them visiting with family and friends. The festival presents a platform to absorb and learn about culture both individually as well as in the company of family and friends.

Yet another filter to analyse community engagement looked at programming by stakeholders who are geographically close to the site of the festival. 15 out of 93 programmes were either led by resident Goan artists or saw heavy involvement by local residents

and professionals as creators. This facilitated local representation and community engagement in programming and content of the festival. What this also means is a large group of people, related or unrelated to each other, came together to create a shared aesthetic experience.

Geographical Spread



Further underlining the social aspect of SAF’s visitors, 36% of the audience heard about SAF through friends and word of mouth. Social media, at 23%, was the second most popular medium through which surveyed visitors heard about the festival, while 15% of the total respondents learned about the festival through newspapers and advertisements.

Audience Development

45% of survey respondents had attended at least two out of three editions of SAF, while 17% of the surveyed attendees said they visited the festival every year. With 31% of all respondents identifying as first-time attendees, the significance of the festival as an avenue for discovery of Indian and international cultures cannot

Attendance

31%

First-time visitors

17%

**Repeat visitors:
2016-2018**

40%

**Festival visitors
(tourists) came to
Goa only to attend
the festival**

be overstated. As a multi-disciplinary art festival, the diversity of SAF’s programming attracts new visitors each year while maintaining a healthy number of repeat visitors.

It is important to note that nearly 40% of non-resident festival visitors surveyed stated that they travelled to Goa for the primary purpose of attending SAF.

Accessibility

Making the festival accessible to attendees has been a key goal of SAF since 2016. This was addressed by facilitating attendees’ access to the festival venues, providing informational brochures, maps and signage, and addressing the needs of visitors with specific physical access challenges.

Entry to all programmes and projects was free of cost. Visitors were, however, required to register either online or at festival venues. As the registration process is one of the first touchpoints for a visitor at the festival, it is a crucial aspect of the experience for any festival to consider. Anecdotal evidence pointed to a sizeable number of reports of visitors having trouble with online registration.

Information Accessibility

78%

**Were able to find information about
the festival easily**

78% of the surveyed visitors stated that they were able to find information about the festival through the official website and the brochures and maps available at every festival venue. Physical access to festival venues was aided by a free shuttle service that ran every 20 minutes between venues, leading to 75% of the surveyed visitors and 62% of volunteers stating that it was easy to travel from one festival venue to another.

In 2016, Indian policymakers passed The Rights of Persons with Disabilities Act, which ensures persons with disabilities enjoy their rights equally with others^{25, 26}. It also fulfills obligations to the United National Convention on the Rights of Persons with Disabilities (UNCRPD), to which India is a signatory. The SAF team commissioned an accessibility audit in its first edition in 2016. The recommendations made

were implemented by the festival in every edition since. The Nipman Foundation team audited the SAF sites in Goa in 2016 for inclusive access to and between venues, especially physical access to information about the festival through recommended welcome counter heights and signage, disability-friendly evacuation plans, and restrooms.

In addition, the festival continued to support Senses, a Special Project led by Access For All, in each of its three editions. Senses 3.0 included workshops and special tours for children and adults with aural, oral, visual and intellectual disabilities. 8% of all the workshops held at SAF 2018 were inclusive art workshops, which included art reproduced in Braille, braille site maps and signage, as well as sensitisation workshops along with curated walks for the disabled. Close to 250 children participated in these workshops in 2018 through Senses 3.0.

Arts Education

Through its extensive programming, SAF has placed great emphasis on engaging school and university students at the festival through an active outreach programme, with the State's education department. Students from across 23 schools attended the festival over 10 days, with 235 primary school children attending shows curated for young children.

Student Engagement: Schools

10%

Audience comprised school students



10% of the total audience comprised school students. While there isn't any direct data supporting this claim, the research team observed an even larger number of college students attending the festival, corroborated by visitor surveys where 25% of the respondents were in the age group of 15-24. The festival also had partnerships with prominent colleges in Goa, including Dempo College, where a large part of the volunteers came from, which provided both internal (as part of the volunteer team) and external (as visitors) engagement with the festival for college and university students.

Exposure to new art & art forms

68%

Visitors felt that they saw or experienced a new art form.



Aside from students, other visitors also benefited from the festival in terms of new learning and overall exposure through workshops. Workshops comprised 17% of the overall festival content. In addition, with its diverse content from across the country, the festival also provided exposure to new art and art forms. 68% of the surveyed visitors felt that they saw or experienced a new art form.

The festival also had an impact on visitors' perceptions of careers in the cultural sector in Goa, as 84% of local residents stated that they would encourage young people in their family to work in the arts.



A new art form in this instance refers to work that the respondent has not experienced before, rather than the form itself being new.



Economic Impact

Festivals are seen as a major source of income and tourism at both local and national levels. In 2009, the UNESCO Institute for Statistics, while recognising the role of festivals as an important showcase of culture and creativity, and the cornerstone of economic development strategies to attract tourists, published a handbook called “Festival Statistics:²⁷ Key Concepts and Current Practices”. The handbook covered insights from several festivals both in the developed and developing worlds that highlight the economic and commercial impacts of festivals, including the stimulation of economic activity either directly or indirectly²⁸.

The economic importance of cultural initiatives and festivals lies in two areas: the direct economic impact made by an infusion of capital by the festival into the region and the indirect economic impact made by festival spending on indicators such as employment, induced revenue and so on. Typically, to estimate the festival's contribution to the gross domestic product (GDP)²⁹ and employment³⁰, one measures data on visitor expenditure, donations, revenue generation and foreign exchange earnings. Studies also generate tourism data, such as visitor preference, length of stay, accommodation type and visitor expenditure outside the festival.

For this study, we have demonstrated the economic impact generated by SAF in two primary areas: local economy, tourism and business; and impact on the cultural economy. A third area, sustainability, although investigated, has not been covered by the report due to the lack of adequate evidence to support the analysis of impact. Given India's challenges in reporting cultural statistics, metrics of evaluation have been restricted to data gleaned from festival organisers, including figures received from the Goa Tourism Department and survey responses shared by visitors and local businesses.

Local Economy, Tourism, and Business

Economic impact is interpreted here as the contribution made by the festival in areas of employment, impact on specific business sectors, and incoming revenue for the state.

The calculations for this are based on:

- Employees directly or indirectly engaged by the festival team and vendors commissioned by the festival team on a project basis;
- Direct expenditure made by the festival towards the execution of the 2018 edition;
- Secondary data from Department of Tourism, Government of Goa.

Tourism

Today, the business volume of tourism equals or even surpasses that of oil exports, food products or automobiles, as reported by the World Tourism Organisation (UNWTO)³¹. In Goa, tourism represents one of the top three drivers of the state economy³². Goa absorbs nearly 12.5% of the international tourist influx into India³³. It is also India's richest state with a per-capita income of two-and-a-half times that of India³⁴.

In 2018-19, Goa witnessed the reduction of foreign tourist arrivals in India by nearly 10%, sparking panic in the tourism sector as that group is perceived as high spending³⁵. However, by March 2019, the numbers had risen to 80,15,400 tourists (up from 77,85,693 the previous year), of which 9,33,841 were foreign tourists, as per data presented by the Goa Department of Tourism. Although the figures show a rise of 5% in the number of foreign tourists, the number of chartered flights has reduced substantially, from 981 flights in 2017-18 to 781 in the same months of October 2018-March 2019³⁶. Foreign tourism is considered lucrative in many ways, including foreign exchange earnings, operation of the multiplier effect, increased employment, increased tax revenue, and improved infrastructure. Foreign tourists are often known to spend double the amount spent by domestic tourists, as reported by Datamation Consultants³⁷. It is against this background that we evaluated the festival's economic impact on the state's tourism.

44%

Festival visitors surveyed were tourists

17%

Festival visitors (tourists) visited Goa only to attend SAF

60%

Festival visitors (tourists) extended their stay to spend more time in Goa



To delineate audience classification at SAF, we categorised visitors as residents, domestic tourists, and international tourists. 44% of all visitors surveyed at the festival were tourists, of which 10% were international (or foreign tourists). Of the tourists surveyed at SAF, 40% visited Goa only to attend the festival, while the remaining 60% of tourists at the festival extended their stay to spend more time in Goa. Tourists who visited Goa to attend SAF stated that they intended to or had already attended the festival for 2-5 days.

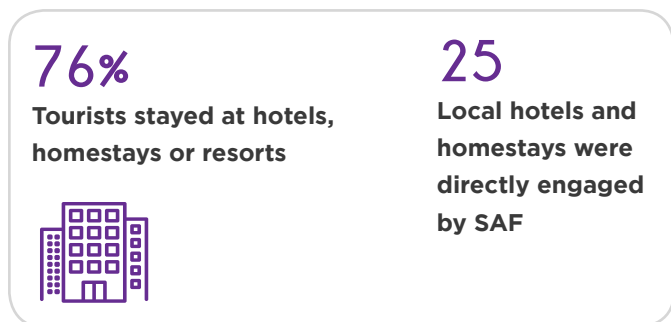
The data shared above attributed to SAF has been garnered from primary research. SAF provided visitor data from online and venue registrations but it was found to be inaccurate due to lack of statistical significance and consistency in data collection, as the data sets didn't follow sustained logic required to treat it with the hypothesis we needed to. Hence, we used this data only to add validity to data gathered via

primary research and surveys, and was not considered in its entirety.

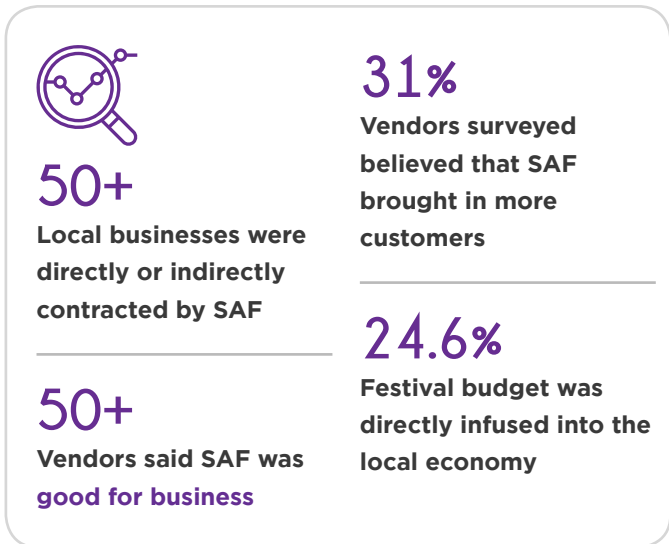
Business Sectors

The festival also positively impacted specific business sectors such as transportation, hospitality and service-based sectors.

Of the tourists who were surveyed at SAF, 59% travelled by air and 30% took a bus or a train. 45% of the surveyed tourists who attended the festival travelled to festival venues via rented cars or bikes. 26% of the overall visitors surveyed travelled using rented cars and bikes. Although the Department of Tourism has schemes like 'Rent a Car' and 'Rent a Motorcycle', there is no published data on how many vehicles have been issued under them. It is because of this reason that it is challenging to correlate and attribute the use of rented modes of transport with the share of revenue to the state. Instead, anecdotal evidence points to public events of the nature and scale of SAF contributing to the demand for rented (both organised and unorganised) transport systems in Goa by tourists to a certain extent.



The festival had significant impact on the hospitality sector as well. Out of the tourists surveyed, 76% stayed at hotels, homestays or resorts, while the remainder said they either stayed with family or friends. Visitors also stated that they were planning to attend the 2018 edition for a duration of 2-5 days, which would have led to additional revenues in Goa's hospitality industry. This is a multiplier outcome of the tourism brought in by SAF. In addition, 25 local hotels and homestays were directly engaged by SAF.



The festival also directly impacted other service-based businesses in Goa. SAF engaged with over 50 local businesses across production, logistics, hospitality, transportation, and arts management sub-sectors (such as design, design production, film and videography, research services etc.), ranging from proprietorships to private limited companies, thereby creating direct impact on small and medium enterprises. Approximately 20.26% of the total festival budget was spent directly on Goa-based vendors. There was also direct infusion of revenue into the local economy by SAF. An additional investment of 4.25% of the festival budget was used to refurbish venues such as Old Goa Institute of Management and Old Goa Medical College, as direct investment in improving Goa's cultural infrastructure. In total, 24.6% (rounded off) of the overall festival budget was infused directly into the local economy.

The Goa-based vendors and local businesses interviewed by our team gave positive feedback about SAF in relation to income generation. 31% of the vendors believed that SAF brought in more customers while over 50% believed SAF was good for business in general.

Employment

Nearly 2,900 professionals were directly employed, either full-time or part-time, by SAF and its vendors for the 2018 edition. This included members of the core festival team, consultants, curators, artists, volunteers, and a team of vendors in production, design, security, housekeeping, and research for the festival.

2,900

Professionals have been directly or indirectly engaged by the festival either in a full-time or project-based capacity.

19.6%

Professionals engaged by the festival were Goa residents.



Of these, 568 or 19.6% of the total professionals engaged were from Goa. It is important to note that most of the professionals from Goa were employed in execution and not leadership positions.



Impact on the Cultural Economy

SAF's impact measurement indicators highlighted the economic impact it created in relation to the cultural sector and direct influence on the 'cultural economy'. Cultural Economy is a relatively new term in policy circles to refer to the trade of cultural goods. In the last two decades, research in the field of cultural economics has explored contribution of the cultural sector and related industries to the economy of a nation, including jobs, direct revenue growth and indirect spillover into related sectors such as tourism and digital industries.

This contribution of the various traditional and new-age sub-sectors including film, music, dance, theatre, design, advertising, publishing, etc., is formally termed as the 'Creative Economy'.

To evaluate the economic impact of the festival on the cultural economy, we looked at indicators such as the revenue for artists and creative professionals and direct revenue contribution to the economy.

Honoraria, Fees, Salaries

30.4%

Overall festival budget was spent directly on artists and technical creative professionals.

Cultural Economy

59%

Overall festival budget was directly ploughed back into the cultural economy.

15.5% of the overall festival budget was allocated to fees for professional services (grants, service fee, curation) for artists, curators and technical creative professionals. This led to the direct and indirect support of 900 artists through the course of the festival. Including the salaries of full-time staff and volunteer honoraria, a total of 30.4% of the festival budget was spent on artists and cultural professionals. Direct contribution of the festival to the cultural economy was calculated by combining the amount paid out as salaries for artists and service fees to art-based business or businesses dealing in the trade of cultural goods. 28.5% of the festival budget was allocated directly to businesses providing arts services. These included businesses involved in delivering design, production services such as renting of sound and light equipment, and specialised content and research. In total, approximately 59% of the overall budget was directly ploughed back into the cultural economy.



Place-based impact refers to change at the local level within a defined region that can be experienced in the form of economic, cultural, social or environmental effects within the community. Policymakers the world over are looking at the role of cultural projects in integrated urban planning along with the more visible impact of stimulating local economies, enabling an enhanced perception of the locality and its heritage among stakeholders. The location of the impact assessment is critical to evaluation as similar interventions in different geographical areas are likely to produce different results. Locating the festival in Goa's capital satisfied a certain set of criteria for SAF, such as perception of the state in the minds of visitors and access to specific heritage infrastructure, the effects of which will be unique to this locale.

Place-Based Impact

Residents' Perception and Engagement with Festival

Attendance: Goa Residents

55%

Visitors to the festival were Goa residents. 63% of these have attended SAF at least once before

Number of days

4

On an average, residents would have attended 4 days each

Attendees: Age group

50%

More than 50% of the residents who attended the festival are under 35 years old

The local community is the first place where a cultural activity demonstrates either cultural, economic or social impact. It is therefore important to examine how residents of Goa perceive and engage with the festival. For this purpose, we interviewed residents and business owners who may or may not have been festival visitors. In addition, specific questions related to perception were put forth to all visitors of the festival, and residents.

55% of the surveyed festival visitors identified as residents of Goa; 74% of them having lived in the state for over 10 years. This figure is an important indicator of the local community's willingness to engage with the festival. Additionally, 63% of the residents who attended the festival were repeat visitors, having visited the festival during at least one previous edition.

Of all the surveyed residents who attended SAF 2018, 45% said they planned to attend for 2-3 days and 23% said they had intended to attend 4-5 days of the total 8 days. On average, the residents, who responded to the survey would have attended 4 days each. Repeat visits over the festival's 8 days indicate perception of a diverse programme and an interest in engaging with multiple facets of the festival. More than 50% of the residents who attended the festival were under 35 years of age, indicating that the festival also provided a platform for young people to engage with culture.

In the face of a large-scale cultural platform, the local arts scene was also involved with SAF 2018, with 9 out of 93 projects artistically shaped by Goan or Goa-resident artists or curators. Resident Goa-based artists and curators represented 9% of the total pool of artists who were directly involved with the festival.

Physical Infrastructure

As discussed earlier, the festival appears to have had a sizeable impact on the development of Goa's cultural infrastructure. While no new cultural venues have been built, SAF has made considerable investments in refurbishing existing heritage sites, transforming them into cultural venues.

This spending must be examined in the larger context of cultural infrastructure in India. Aside from direct Government projects, there are two existing policy frameworks and grant spaces which lend themselves to cultural infrastructure development. The first is a set of schemes offered by the Ministry of Culture to support infrastructure for cultural activities:

- a. Financial Assistance for Building Grants including Studio Theatres;
- b. and Financial Assistance for tagore cultural complexes (TCC).

A cultural organisation seeking building grant under this scheme can get a maximum of INR 50 lakh under Scheme A and INR 15 crore under Scheme B. The maximum budgetary allocation under four schemes (including these two) stands at INR 138.37 crore spread over three years from 2017 to 2020. The Department of Culture, Government of Goa, has decided to establish Ravindra Bhavan in Goa under this scheme (scheme B)³⁸. Average annual Government spending for cultural infrastructure would be approximately INR 46 crore each year.

The second policy framework is the Smart City Mission, which has little emphasis on the development of new cultural assets, as explained earlier³⁹.

In comparison, most European countries allocate around 0.4% (western European nations such as UK, France, Italy, Germany) to 0.8% (eastern European nations such as Hungary, Czech Republic, Croatia) of their public expenditure on culture [i.e. arts and heritage (but not the "creative industries", which belong to the economy)], while the quantum of private expenditure in the cultural sector is substantial^{40, 41, 42, 43, 44}. Even though the public allocation

is low, it is still substantially higher than State funding for culture in India. According to a 2014 report by the Ministry of Culture, India, “the (expenditure) allocation for Culture has ranged from 0.12% in 2009-10 to 0.13% in 2014-15.” Generally, reduced public expenditure on culture and cultural infrastructure coincides with inadequate resources and opportunities for artists to present work of varied quality and scale.

In this light, SAF’s investment in the imaginative use of various public spaces for culture, and the refurbishment of existing heritage sites and disused public buildings goes a long way in building sustainable cultural infrastructure in the State. As indicated earlier, the revamped venues have been used for hosting cultural activities after the festival’s edition closes, each year. The renewed use of such venues also changes perception of their caretakers, including government officials. In interviews, administrators in the Goa government indicated that the disused public spaces, engaged by the festival, were formerly used by the State and its officers as an *ad hoc* arrangement for whatever space needs they had. They said that the festival, “puts new life and vigour into all the venues.”



While planning activities, no new road work is undertaken five days before and after the Festival so as to not inconvenience the festival goers.

**- Administration team,
Panjim Municipal Commission**

This statement, by a Goa government administrator, is indicative of the establishment’s willingness to work with the festival management team to reduce the pressures of a large influx of tourists, especially on traffic management and parking facilities. SAF reports a spending of 4.25% of its 2018 festival budget on renovation, refurbishment and maintenance of the festival venues located at public sites. This points to a collaborative relationship between the festival team and local government, one which enables a cultural festival of scale to operate in the state.

Perception of Goa

Following a decade of music festivals, casinos, and a mushrooming beach industry, the residents of Goa have begun to complain about the ‘quality’ of tourists⁴⁵. Since 2016, local businesses have noted that the well-traveled, respectful, high-spending, and foreign tourists that made up the majority of the season’s visitors

to the state have been steadily replaced by the ‘low quality’ domestic tourist.



The casinos are a problem. People only come to gamble and go away. They don’t engage with the Goan culture. Serendipity is different that way.

- Manager of a bed-and-breakfast, Panjim

The latter are often careless of the local community’s space and culture⁴⁶. A 2019 white paper by trade body Travel and Tourism Association of Goa (TTAG) stated that, “while domestic tourism has seen an upswing of 25% to 30%, the appreciable drop in average room rates and occupancies across Goa, indicates a fall in the quality of domestic tourism⁴⁷.”

Goan business owners and residents alike lament this and, in their responses to the survey, point to cultural festivals potentially attracting a different sort of visitor.

Positive contribution to Goa: Residents

75%

Local residents surveyed feel that SAF is a positive contribution to the image of Goa

Career in the Arts

84%

Local residents answered they will encourage their child to take up arts after the Serendipity Experience



It portrays Goa in a much nicer way; Goa is not just about general alcohol drinking and casinos. Honestly, this is Goa! I wish we had this [the Serendipity festival] on a more regular basis in Goa. Like in Hyde Park... an international festival.

- A restaurant owner in Panjim

75% of Goan residents surveyed felt that SAF makes a positive contribution to the image of Goa. 75% of non-resident respondents stated that their perception of Goa had changed since attending SAF 2018. Visitors said they had previously perceived Goa only as a destination for nightlife and parties, but attending the Serendipity festival had changed that perception. A visitor, after being probed further, elaborated that attending SAF provided them with “a chance to experience a different side of Goa”, which was more cultural and heritage oriented. Half of all the visitors surveyed said that they “learned something new about Goa through the festival”, while 16% of all surveyed tourists said their perspective about Goa’s culture and heritage had changed.

Visiting Tourists’ Perceptions of Goa

75%

Said their perception of Goa has changed after attending the festival

Awareness of Goa’s culture, history

16%

Tourists said their perspective had changed





The study confirms and strengthens the perception that cultural projects and festivals contribute significantly to the local economy and brand identity of the region in which they are organised. In addition, cultural projects and festivals of scale also generate positive social and cultural impact through their activities. In conclusion, as part of our impact evaluation of SAF's 2018 edition, we have identified three key themes which are the festival's major outcomes.

Conclusion

1. Initiating and channeling the development of new art practice in multidisciplinary arts

India has few festivals that have the vision to encourage cross-disciplinary engagement and interaction while also being a showcase of India's cultural landscape. With 93 projects across seven disciplines, SAF showcases a significant display of India's soft power. The festival is a powerhouse of talent, drawing over 900 artists from India and abroad, who are led by acclaimed curators.

Because SAF is also one of the few festivals that encourages the development of new work, it helps in addressing a critical gap in public funding for arts and art practices, which is generally more skewed towards exhibition and presentation.

In addition, due to the scale and nature of the production and execution of the event, the festival has both directly and indirectly impacted skill development of arts professionals and artists associated with it, as highlighted in the executive summary.

2. Significantly contributing to the brand of Goa, raising its cultural capital

SAF has attracted new and diverse audiences who are deeply appreciative of this new cultural offering of the state, thereby developing a brand of tourism that stands in contrast with the general "party tourism" brand of Goa.

Festival visitors, Goan residents and tourists spoke of the quality of cultural offerings that both showcased the variety and breath of India's culture, and introduced them to a side of Goa that they had not experienced before. For example, 56% of the residents and tourists said they had learned something new about Goa after attending SAF.

Through SAF, visitors had the chance to access venues outside of traditional cultural spaces, which helped them explore Goa's ecological and built heritage at venues such as the Children's Art Park, River Boats, Adil Shah Palace and Old GIM. As noted earlier, 9 out of 93 projects were artistically shaped by Goan or Goa-resident artists and

curators, which enabled deeper cultural immersion into the local histories.

An equally critical outcome of the festival's impact was accessibility and inclusion. This was enabled by the festival being free for entry and open to all, with programmes specifically designed for visitors with different access needs, thereby raising the state's social capital. There was also a good balance of festival attendees, representing both residents of Goa as well as tourists, as pointed out in the executive summary.

3. Demonstrating the potential of well-supported and well-managed cultural festivals to become key contributors to the local economy

Since the last two decades, research in the field of creative economy has explored contribution of the cultural sector and related industries to the economy of a nation, including jobs, direct revenue growth, and indirect spillover into related sectors such as tourism and digital industries. In that respect, SAF 21018 demonstrated promising contributions to both the local and cultural economies.

In addition, as an attempt to garner data that could measure the economic impact beyond the cultural economy, we analysed data on tourism, its impact on local businesses and sectors such as transport, hospitality and others. For example, of the tourists surveyed at SAF, 34% visited Goa solely to attend SAF, and 66% of the festival tourists extended their stay in Goa after visiting the festival.

While the data garnered cannot be adequately compared to tourist spending, it can be concluded that a cultural project of this scale has the potential to drive economic impact through audience expenditure.

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Photo Credits: Serendipity Arts Festival



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