

Seren dipity Arts Festival

TO COVER TODAY

- Introductions and aims of the study
- Definitions
- Methodology
- Laying the current context
- Initial insights under
 - *Economic*
 - *Social*
 - *Cultural*
 - *Place-based*
- Flow of the report
- Report Design - Direction
- Next Steps



INTRODUCTION & AIMS

CASE STATUS: BEFORE WE BEGAN

- The **SAF Team** needed to understand the impact of the work undertaken and activities executed over the last two editions and the current one.
- **What exists currently within SAF.** Data on the reach of the festival, the number of attendees, and perception of the quality of the work.
- The desire to assess this impact on specific areas, namely the **social, cultural and economic impact** of the festival on its stakeholders and the local community.



Reports from 2017 and 2016

OBJECTIVES OF THE STUDY

- To analyse if **impact** is being created in the areas where SAF hopes to make an intervention (as stated in its mission)
 - To plan for **future growth**
 - To generate hard evidence on whether wider **political or economic objectives** are being met
-
- In addition, the SAF team seeks to understand **operational gaps** on an arts management level and a deeper understanding of how the festival engages with the region and community that it operates in.
-
- Output of the Study
 - Public Report
 - Recommendations for SAF

is Elsewhere
Sandra Hux

The image of the
dog, which is the
central element of
the work, is a
black and white
photograph of a
dog, which is the
central element of
the work. The dog
is a small, dark
dog, and it is
looking at the camera.
The dog is the
central element of
the work, and it is
the only element of
the work that is
not a photograph.

88"

Handwritten notes and photographs arranged on the wall. The notes are in various sizes and orientations, some with arrows pointing to specific photographs. The photographs are also in various sizes and orientations, some showing faces, some showing objects, and some showing abstract scenes. The arrangement is dense and overlapping, with some notes and photos partially obscured by others. The overall effect is a complex, multi-layered visual and textual composition.

32"



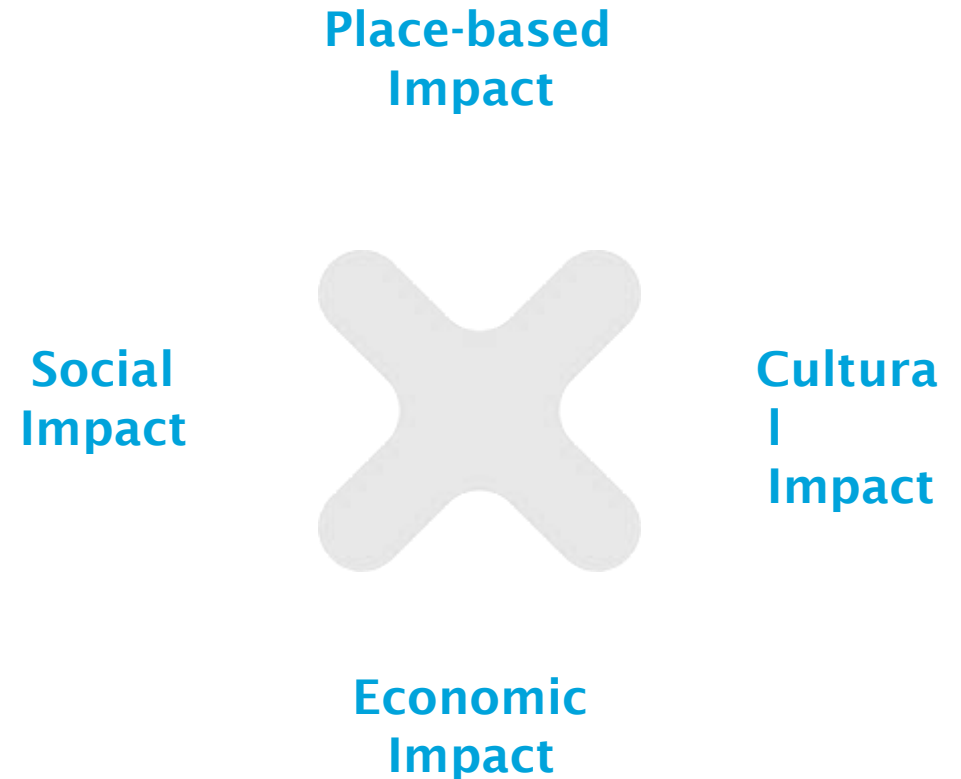
Pop Fill

DEFINITIONS

DEFINITIONS

Introduction

The SAF team specifically aims to use the study to present the Serendipity Arts Festival through its socio-cultural, socio-economic, along with civic engagement and impact on the city.

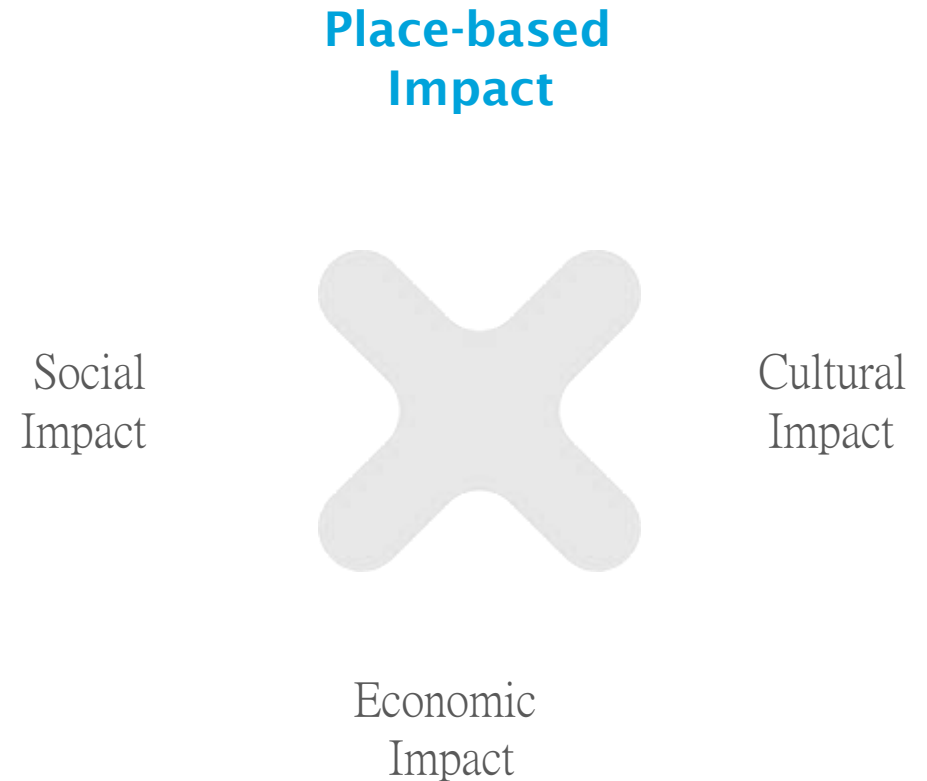


DEFINITIONS

What is Place-based impact?

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.

- Perception
- Cultural Learning
- Infrastructure



DEFINITIONS

What is Cultural impact?

Cultural impact refers to both intrinsic and extrinsic responses to art and culture that may be either visible and measurable or invisible and intangible; that which is rooted in the human experience.

- Intrinsic
- Extrinsic
- Symbolic
- Sector-focused
- Motivation & Enthusiasm for cultural experiences
- Discovery
-

Social
Impact

Place-based
Impact



Economic
Impact

**Cultural
Impact**

DEFINITIONS

What is Social impact?

Social impact can be defined as intended and unintended consequences of an activity on a community and the well-being of individuals and families.

- Education
- Diversity and Representation
- Inclusion
- Community Involvement
- Community Engagement
- Development of Social Capital
- Legacies

**Social
Impact**

Place-based
Impact



Cultural
Impact

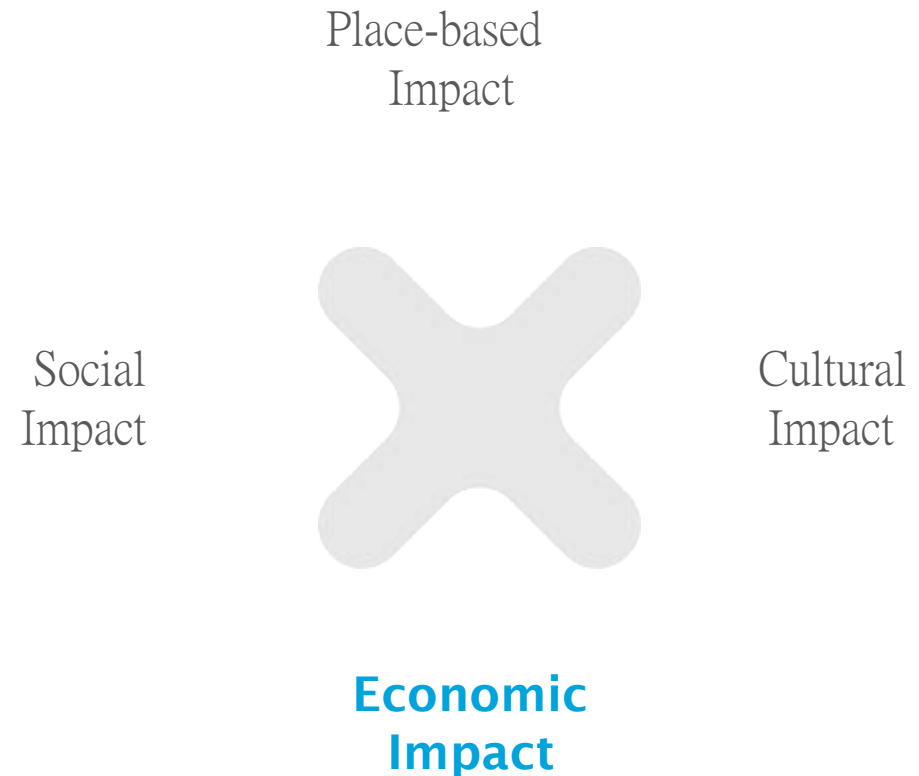
Economic
Impact

DEFINITIONS

What is Economic impact?

The Direct Economic Impact is a measure of the total amount of additional expenditure within a defined geographical area, which can be directly attributed to staging an event. Indirect effects are the results of business-to-business transactions indirectly caused by the direct effects.

- Direct Revenue
- Jobs & Employment
- Impact on specific sub-sectors/ industries
- Business Generated
- Taxation
- Property/ Asset Value





BHARATHESH GO

Installation of 2019 (2019)

Materials: plaster, oil, paper, wood, glass, and fabric. Size: 100 cm x 100 cm x 100 cm.

"Layers of unrelated objects and their own critical consciousness form an entirety of unified system of thoughts, regardless of their number of dimensions. I see, I am seeing and I am, there used to be threat of action defined by chance, and the chance produces a possibility to contemplation of unrelated phenomena."

Here is to give a new meaning to a word 'artistic' which can be a tool to create new space, speed, slow, time and volume, in this context, these installations are given from a multidimensional perspective."



METHODOLOGY

MISSION | SERENDIPITY ARTS FESTIVAL

- Explore and facilitate interdisciplinary practices within the arts
- Create accessible environments through programming
- Encourage community led and community engaged learning
- An emphasis on arts education

- Explore opportunities in art accessibility
- Explore new forms of art and art practices
- Encourage cultural exchanges
- Foster creative leadership

FRAMEWORK OF IMPACT ANALYSIS



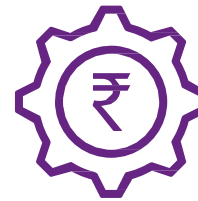
Cultural

To measure cross-disciplinary and collaborative interaction, supporting development of new arts, art practices, venues, and capacity building for the sector.



Social

To measure inclusion, community engagement, accessibility, art education, and audience development.



Economic

To measure local economy and business, sectoral impact, impact on the cultural economy, and sustainability of SAF.



Place-Based

To measure perception of SAF by local residents, impact on physical infrastructure and the local arts ecosystem, and perception of Goa by festival visitors.

CULTURAL IMPACT

The impact to be measured as

- Cross-Disciplinary & Collaborative Interaction
 - *Facilitating interdisciplinary and collaborative creative practice*
- Generating and Supporting Development new arts and art practices
 - *Explore new forms of art and art practice*
- Exploring and supporting development of new cultural venues
 - *Encourage cultural exchange for new spaces*
- Capacity building & development of human capital
 - *Encourage/ Foster creative leadership*

Stakeholders

- artists and curators | festival visitors | local residents | state government officials
| patrons and supporters | SAF Team and volunteers

SOCIAL IMPACT

The impact to be measured as

- Inclusivity
 - *Create accessible environments through programming*
- Community
 - *Encourage community led & community engaged learning*
- Accessibility
 - *Explore art accessibility*
- Education
 - *An emphasis on art education*
- Audience Development
 - *Audience development for the festival*

Stakeholders

•local residents | local businesses | state government officials | school teachers and principals | social scientists from Goa-based universities | festival visitors

ECONOMIC IMPACT

The impact to be measured as

- Impact Local Economy & Business

- *direct revenue, direct employment, and on specific sectors such as hospitality, tourism, local transportation*

- Impact on the cultural economy

- *patronage for the arts; direct revenue to artists, revenue to service-based sectors, sustainability*

- Sustainability of SAF

- *support via patronage, sponsorship and income.*

Stakeholders

• festival vendors | local businesses | state government officials | artists and curators | patrons and supporters | SAF Team



PLACE-BASED IMPACT

The impact to be measured as:

- Perception of SAF by local residents
 - *Attendance by residents of Goa, perception of the festival, perception of Indian culture by Goan residents*
- Impact on physical infrastructure
 - *development of venues, refurbishment and maintenance of cultural venues by local stakeholders.*
- Impact on local the arts ecosystem
 - *Involvement and engagement by Goa-based artists. and arts businesses*
- Perception of Goa by festival visitors
 - *How visitors perceive Goa and its heritage*

Stakeholders

• artists and curators | festival visitors | local residents | local artists | state government officials | patrons and supporters | SAF Team and volunteers

RESEARCH METHODS

- In experimental research, we started with set Hypotheses relying on a system of scientific measurement of data.
- In the process, we manipulated quantitative, independent variables to generate statistically analyzable data.
- This research method is one of the most difficult, requiring rigorous design and a great deal of expense, especially for larger experiments, to produce accurate data.

Qualitative

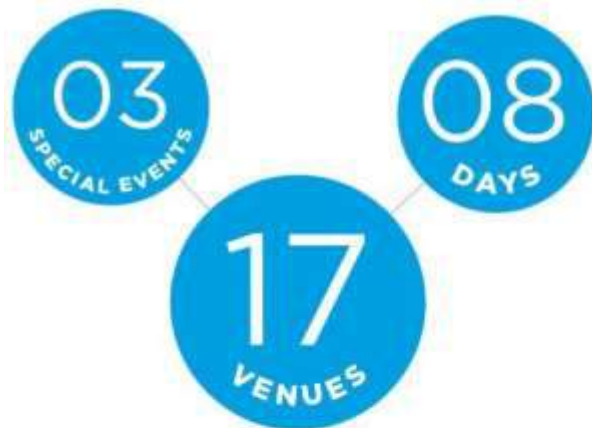
- Fieldwork | Face-to-Face Interviews
| Telephonic Interviews | Participant Observation |
Case Studies

Quantitative

- Surveys | Secondary In-house Data
| Available Government Statistics & Economic
Data

DATA COLLECTION FROM 2018

AN OVERALL LOOK AT THE FESTIVAL



HUMAN CENTRED ACTIVITIES



RANGE OF PROJECTS ACROSS THE FESTIVAL



SIEM REAP

YUSUKE IN

August 1, 1994
Kamigasaki, Japan
1994-1995

Book at midnight



79"

156"

The 100 photos are
arranged in a grid
with 10 rows and
10 columns.

INITIAL INSIGHTS

OVERALL SATISFACTION

Overall Experience

- The findings show that audiences' 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%).

Very Satisfied 32%

Satisfied 49%

Content Quality: Visitors

- 74%** of the audiences surveyed gave a rating of 'good' (51%) or 'very good' (23%) to the quality of the content of the Festival.

Very Good 23%

Good 51%

Content Quality: Artists

- 77%** of the artists surveyed gave a rating of 'good' (50%) or 'very good' (27%) to the quality of the content of the Festival.

Very Good 27%

Good 50%

CULTURAL IMPACT



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

ENCOURAGING CROSS-DISCIPLINARY & COLLABORATIVE INTERACTION

Representation

- In 2018, **18%** of the content involved interdisciplinary & collaborative interaction

Interdisciplinary

- **6** out of **88** works presented at SAF 2018 were interdisciplinary in nature.
 - *Interdisciplinary refers to work that is rooted in 2 or more forms of art practice and employs the multiple techniques together.*

Collaborative

- **10** out of **88** projects at SAF 2018 were created through the collaborative efforts of 2 or more entities (e.g. artists, funding organisations, art collections etc).
 - *Collaborative work includes the creation of an entirely new piece or exhibition, as well as a compilation of work to create a new presentation of work.*

DEVELOPMENT OF NEW CULTURAL VENUES



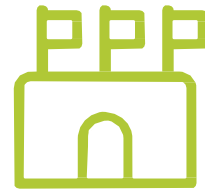
TWO

Traditional
Venues



FOUR

Unusual/ Non-
Traditional
Venues



SEVEN

Public Spaces



TWO

Disused Public
Buildings

DEVELOPMENT OF NEW CULTURAL VENUES

New Venues

- From **6** venues in 2016, the festival has explored additional new venues each year and has expanded to **12** main festival venues to present the festival programme.

Unusual/ Non-Traditional Spaces:

- *In SAF 2018, several other venues were used to present artistic work outside of the traditional cultural venues. These venues were not recognised as cultural venues prior to use by SAF, public spaces or disused public buildings.*

Site-Specific Work

- In addition, **5** site-specific works were commissioned by SAF, which were spread across an additional **30** venues including offices and homes where events and theatre shows took place.

In Goa

- Through its varied efforts, SAF has enabled the development of **67%** new venues for presentation of cultural work in 2018.

TRADITIONAL VENUES

DB Grounds



Kala Academy



UNUSUAL/ NON TRADITIONAL CULTURAL VENUES

Clube Nacional



River Boats



Adil Shah Palace



PUBLIC SPACES

Santa Monica Jetty



Children's Art Park



Municipal Garden



Immaculate Conception Church Junction



Kadamba Bus Stand



Panjim Market



Panjim Promenade



DISUSED PUBLIC BUILDINGS

Old GIM



Old GMC



PW D



CULTURAL BUILDING & DEVELOPMENT OF HUMAN CAPITAL

Capacity Building

- At SAF 2018, **81%** of the surveyed artists felt that they had significant learning in their *practice* while **68%** stated significant learning of *arts management skills*.

Range of new skills

- Of the artists surveyed, **27%** feel their *production skills* were enhanced while **23%** stated they have seen an improvement in their *project management skills*.

Skills developed by an artist



CULTURAL BUILDING & DEVELOPMENT OF HUMAN CAPITAL

Skills developed by an artist



CAPACITY BUILDING & DEVELOPMENT OF HUMAN CAPITAL

Knowledge sharing and networking

- **60%** of artists surveyed felt that SAF provided them opportunities to *network* amongst senior culture professionals & *share knowledge*.

Development of human capital in the cultural sector:

- **76%** of surveyed festival volunteers stated that they would like to work in the cultural sector after their experience at SAF.
 - *It is important to note that capacity building and development of human capital has taken place because of the festival taking place, not because of direct training and upskilling intervention by SAF.*

SOCIAL IMPACT



Inclusivity



Community



Audience
Development



Accessibility



Arts
Education

CAPACITY BUILDING & DEVELOPMENT OF HUMAN CAPITAL

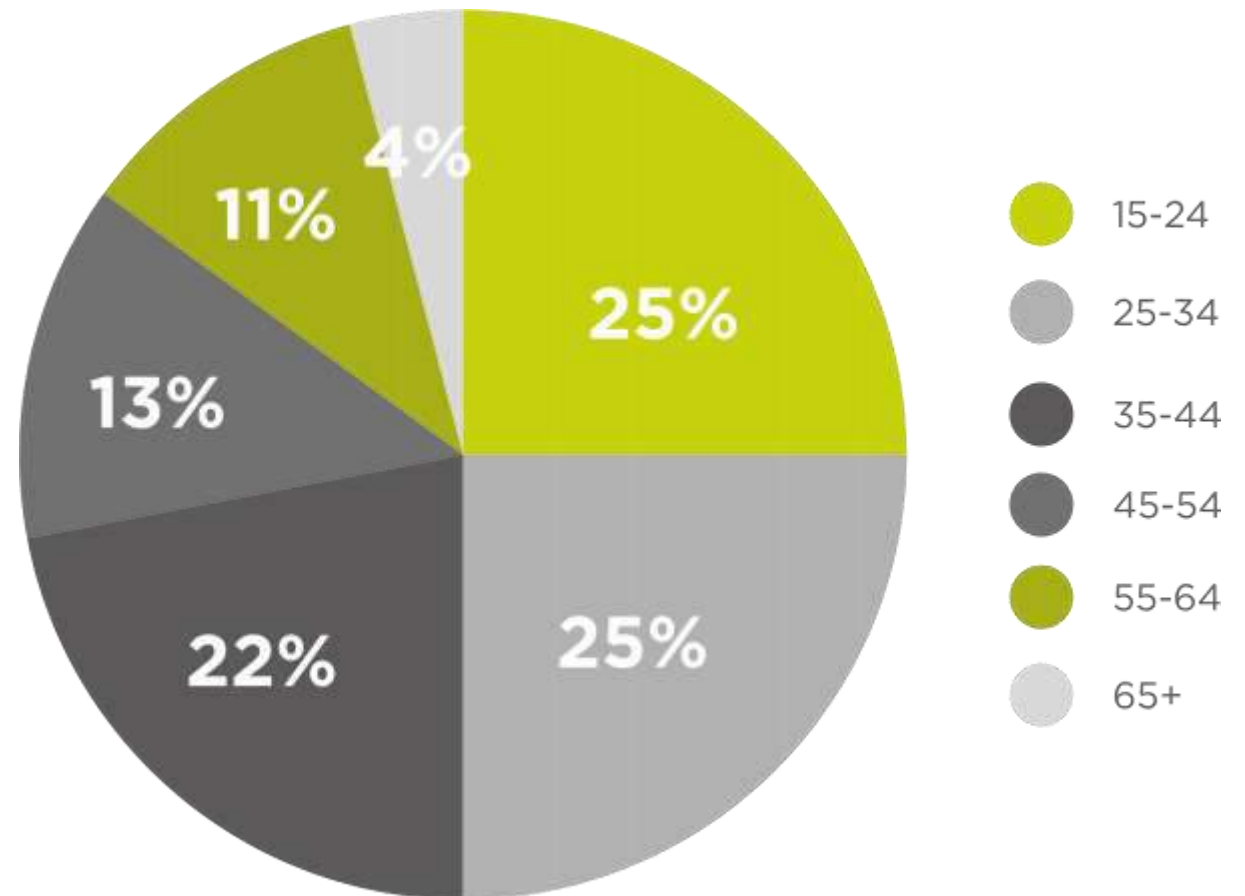
Gender Balance

- The gender balance of visitors to the festival was roughly **50%** across men and women.

Age Groups

- The festival visitors surveyed were spread across the ages of 15 to 65 and largely young adults, with **50%** of the total sample in the 15 - 34 year age groups followed closely by **22%** of the population from the 35 - 44 year age group.

Age Groups



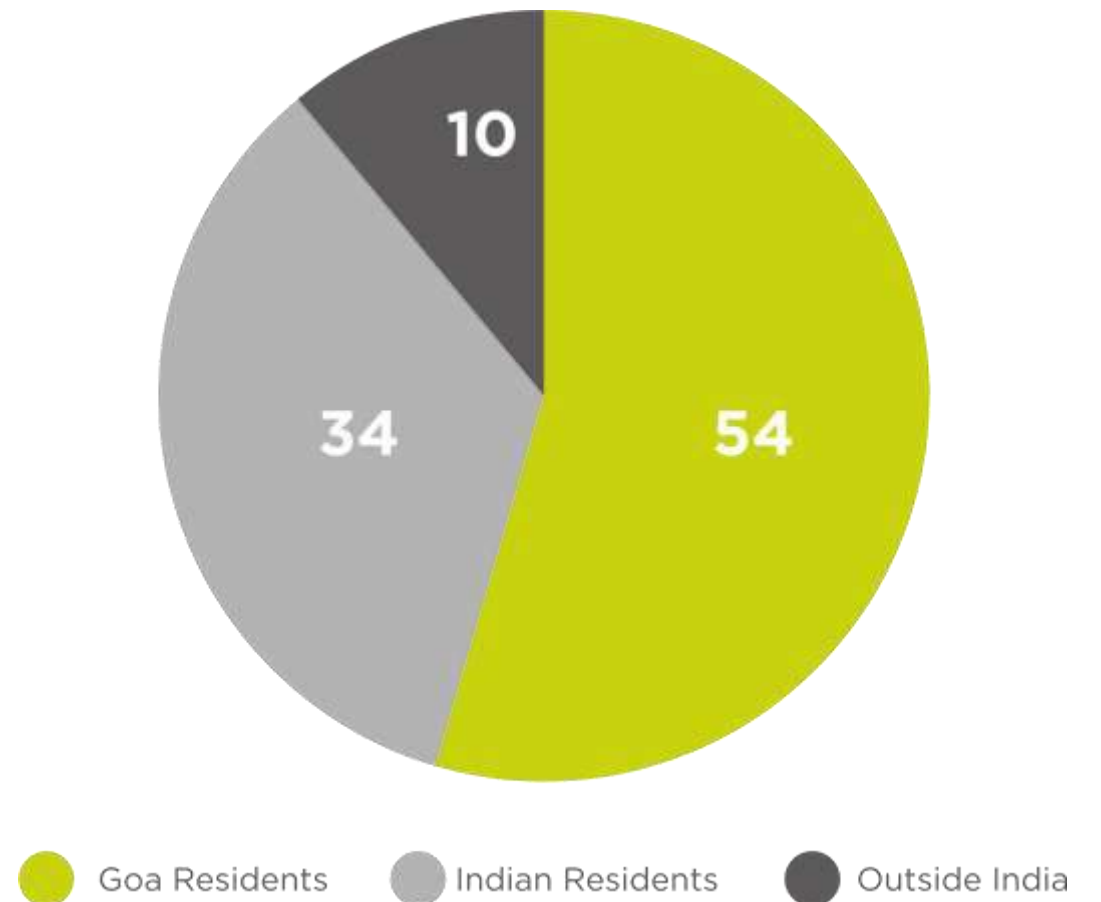
INCLUSIVITY

Gender Balance Geographical Spread

- **54%** of all surveyed festival visitors identified as residents of Goa while **34%** were visiting from other parts of India and **10%** were from other countries
- Of the visitors who were visiting from other parts of India, **30%** came from Mumbai and **11%** from Delhi and Bangalore and **6%** came from Pune.



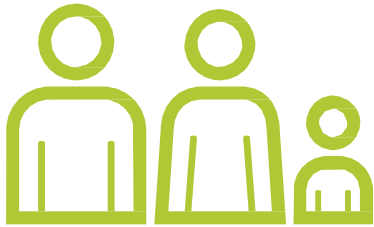
Geographical split of audience



INCLUSIVITY

Community Engagement

- **71%** of surveyed visitors attended the festival with family and friends while **26%** attended alone



71%
Friends
and family



26%
Alone



ACCESSIBILITY

Audience Development

• **31%** of surveyed visitors attended the festival for the first time in 2018 while **17%** of surveyed attendees visited the festival at all three editions.

Festival Discovery

• **35%** of surveyed visitors heard about the festival from friends and via word of mouth, **25%** from social media, **15%** from hoardings and newspapers, and **4%** from the festival newsletter.

Attendance 2018 **31%**



Attendance 2016-2018 **17%**



Word of Mouth **35%**



Social Media **15%**



Hoardings & Newspapers **15%**



Festival Newsletter **4%**



ACCESSIBILITY

Information accessibility

- **78%** of surveyed visitors stated that they were able to find information about the festival easily.

Physical access

- **75%** of surveyed visitors and **62%** of volunteers felt that it was easy to move around in and amongst festival venues



COMMUNITY

Community engaged programming

- **15 out of 88** programmes were either led by resident Goan artists or saw heavy involvement by local residents and professionals



ARTS EDUCATION

School student engagement

- **920** students across **23** schools attended the festival over 10 days;
235 primary school children attended shows specifically aimed at young children.
 - **10% of the audience comprised of school students.**

Exposure to new art and art forms

- **68%** of surveyed visitors felt that they saw or experienced a new art form.
 - *A new art form in this instance refers to work that the respondent has not experienced before, rather than the form itself being new.*

Cultural Careers

- **84%** of local residents stated that they would encourage young people in their family to work in the arts

ECONOMIC IMPACT



Local Economy and
Business



Sustainability of
the Festival



Impact on the
Cultural Economy

LOCAL ECONOMY & BUSINESS

Employment

- Nearly **2700** professionals have been directly or indirectly engaged by the festival either in a full-time or project-based capacity.
- **19.55%** or **528** of the total number of professionals engaged were from Goa.
 - *The employment multiplier will be introduced to measure additional indirect or induced labour.*



BUSINESS SECTOR IMPACTED

Transportation sector

- Of the **284** tourists who came to SAF, **59%** took the flight and **30%** took a bus or train.
- **45%** of the tourists who attended the festival travelled in a rented car or bike.
- **26%** of the overall visitors surveyed travel in rented cars and bikes.



BUSINESS SECTOR IMPACTED

Hospitality sector

- Out of tourists surveyed, **76%** stayed at hotels/homestays/resorts; **24%** said they stayed with family and friends.
- **25** local hotels and homestays were directly engaged by the SAF
- Over 2018-19, SAF directly booked **2800** room nights or 7 years 6 months worth of room nights in Goa.



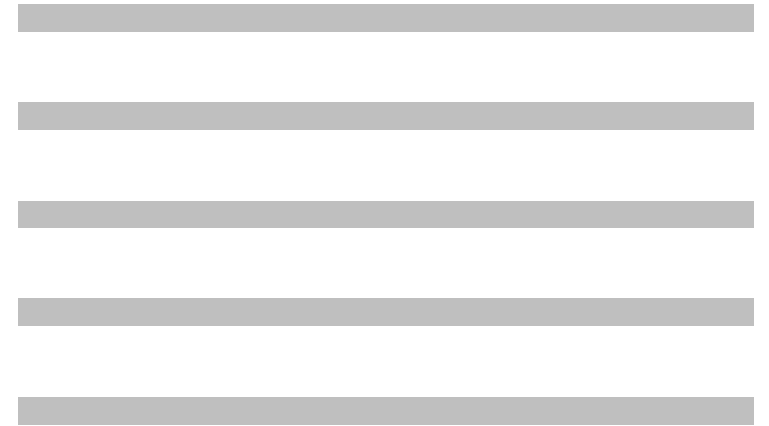
BUSINESS SECTOR IMPACTED

Service-based sectors and other local businesses

- Over **50+** local businesses engaged with SAF across Production, Logistics, Hospitality, Transportation and Arts Management sub-sectors.
- **31%** of the vendors surveyed believed that SAF brought in more customers and over **50%** believed SAF was good for business in general



50+

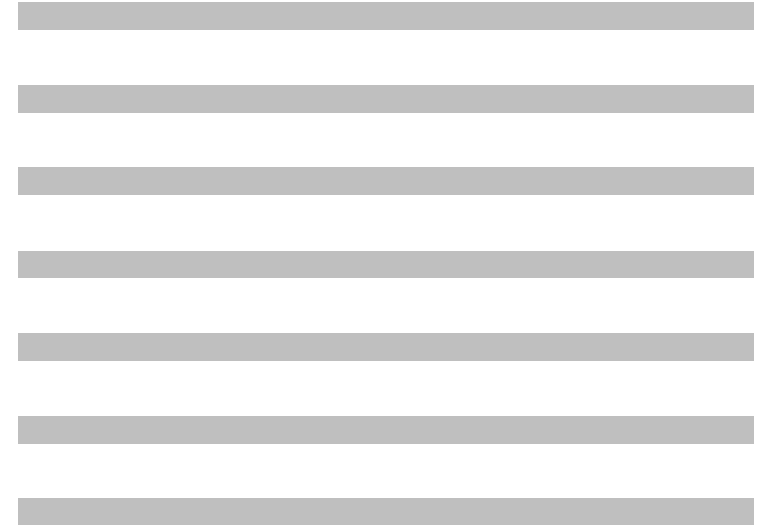


BUSINESS SECTOR IMPACTED

Tourist Sector

- Tourism increased by **x%** during the month of December owing to SAF

xx%



BUSINESS SECTOR IMPACTED

Direct Revenue

- **x** amount of capital was directly infused into the local economy by SAF

x

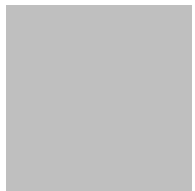


IMPACT ON CULTURAL ECONOMY

Headline

- **13%** of the overall Festival budget was ploughed directly as revenue for artists and technical creative professionals. This included directly and indirectly supporting **1500** artists through the course of the festival.

- In addition **x%** of the festival budget was allocated directly to businesses providing arts services. In total, **x%** of the overall budget was directly ploughed back into the cultural economy.



Patronage
increased
by x %



14 new
works were
commissioned.



Sponsorship
increased
by x %

SUSTAINABILITY OF THE FESTIVAL

Headline

- **x%** of the overall Festival budget was came through sponsorships and patronage.
- The festival is not ticketed. The only revenue sources for the festival are merchandise and_____.
- **x%** of the overall expense was recouped through revenue from merchandise.

PLACE-BASED IMPACT



Perception of
the Festival
by Residents



Physical
Infrastructure



Local Arts
Scene



Perception of
Goa

PERCEPTION OF THE FESTIVAL BY LOCAL RESIDENTS

Headline

- **57%** of the total visitors to the festival were Goan residents.
- **75%** of the local residents surveyed feel that SAF SAF is a positive contribution to the image of Goa.
- **84%** of the locals answered they will encourage their child to take up arts after the Serendipity Experience.



PHYSICAL INFRASTRUCTURE

Headline

- **10** public spaces and buildings are being actively used for the festival, leading to its annual renovation, refurbishment, and/ or maintenance of both existing and one SAF 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” venues.

LOCAL ARTS SCENE

Headline

- **17%** of the overall programme involved local Goa-based artists and curators, while **375** local artists and cultural professionals were directly involved with the festival.

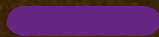
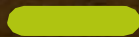
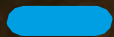


PERCEPTION OF GOA

Headline

- **56%** of the locals and visitors said they have learned something new about Goa.





FLOW OF THE REPORT

REPORT FLOW

- Foreword
- Executive Summary
- Introduction
 - 3.1 Objectives of the study
 - 3.2 Mission of Serendipity Arts Festival
 - 3.3 Definitions
- Methodology
- Serendipity Arts Festival - The Progression
- The Festival at a Glance
 - 6.1 Programmes and Projects at SAF
 - 6.2 Special Projects
 - 6.3 Accessibility
- Impact of the Festival
 - 7.1 Economic Impact
 - 7.1.1: Finding 1
 - 7.1.2: Finding 2
 - 7.2 Social
 - 7.3 Cultural
 - 7.4 Place-based
- The Numbers
 - 8.1 Audience Figures
 - 8.2 Media impact
 - 8.3 Digital impact
- Summary and Conclusions
- Acknowledgements
- Appendices | Glossary | References



NEXT STEPS

NEXT STEPS

- Balance data collection
 - On audience, economic, jobs and tourism data.
- Analysis of final data and further insight development
 - Including the consensus-building session with an advisory group of key stakeholders.
- Reconnecting with the SAF' s mission
 - A workshop with the internal team to align findings to the team' s mission and identify relevant and tangible recommendations.
- Writing up and report design
 - Final report writing and design.



THANK YOU

■ **Contact Details** The ArtX Company
5A, 5th Floor, Sri Niketan Annexe,
5th Road, Diamond Garden,
Chembur, Mumbai 400071

T +91 98200 60344
E info@art-x.co



C O M P A N Y

WWW.ART-X.CO



/TheArtXCompany



/theartxco