



SERENDIPITY  
ARTS  
FESTIVAL



# IMPACT ASSESSMENT OF SERENDIPITY ARTS FESTIVAL 2022



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# A FESTIVAL OF INCLUSION, ACCESS, AND DIVERSITY

## Extending Multi-Sectoral Support and Empowering Ecosystems

Serendipity Arts is pleased to present this independent research report by KPMG, which delves into the social, cultural, and economic impact of hosting a large scale multi-disciplinary inclusive and accessible large-scale festival of the arts in Panjim, Goa. Since 2016, our festival has worked with local communities, government bodies, Goa's artist community, and creative enthusiasts to uplift the state's tourism, hospitality, and cultural offerings while supporting the gig workers economy.

At Serendipity Arts Foundation, we firmly believe in the transformative power of the arts. Our vision has always been to create a platform that transcends boundaries, celebrates diversity, and fosters a sense of inclusivity. Serendipity Arts Festival serves as a testament to this belief, bringing together artists, performers, and audiences from across the region and the globe to engage in a vibrant exchange of ideas.

This report, compiled by KPMG, offers valuable insights into the impact that an arts festival of this magnitude can have on the host city and its surrounding communities. It goes beyond the surface-level assessment of economic gains and explores the profound social and cultural transformations that occur as a result of hosting such an event.

One of the key aspects highlighted in this report is the festival's contribution to boosting the state of Goa's tourism industry. With its stunning beaches, vibrant culture, and rich heritage, Goa has long been a favoured destination for travellers. Serendipity Arts Festival adds a new dimension to this appeal by creating a unique cultural experience that draws visitors from far and wide. As the report demonstrates, the festival has had a significant positive impact on tourism, attracting a diverse range of visitors and generating economic opportunities for local businesses, artisans, and hospitality services.

Equally important is the festival's engagement with the local community and its commitment to nurturing Goan artists. Through various programs, workshops, and collaborations, Serendipity Arts Festival provides a platform for emerging talent, encouraging them to showcase their creativity and establish themselves within the wider artistic community. The festival's emphasis on inclusivity ensures that artists from all

walks of life, irrespective of age, background, or artistic discipline, can find a place to express themselves freely and gain recognition.

Furthermore, this report sheds light on the festival's role in supporting the gig economy. By providing employment opportunities to a diverse range of individuals, from artisans and performers to technicians and support staff, the festival contributes to the livelihoods of numerous gig workers. This aspect of the festival's impact highlights its commitment to creating sustainable economic opportunities and fostering a thriving creative ecosystem.

As we reflect on the findings of this report, it is evident that Serendipity Arts Festival has become a catalyst for change in Panjim and beyond. It has redefined the cultural landscape, invigorated the local economy, and fostered a spirit of collaboration and inclusivity. We are immensely proud of the festival's achievements and grateful for the support of the community, government bodies, and all our partners who have made this journey possible.

I extend my heartfelt gratitude to KPMG for undertaking this comprehensive study and providing us with a deeper understanding of the festival's impact. This report serves as a valuable resource for policymakers, stakeholders, and anyone interested in harnessing the power of arts and culture to drive social and economic progress.

In conclusion, the Serendipity Arts Festival stands as a shining example of what can be achieved when creativity, collaboration, and inclusivity converge. Through this research report, we hope to inspire others to embrace the transformative potential of the arts and work towards creating a more vibrant, inclusive, and culturally enriched society.



**Smriti Rajgarhia**

Director

Serendipity Arts Foundation and Festival



# FOREWORD

We are delighted to present to you this report on the fifth edition of Serendipity Arts Festival.

As said by Henry Moore, “To be an artist is to believe in life” and in this post pandemic world, the need for hope and inclusivity are paramount and it could be satiated by art and culture. In this endeavor, Serendipity Arts Foundation organized its 5th Serendipity Arts Festival. It has grown to be one of the largest multi-disciplinary arts initiatives in the South Asian region. It promotes the regional identity of Goa over the years and the events are curated in a manner that reflect various regional cultural perspectives. In their latest edition, they brought together different dimensions and included physical and virtual facets with an aim to make art more participatory, engaging, and immersive.

With the growing relevance of ESG and Sustainability across the globe, KPMG in India has a dedicated ESG team which aims to look at social, economic and the environmental impact collectively as well as integrate the lens of sustainability based on national and international guidelines.

The importance of culture in sustainability is signified as the fourth pillar of sustainability. Culture helps to promote economic growth, environmental sustainability, and social management. It brings about diversity and uniqueness in identities. In this light, KPMG India is delighted to partner with Serendipity Arts Foundation to conduct this study. The aim of the study was to conduct an impact assessment for Serendipity Arts Festival based on the VICE (Visitor, Industry, Community & Environment) Model. As part of this study, KPMG India has also supported Serendipity Arts Foundation in strengthening their existing processes by aligning with UN Culture 2030 indicators. This is a pioneering initiative in the domain of arts and culture landscape in India. It shall pave the way for other festivals as well as local and national agencies to take inspiration.

This report shares insights on the global landscape of arts and culture followed by evolution of Serendipity Arts Festival. It has evaluated the impact of the festival on society at large and shall help Serendipity Arts Festival formulate long-term conceptual matrices to measure the incremental value that they

are bringing through arts and culture. The key findings indicated SAF improved cultural knowledge amongst its visitors, created avenues for diverse people to attend the event, and created economic benefits for the local economy. It reflects the festival’s focus on community engagement and emphasis on inclusivity, diversity and accessibility. From the lens of convergence and collaboration with stakeholders, the festival has a robust governance mechanism in place. Festivals are one of the biggest promoters, enablers and gatekeepers of culture and therefore have a strong part to play in international sustainable development. The study’s findings revealed that Serendipity Arts Festival practices environmental sustainability initiatives, especially around waste and sustainable procurement.

We would like to congratulate all the organizers and participants at Serendipity Arts Festival. We wish the entire team of Serendipity Arts Foundation all the best for future editions of the festival which will continue to make art accessible in innovative forms to us and promote the lens of sustainable festivals.

***KPMG in India***



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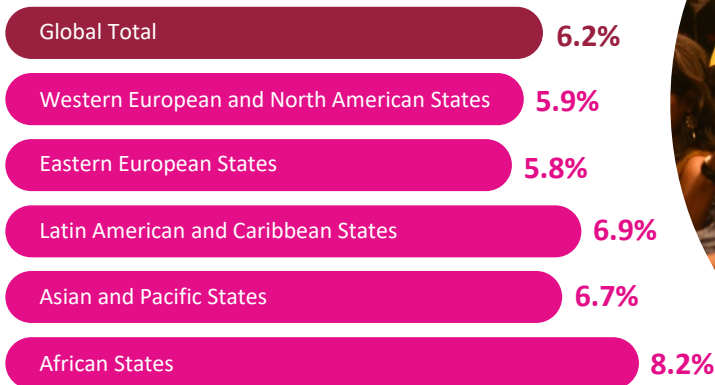
The seasons repeat  
infinite times in an infinite  
number of universes

## GLOBAL LANDSCAPE OF ARTS AND CULTURE

Art and culture are an integral part of human evolution and UNESCO has recognized the importance of these cultural expressions and adopted the 2005 convention on the protection and promotion of the diversity of cultural expressions, which provides a policy framework for the governance of culture. The 2005 convention recognizes the socio-economic development of cultural expressions. The main objective of this convention is to reaffirm the link between culture and development for all countries, particularly developing countries.

Globally, the creative sector has a share of 5.5% of total output, in terms of value addition. As per the UNESCO Global report 2022, the culture and creativity sector contribute around 3.1% of global GDP and 6.2% of employment. As shown in the below figure, African countries has the highest number of employed people working in the cultural sectors.

### Mean percentage of people in cultural employment, as a percentage of total employment



Source: UNESCO Global Report (2022)

The OECD report (2021) on economic and social impact of cultural and creative sectors has emphasized that cultural and creative sectors are a great source of job creation and income generation to the host economy. Art festivals act as a driver to boost other sectors like tourism. The creative economy has also made significant contributions to employment. For instance, in Paris, it has created 10% of the jobs around the area.

Art festivals generate huge economic activity to the local areas. To keep things in perspective, Coachella has earned \$ 106 million to- India's economy (the city in California where the event is held) and \$600 million to the wider Coachella valley economy.<sup>1</sup> Bogota, the capital city of Colombia has observed an increase in tourists to the city due to its initiatives on culture and establishing itself as a cultural hub. There were 21.9 international tourists for every 100 citizens every year, earning it the name – 'City of Music'.



1. <https://businessreview.berkeley.edu/the-impact-of-coachella-on-the-community/>



## ECOSYSTEM OF ARTS & CULTURE IN INDIA

Arts, culture, and the creative space plays an important role in development of any nation. They stand for a collection of common beliefs, ideals, and behaviors. Almost all economic, social, and other activities exhibit examples of culture and innovation. India's unique culture serves as a metaphor for the nation's diversity. India is home to one of the largest collections of the "Intangible Cultural Heritage" (ICH) of humanity, which includes songs, music, dance, theatre, folk traditions, performing arts, rites and rituals, paintings, and books. (Art & Culture | National Portal of India). The Serendipity Arts Foundation is one such organization involved in promotion and propagation of Indian art and culture.



## EVOLUTION OF ART FESTIVALS IN INDIA

Arts festivals are short-term scheduled events where the programme includes performances and exhibitions featuring single or multiple art forms. Arts festivals also include opportunities for audiences to participate directly in programmed activities. There are variations in their scope; scale in terms of local national and international prominence; duration; management and organisation.

Art festivals are emerging to become prevalent and popular in contemporary times. Festivals, in this context, are defined as “the celebration of a specific theme to which the public is invited for a limited period of time.”<sup>2</sup> They are recognized for their socio-cultural and economic value. Besides, providing occasions to express collective belonging to a group or place, they also facilitate the production and reproduction of local knowledge.<sup>3</sup> They are vital to

community building and provide a “symbolic social space wherein event participants instantiate a shared and valued sense of community.”<sup>4</sup> Further these festivals facilitate social capital building,<sup>5</sup> enhance social well-being<sup>6</sup> and foster cultural and innovative tourism.<sup>7</sup> They may also encourage migrants and former residents, helping in population retention. Festivals are platforms for and expressions of aesthetic public culture and can promote co-learning through tourist interaction.<sup>9</sup>

Globally, several art and culture festivals are gaining widespread recognition. Festivals such as Terraforma, Isle of Wight, Green Man Festival are a few examples of prominent international art festivals. In India too, the principle of arts and cultural festivals is gaining mainstream prominence.

2. Grappi, S. and Montanari, F. (2011), “The role of social identification and hedonism in affecting tourist re-patronizing behaviours: the case of an Italian festival”, *Tourism Management*
3. EKMAN, A. K. (1999) The revival of cultural celebrations in regional Sweden: aspects of tradition and transition, *Sociologia Ruralis*, 39(3), pp. 280–293
4. Ziakas, V. and Costa, C.A. (2012), “The show must go on’: event dramaturgy as consolidation of community”, *Journal of Policy Research in Tourism, Leisure and Events*
5. Black, N. (2016). Festival connections: How consistent and innovative connections enable small-scale rural festivals to contribute to socially sustainable communities. *International Journal of Event and Festival Management*, 7(3)

6. Anwar McHenry, J. (2011). Rural empowerment through the arts: The role of the arts in civic and social participation in the Mid West region of Western Australia. *Journal of Rural Studies*, 27(3), 245–253
7. Borup, T. (2016). Creative placemaking: Arts and culture as a partner in community revitalisation. In D. Boyle-Clapp (Ed.), *Fundamental of Arts Management*. (Org) University of Massachusetts (6th ed., pp. 1–22). Arts Extension Service
8. Duxbury, N., & Campbell, H. (2011). *Developing and Revitalising Rural Communities through Arts and Culture*. Small Cities Imprint, 3(1), 111–122.
9. Refer to 6

A profile of Indian Cultural Policy authored by IFACCA in 2013 outlines the structure of arts education in the country in the form of formally taught university and school courses, out-of-school courses, on-the-job training as assistants and volunteers, short courses and workshops conducted by arts institutions. 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 the EMDI Institute of Media & Communication, but the focus is on event and production-related tasks rather than arts-based administration. Training around transversal skills in festival and arts management typically occurs on the job, 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 would allow a deeper assessment of the sector's growth and its needs. Any such work typically occurs in degree-based programmes and university contexts.

The Indian strategy also highlights the importance of cultural sectors in terms of growth and development. Indian government policies and its funding of the Arts Council also promotes the arts in terms of their value and wider benefits.

A 2014 report by the Ministry of Culture reports that the industry of arts administration in India is a relatively new and growing sector, which is now being recognized as a viable career option. "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." It has long been acknowledged that arts and cultural activities make a significant contribution to the quality of life and societal cohesion. The study also aims to gauge the potential for training and career growth that such a festival can provide.



**Heritage Preservation**



**Cultural Immersion**



**Political Expression**

## Indian Art Festival Trends



**Inclusivity**



**Empowerment of local artists**



**Experimentalism**









## About Serendipity Arts Festival

## SERENDIPITY ARTS FESTIVAL

### Evolution Journey of SAF

Serendipity Arts is an arts and cultural development foundation which aims to promote new cultural partnerships, creative strategies and artistic interventions which are responsive to the social and cultural milieu. Committed to innovation, the foundation intends to support, promote and create platforms for creativity, providing the wider public with a unique source of modern contemporary art and culture. The Foundation's programmes, including residencies, grants and writing initiatives, are designed through innovative collaborations with partners across a multitude of fields. Each intervention is created using arts as a means to impact education, social initiatives and community development programmes, while exploring interdisciplinarity between the arts to better understand the shared histories of the subcontinent. Serendipity Arts Festival is the largest platform of outreach for the foundation.

Serendipity Arts Festival is a multidisciplinary Festival that brings together performative, visual, and culinary practices from India and beyond. Spread across various venues in Panjim, Goa, the Festival serves as a platform for eminent and emerging artists to showcase their work and collaborate. Since it began in 2016, the festival has accumulated a rich database of creative energies and partnerships. As an eight-day long event, the festival is a platform for multidisciplinary collaboration and cultural innovation, and in seven years, has grown in leaps and bounds, not only in the scale and number of projects, but also in expanding its cultural collaborations.

Since 2016, SAF has made the city of Panjim, Goa, its home. For eight days each year, Goa witnesses and plays host to the multidisciplinary festival with artists across music, dance, visual arts, craft, theatre, culinary arts and photography. The festival's programming comprises of more than 100 projects, across an array of classical and contemporary arts performances, 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 in 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.

During the COVID-19 pandemic, SAF Virtual was conceptualized which considered many approaches to understanding, exploring, and subverting the predetermined logics and ways of the digital platforms that the world had been flung into. In their latest edition, they brought together different dimensions and included physical and virtual facets with an aim to make art more participatory, engaging, and immersive.





Future Landing is one of such projects. It looks at the internet as a site where control is not a given option. The viewer experiences an onscreen hypnosis that toys with the randomness of sensory engrossment, emotional haptics and incomprehension. It was also presented in physical format at SAF 2022. Another initiative was the Serendipity Arts Virtual Grant which was a monetary grant started in COVID and is now in its second edition.

In today's time, SAF has signed MoU with Corporation of City of Panjim and Entertainment Society of Goa

for five years to foster art & culture in the region. The Corporation of the city of Panjim and Entertainment Society of Goa recognizes that SAF is a marquee event for the State of Goa, which has the potential of having a huge impact on the economy, tourism and the cultural landscape of Goa. A tourism and cultural study shall be conducted at the end of three years of the festival upon signing of the MOU that shall highlight the impact of the festival on tourism, commerce, and the cultural landscape of Goa and the Goan Community.

## SAF 2022

Serendipity Arts Festival (December 15-23, 2022) reinstated its true form, after two years of exploring the virtual format. Since 2016, when SAF made its debut, it has evolved into a major art festival that goes beyond the realm of Panjim.

The multidisciplinary arts festival was a smorgasbord of events held across 14 venues in and around Panjim's heritage district with over 120 curated programs. The programs were thoughtfully curated

across 7 disciplines by a set of esteemed curators. In the 2022 iteration, it offered a series of mini events that brought together both Indian and international talents in formats such as art and photography, theatre and dance, talks and workshops, open air DJ sets as well as Hindustani classical performances on a boat. The entire city of Panjim became one big venue for SAF 2022. Taking place in different historical buildings, public parks as well as private spaces, the venues for this festival were spread across the city.

## No. of Projects – 172



48

Workshops



86

Performances



17

Exhibitions



34

Special Projects



24

Talks



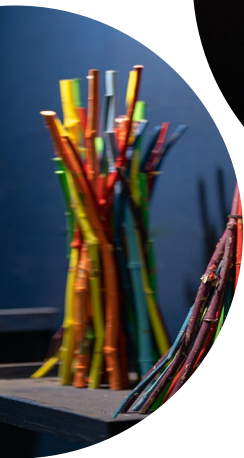
14

Venues



## Festival Outreach

The festival witnessed a diverse footfall of visitors and participation of artists from several geographies bringing a cultural confluence after a pandemic which had put the world on a pause. The idea of identity and gender has a wide lens owing to how it is represented across various cultures and SAF celebrates all identities without any barriers. This was evident during the festival which created a gender fluid environment bringing inclusivity to all art forms.



**2500-3000  
artists**

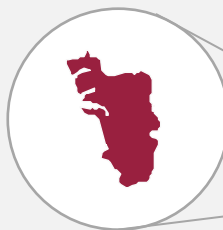
participated in the festival from  
various parts of the globe.  
This is inclusive of the artists  
whose work was showcased  
during the festival

## Artist Representation in SAF 2022



**3%**

Global



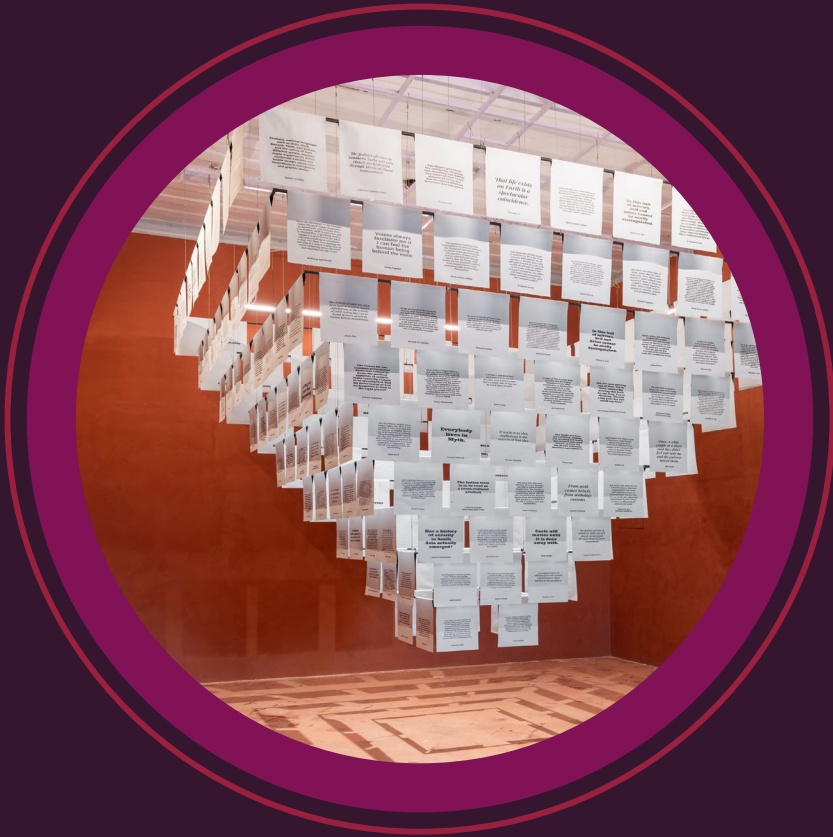
**91%**

India (Goa)



**6%**

India (Other States)



## Study Approach and Research Design

## STUDY APPROACH AND RESEARCH DESIGN

### Objective of the study

KPMG India assisted SAF in developing a comprehensive impact assessment of the festival and to create a sustainability roadmap for the upcoming years. The study involved the development of holistic indicators that measure the social, economic and cultural impact of the festival, data collection from stakeholders pre, during and post the festival, analysis of the data, benchmarking of other national and international festivals and provide recommendation of strategies for implementation for scaling up. The findings of the study will equip SAF with the guiding principles for ensuring sustainability of the festival, areas of improvement and mapping the impact of the festival.

The purpose of this independent evaluation study is to assess the impact and outcome of the

interventions implemented by the Serendipity Arts festival in the state of Goa, India and to identify good practices. The study shall act as an enabler for SAF Team and partners to gain a shared understanding of the necessary aspects, functioning, and advantages of the various events and workshops organized by the festival. This would supplement key information to the collaborators, implementing partners and the multifaceted model of the stakeholders involved in the project. The present study is based on the following key objectives:

1. Impact assessment of the festival through a lens of social, economic and cultural indicators
2. Incorporation of a sustainability strategy for Serendipity Arts Festival

### Methodology

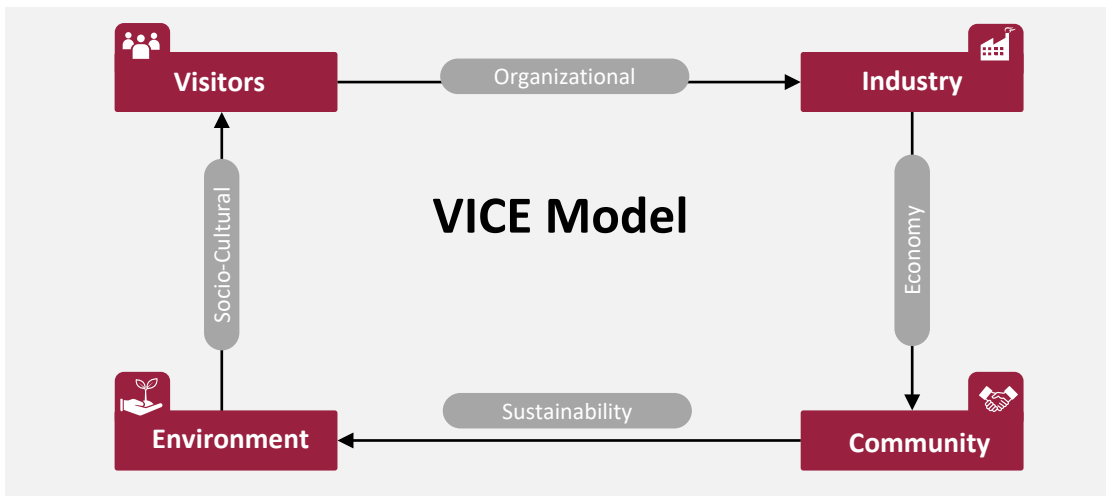
The study has adopted a structured and multi-staged methodology which consists of qualitative and quantitative data. Data collection tools like online survey, in-depth individual interviews and key-informant interviews were administered for the purpose of this study.



## Framework for assessing holistic impact: VICE Model

The name of the VICE model is derived from the initial letters of its constituent elements name i.e., visitor, industry, community, and environment. The VICE model is used to determine visitor characteristics, requirements, and needs, as well as how they affect businesses, communities, and the environment in any tourism management. The model is used by researchers to map/gauge how these elements should synergize with a view to ensure

sustainability in the host community. The model has also been utilised by countries, especially New Zealand and United Kingdom with the aim to manage host destinations sustainably. The VICE model has been utilized in sync with the **value-based approach** where the emphasis is to evaluate an art and cultural event or festival through qualitative characteristics of practices.



(Source: Simmons 2004)

### Components

### Details

#### Visitors



Identifying the profiles, demands & needs of the visitors of Serendipity Arts Festival

#### Industry



Role and Impact of the event on the industry and businesses

#### Community



Impact of the event & overall business on the local community

#### Environment



The impact the arts festival has on the environment in a holistic manner



## Stakeholder Mapping

Stakeholder mapping is the process of identifying all the stakeholders involved in a project along with their roles and responsibilities on one map. The main benefit of a stakeholder map is to get a visual representation of all the people who can influence the project and how they are connected. Stakeholders who experience change, whether positive or negative because of the interventions

carried out and are considered for the study. Furthermore, their pertinence to the scope of study and relevance to the overall analysis were assessed. The stakeholder mapping for this study intends to cover a wide range of stakeholders who may be directly or indirectly impacted by SAF or may, in turn, impact SAF.

### Primary

- Curators
- Artists
- Visitors/Audience
- SAF Team members
- Volunteers

### Secondary

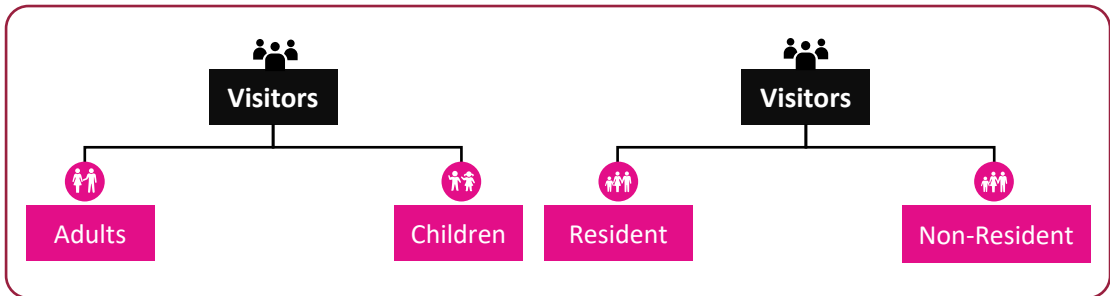
- Project Partners
- Local community
- Local vendors
- Hoteliers

### Tertiary

- Concerned government department officials, municipality etc
- Relevant businesses and industries



## Visitors



Visitors included adult as well as child visitors. Separate questions were designed for parents travelling with their children, in order to assess SAF's success in engaging and attracting young viewers. Visitors were also classified as residents and non-residents of Goa to gain an understanding of how SAF impacts non-resident visitors' perception of Goa, as well as resident visitor's feelings of pride.

## Local Community



Local community stakeholders are of the following two kinds:

**Economic Community stakeholders:** This includes members of the local community who provide services to tourists who are visiting Goa for the primary purpose of attending SAF. These may include hospitality services, accommodation services, sellers of souvenirs etc. Another category of economic community stakeholders included vendors in proximity of SAF venues to assess direct impact SAF has on their business operations.

**Social community stakeholders:** This category includes residents of Goa living in proximity to SAF venues to assess their perception of SAF, their perceived benefits or any perceived or experienced inconveniences due to SAF being organized in their neighborhood.



## Approach to the Study

The study has adopted a structured and multi-staged methodology which consists of qualitative and quantitative data in a pre-during-post festival structure. This was based on indicators of potential social, economic and cultural benefits for the stakeholders involved in the festival value chain. Data Collection tools like surveys and in-depth individual interviews were administered for this study. The following key research components are considered while developing the questionnaires for the data collection:

### Secondary Research

Secondary research has been an important aspect of this evaluation study in terms of organizing and synthesizing information across all festival years. The research has been conducted based on project documents and data provided by SAF team and information available on web sources such as google, YouTube, social media etc. This helped us evaluate the current landscape of available information in the reports before moving out to the primary research methods.

### Primary Research

Based on the stakeholder analysis and the scope of the study, online surveys of 361 visitor, 46 artists, 51 volunteers were administered during the data collection process. The guiding questions for the survey and interviews were developed based on the target audience such as visitors, artists, curators, business vendors, local community, supporting staff etc. Additionally, qualitative interviews were undertaken during primary data collection on field.

Managers of the festival's organization and important stakeholders were contacted and invited to take part in face-to-face, semi-structured, theme interviews. These interviews were done to compare viewpoints, experiences, and assessments on the breadth and depth of the impacts and management difficulties related to the festival.

### Approach to analyze primary data

The study methodology discusses, probes into and articulates the values and qualities that creatives, artists, visitors as well as all the stakeholders, would

like to pursue throughout the development and implementation of activities of the festival. The impact is assessed through the affirmation, strengthening or change of such values and qualities. Literature review suggests that engagement with culture and arts-led creative activities facilitates the generation of intangible spillovers that may be categorized as personal, social, societal, and transcendental values. The study has utilized a series of questions and charts to represent the survey results. The evaluation process of the guiding questions aims to understand the level of agreement with a particular statement and weighing of the relevant values. This is done through gathering response on the Likert scale where intervals between each answer option are considered to be equal. The Likert Scales used in this report are 5-items scales (i.e., they offer 5 possible responses to each statement). For the scope of illustrating the results in the report, the findings have been categorized on a level of High, Medium and Low agreement levels as shown in the table below. The survey also included attitudinal research-based questions in order to probe and understand the perception, attitude, opinions and intangible values and feelings of the respondents towards the festival outcomes.

The Likert scale-based questions have been assigned scores ranging from five to one where five is the highest, and one is the lowest. The below interpretation has been utilized.

Options	Score	Interpretation
Extremely satisfied/ Strongly Agree	5	High
Satisfied/Agree	4	
Neutral	3	Medium
Dissatisfied/Disagree	2	Low
Extremely dissatisfied/ Strongly Disagree	1	



## Key Findings as per VICE Model

## VISITORS

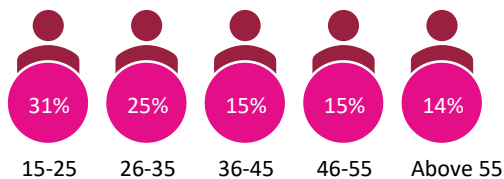
At a basic level, 'participation' can be viewed in terms of the number of people who attend an event and engage with event-related ancillary activities and programmes. Visitors and the audience attending the Serendipity Arts Festival are one of the primary stakeholders who are directly and indirectly impacted. Acknowledging the multiplicity of effects that art & cultural festivals can produce is determined through surveys and in-person interviews with visitor stakeholders. The upcoming section shall talk about such impacts.



### Visitor respondent profile

The section indicates the demographic information of the sample visitors to the festival 2022 edition who took part in the impact study. It can be seen that 31% of the sample visitors belong to the age group of 15-25, which is the majority. There is also consistent representation across all age groups.

#### Age group of respondents



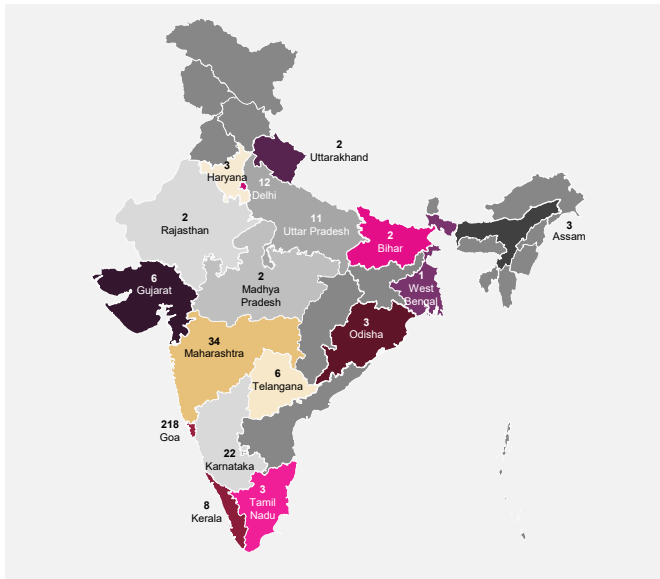
#### Gender wise percentage distribution of respondents



The study sample comprises of equal participation of both men and women respondents. Around 0.8% of the total respondents were other than men and women. Of the respondents, 6.4% of them are specially abled.

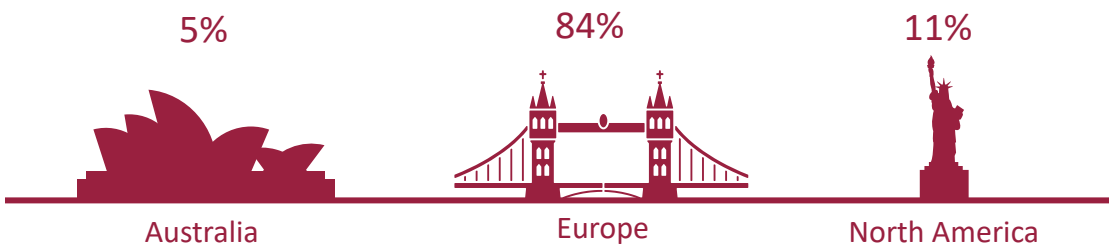


## Geographical representation of respondents from India



The sample included 95% respondents from India and the rest 5% from countries such as Australia, Austria, Canada, France, Netherlands, Portugal, Sweden, Switzerland and United Kingdom.

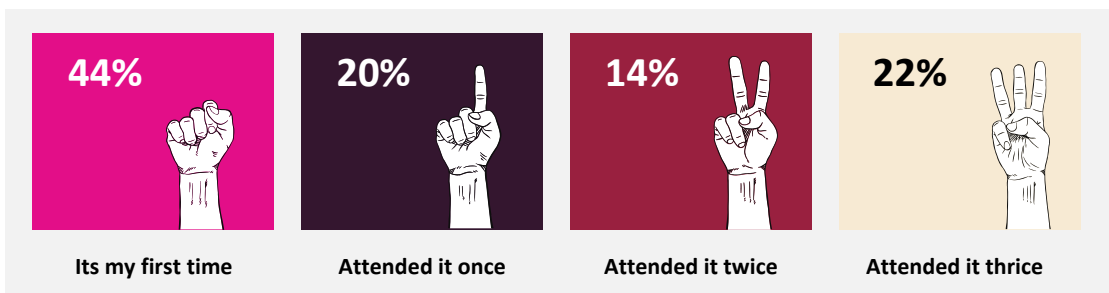
## Geographical representation of 5% of the international respondents



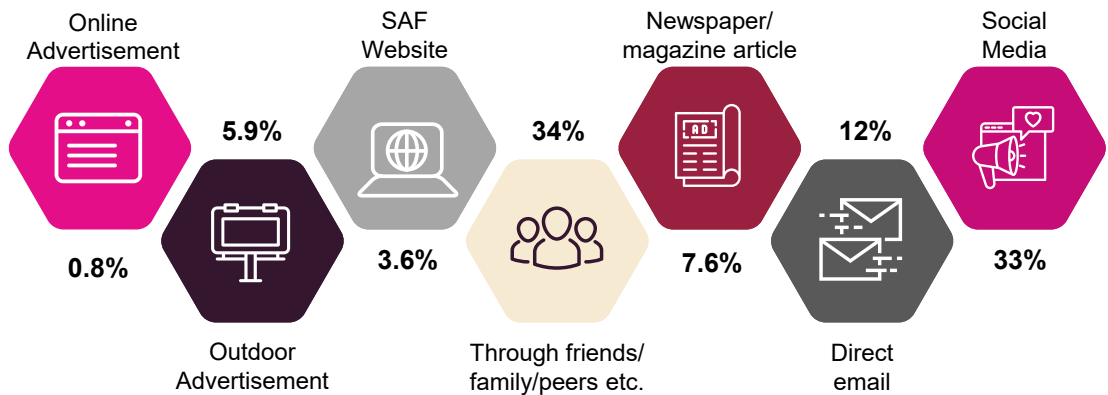
When it comes to the locality of the visitors, 67% (more than 2/3rd) of them are residents of Goa. Hence, outreach efforts to invite more visitors from outside should be increased.

Around 44% of the visitors were first time visitors and almost 22% of the respondents had attended the festival thrice before. This indicates that there are good number of visitors who keep coming back to the event and there is wide scope for advertising and attracting more visitors

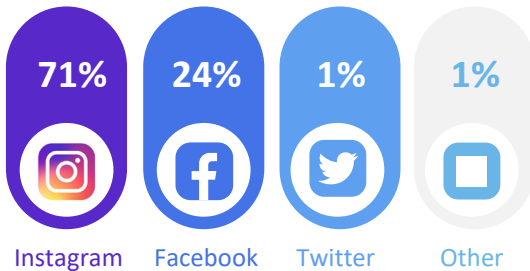
## Repeat visitors at SAF



## How did the visitors get to know about SAF?



## Social media analysis: Which platform introduced visitors to SAF?



## Key Highlights

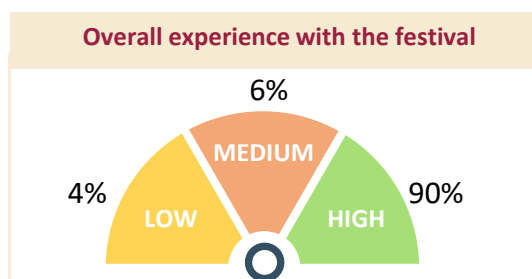
The above section indicates the various means through which visitors got acquainted with SAF. Information through friends and family was one of the highest rated options, followed by social media. Direct email and newspapers & magazines were other means which introduced the visitors to SAF.

Further underlining the social media analysis of SAF's visitors, 71% respondents were introduced to SAF through Instagram, followed by 24% respondents who got to know about SAF through Facebook.



## Festival Experience

### Overall satisfaction levels






The visitors were asked to rate their overall experience of the festival. 90.5% of them, which represents the majority, have rated their experience highly while medium and low ratings were given by 5.6% and 3.9% respectively. Thus overall, most visitors received a high level of satisfaction with the festival.

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 center of any wider impact that SAF intends to have. 91% of the respondents are satisfied with the festival, which stands as a testimonial. The survey questions and series of in person interviews were conducted to determine how stakeholders and visitors experienced various attributes of the festival.



### Ratings on various parameters while attending SAF

Parameters	 <b>LOW</b>	 <b>MEDIUM</b>	 <b>HIGH</b>
Well-organized	5.6 %	10 %	84 %
Offers something for all age groups	4.8 %	14 %	81 %
Good atmosphere	2.0 %	4.5 %	94 %
Good line-up of artists	3.4 %	8.1 %	89%



I have been to other festivals such as the Festival d'Avignon in France and other festivals in England. Serendipity is very different. It is far more diverse. In a country like India, SAF provides something for everybody.

- Visitor at SAF

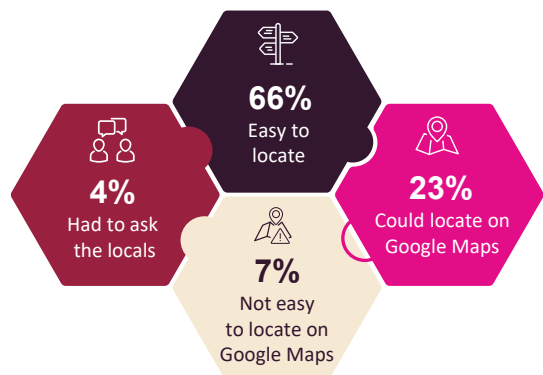
## A Accessibility and inclusivity

Making the festival accessible to attendees has been a key goal of SAF since 2016. The accessibility and inclusivity lens here is not confined to physical limitations. It goes beyond that and addresses aspects of locational accessibility, community accessibility as well as diversity in terms of representation.

This season it 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. They have addressed this by utilizing special decks with elevated views, separate entry points and accessible restrooms for the differently abled at venues holding many events.

Entry to all programmes and projects was free of cost. Visitors were, however, required to register either online or at festival venues. Thus, SAF was made into an inclusive platform where you could find audiences from various socio-economic and cultural backgrounds. 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.

### Are SAF venues easy to locate and access?



Attributes such as ease of locating the various festival venues were also part of the assessment. 66% of the visitor respondents stated that it was easy to locate and access venues, 23% of the visitor respondents could locate the venues on google maps. Only a handful of 7.28% of respondents felt that that it was difficult to locate a few venues, whereas the remaining 3.92% of respondents were able to seek help from the local community members in locating the respective venues.



The visitors were asked to rate their experience with parking facilities at SAF venues. 43% of them have given a high rating on the scale whereas 40% and 17% have given medium and low rating respectively to the same. Anecdotal evidence also shows challenges associated with parking management with a few venues located in the central part of Panjim.

“

In the past, only the rich and affluent had access to various forms of art. SAF's inclusive nature that transcends age and class ensures that widespread awareness is generated on relevant subjects. It also means that children gain exposure to various avenues that would aid them in the future. SAF also brings together many industries like hospitality and engineering with art – which is something that has the potential for wonderful outcomes.

- Visitor at SAF

“

There are very few other festivals which give artists and the public the opportunity to access art completely for free. Goa is lucky to have SAF, it gives both famous and emerging talent the opportunity to showcase their talent.

- Visitor at SAF

”





## B Festival communication and outreach

Cultural festivals play a huge role for both consumers and businesses because of the tendency towards active behavior among individuals, or the demand to "experience" rather than "observe," while also strengthening the image and reputation of the region in question, Panjim. Communication is one of the key attributes to generate such behavioral tendencies. Since the festival's 2016 iteration, SAF has emphasized on an integrated communication strategy encompassing various facets of marketing & branding communication and event specific information dissemination across pre, during and post festival time frames. The entire ideation of SAF's communication strategy is based on a mix of traditional marketing communications tool, such as print and broadcast media, along with strong presence on social media. Place based communication across the host region played a very strategic role in developing visibility of the brand and attraction of the local audience. Day wise snippets of the program schedule was floated on their social media pages for quick consumption of information.

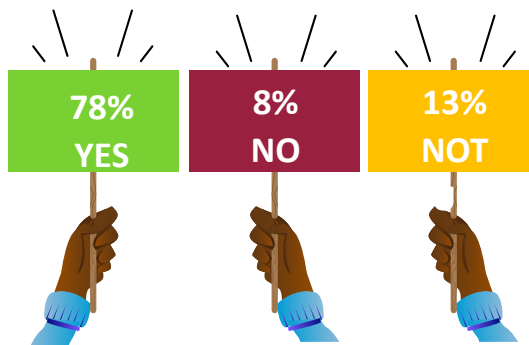
One of the components of the primary data of the study was to explore respondents' view on the availability of information while attending specific events across various venues.

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.

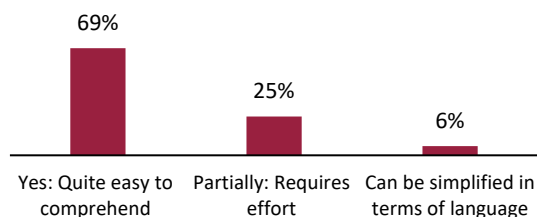
Additionally, SAF contributes lot of efforts and planning while developing program specific communication content. SAF's idea of accessibility and inclusion aims to make the festival "open to all'. Hence, the target audience comprises of diverse set of people from various socio-economic backgrounds including stakeholders and professionals representing various disciplines of art and culture and local audience. The consumption pattern of the festival content is different across such stakeholders due to the varied understanding. As per the quantitative survey, 69% of the surveyed visitors indicated that it was quite easy to comprehend specific event descriptions during the festival days. 25% of the respondents felt that the event descriptions were partially understandable and required efforts to process the content. The remaining 6% felt that measures could be taken to further simplify the content.



### Visitor response to availability of information desk at SAF venues

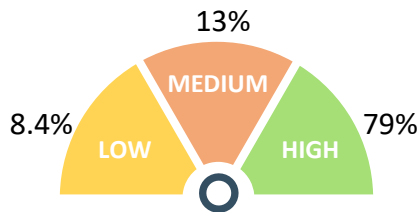


### Visitor's rating of whether description of events was easy to comprehend



The visitors were enquired about their level of satisfaction with SAF's event communication post registering online. 79% of them were highly satisfied with it and the rest, 13% and 8.4%, gave it medium and low ratings respectively. Overall, most of them were satisfied at high and moderate levels with the SAF's event communication.

### Experience with SAF's event communication post registration



## France and Serendipity collaborate to foster cultural exchanges, sign MoU

ENTREPRENEUR

The Embassy of France in India, Paris, has signed an agreement with Serendipity Arts Foundation to foster cultural exchanges between the two countries. The MoU, signed on 22 December 2022, is a landmark in the history of cultural relations between the two nations. The MoU is a landmark in the history of cultural relations between the two nations. The MoU is a landmark in the history of cultural relations between the two nations.

It's all about to set up our partnership, to foster cultural exchanges between the two countries, and also work on the making of a French cultural centre in India. We have a lot of cultural activities, some of which are already in progress. We are looking forward to the implementation of the MoU. We are looking forward to the implementation of the MoU.

France will be a partner in the making of a French cultural centre in India. We are looking forward to the implementation of the MoU. We are looking forward to the implementation of the MoU.

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From left: Sunil Kant Munjal, Chairman of Hero Enterprise, and Smriti Rajgarhia, Director of the Serendipity Arts Foundation, at the signing ceremony of the MoU.

## DIVERSITY, DELIGHT, DIGITAL—HOW THE SERENDIPITY ARTS FOUNDATION PROMOTES ART ON A NATIONAL AND INTERNATIONAL SCALE

Sunil Kant Munjal, Chairman of Hero Enterprise, and Smriti Rajgarhia, Director of the Serendipity Arts Foundation, join us in this interview on the evolution and impact of SAF 2002.



Madanmohan Rao • 2709 Stories

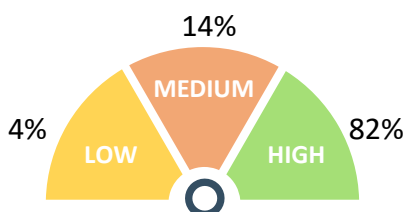


Thursday December 22, 2022, 8 min Read

## C Audio visual quality of the performances

Audio Visual design services are crucial to engage the audience and making sure they focus on the message during any event specific activity. SAF 2022 was successful in engaging their audience with high-quality, consistent audio-visual services where efforts were taken to make the content inclusive.

### Audio Visual experience of the attended events/workshops at SAF



In terms of audio/visual experience, most visitors were highly satisfied with it. 82% of them gave it a high rating while, 14% and 4% of them gave their experience with the same medium and low ratings respectively.

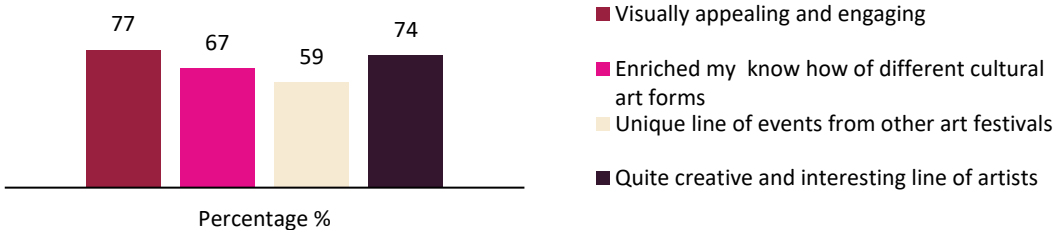
## Visitor experience of various theme-based programs

### Performances

Performing Arts refers to art forms typically, music, dance and drama wherein artists perform for an audience. Performances at SAF were creatively curated and were diverse in nature and brought together artists representing different parts of the country. SAF facilitates the culture of collaboration of creating and sharing new and innovative pieces of work. As per the primary survey of the study, 77% of the visitor respondents have cited that the performances they attended were visually appealing

and engaging, 67% of them felt that the event has enriched their know how of different cultural and art forms, 74% have expressed that they have seen quite creative and interesting line of artists and 59% felt that SAF is unique to other art festivals. This indicates the mixed responses on the event from the visitors.

### Quality of experience while attending performances at SAF



River Raga was the real highlight for me. The magical setting made me attend almost all of them and it was a thrilling way to introduce my young son to the delights of classical music.

- Visitor at SAF

I attended the Made in Ilva performance, which was stunning. The movement, visuals, and sounds were riveting. I am glad that I was able to experience the show at SAF.

- Visitor at SAF

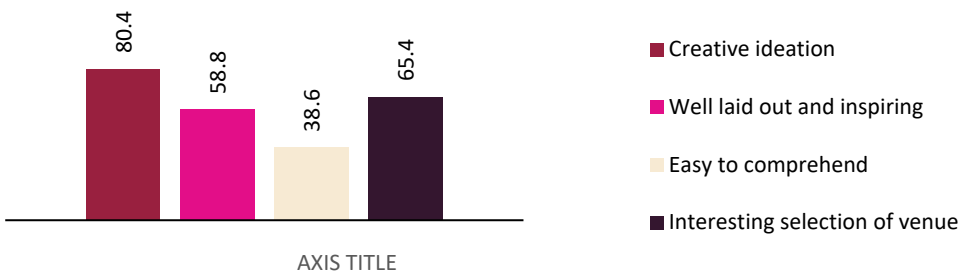


## Exhibitions

Exhibitions bring the spirit and feelings associated with art. Exhibitions of art have long been seen as a valuable platform for discussion and learning by curators, art historians, creators, and modern critics. SAF brings in the two-fold approach of supporting professionals and institutions and promoting access to art and cultural exhibitions for all. These exhibitions ranged from a variety of visual arts and crafts from across the globe. They proposed diverse content and experience for the visitors.

There were wide variety of experiences that the visitors felt while attending exhibitions, like creative ideation (80%), around 59% felt that the event was well laid and inspiring. 65% of the respondents felt that the exhibition venues were of very interesting choice. However, only 38.6% said that it was easy to comprehend, owing to the diversity of identities that consist of the overall audience.

## Quality of experience while attending exhibitions at SAF



I really appreciate the interactivity of the many exhibitions. I found them to be well planned out.

- Visitor at SAF

You get to see a very creative, abstract side which is like never before.

- Visitor at SAF



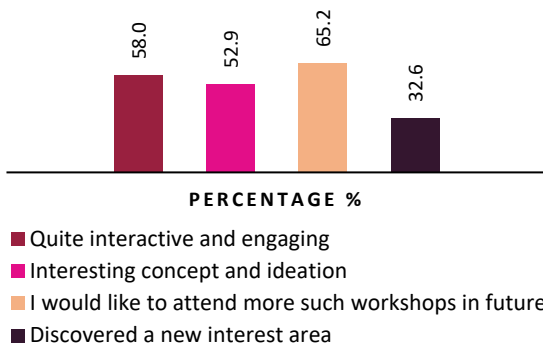


## Workshops

Workshops can help festival attendees develop new skills, create lasting memories, and forge new friendships. SAF offered short workshops representing domains such as culinary arts, cinematics, arts & crafts for children, theatre etc. Visitors also benefited from the festival in terms of

new learning and overall exposure through workshops. 58% of the respondents felt that the workshops were engaging and interactive, 65% found a new discovered interest area, 53% felt the concept was interesting and 32.6% wanted to attend more such workshops

### Quality of experience while attending workshops at SAF



The artists were passionate and produced thoughtful ideas to engage the audience.

- Visitor at SAF

I discovered my love for the culinary arts after attending one of the culinary workshops at the Food Lab.

- Visitor at SAF

The children showed a great amount of enthusiasm. They experienced quality interactions with other students at art workshops.

- Visitor at SAF



## Festival Outcomes for Visitors

### 1 Personal development

Improvements to self-esteem and related psychological variables are frequently mentioned in relation to arts and cultural activities, work, and education in the field of personal development. Happiness, physical and mental health, and other factors are all included under the umbrella term "wellbeing," which is more accurately described as including both hedonic and eudaimonic wellbeing such as feeling good and functioning well respectively.

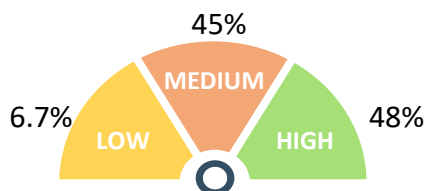
Research commissioned by the Department for Culture, Media & Sport has found that cultural engagement and sport participation have a positive association with individuals' wellbeing. In monetary terms, the value of the higher wellbeing from engagement in the arts is valued at £1,084 per person per year.

#### Development of new skills, contribution to existing learning and exploration of concepts

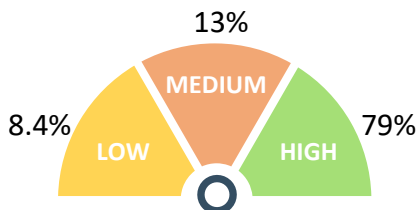
The study attempted to gauge the value of the experience of the visitors while attending various programs of the festival. Majority of the visitors valued qualities such as SAF has provided a forum to extend involvement in social activity and how they experienced unique and deep source of enjoyment. As given in the below graph, around 78% of the visitor respondents have claimed that SAF has contributed to their learning about the topic they attended. Similarly, 64% respondents feel SAF panel discussions, talks, workshops, and performances enabled them to explore the concept/ topic. While 75% of the members say SAF workshops have imparted them with new skill.



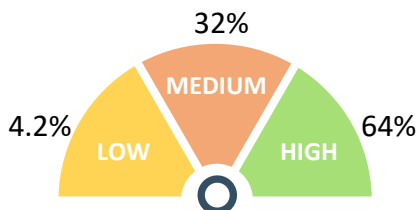
#### SAF has contributed towards the learning of the topic that I attended



#### SAF workshops imparted me with a new skill



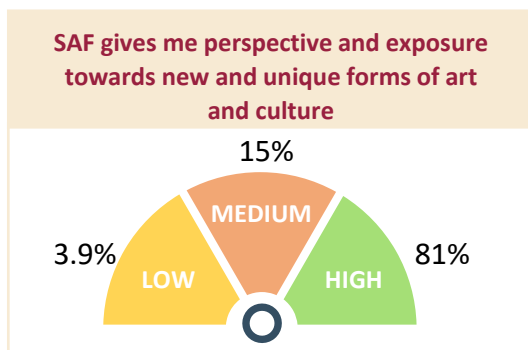
#### SAF panel discussions, talks, workshops and performances enabled me to explore the concept/topic



The visitors were asked about their experience in terms of learning skills and concepts from different programs of SAF. In terms of exploring new concepts through SAF panel discussions, workshops and performances, 64% of visitors have got a high level of satisfaction whereas 32% and 4.2% of the visitors have rated their level of satisfaction as medium and low, respectively. As far as learning from SAF is concerned, 78% visitors have highly rated their experience whereas 19% and 3.6% visitors have rated their experience as medium and low, respectively. In terms of learning new skills, visitors with high rating are 48% and low and medium rating are 6.7% and 45% respectively.

## Perspective and exposure towards new art form

In addition, with its diverse content from across the country, the festival also provided exposure to new art and art forms. Around 81% 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 residents stated that they would encourage young people in their family to work in the arts. The interviews with visitors shed light on the intrinsic values they experience during the festival.



When asked about SAF giving them new perspectives and exposure to new and unique forms of art and culture, 81% of them agree with it highly, 15% moderately, and 3.9% at low levels. Henceforth, majority of them got new perspective and exposure towards new and unique forms of art and culture via SAF.

Serendipity brought me closer to art in ways I couldn't even imagine, it amazed me.

- Visitor at SAF

The scale of the program is just so... breathtaking. My senses are buzzing and stimulated, my mind is ticking over with so many ideas. It is really a wonderful feeling to be here.

- Visitor at SAF

## Provide a unique and deep source of enjoyment

In addition to the aforementioned aspects, visitors also valued the unique and deep source of enjoyment while attending various programs curated during the festival. The study's open-ended responses reveals that most of the respondents were thrilled to be a part of such a festival, where aspects such as enjoyment and engaging experience were highly rated.

I really enjoyed the art on display. I did not imagine that I would get an opportunity to see such creative and talented work in my lifetime.

- Visitor at SAF



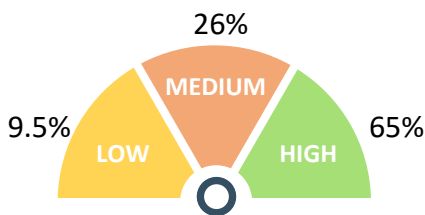
## 2 Social cohesion

Visitors consider the quality of interactions among people with different cultural backgrounds, from different generations and diverse social groups important for their visit. A great majority of the respondents indicated that the social quality of their intended visit was valued more than any other outcome-based quality which is longitudinal in nature.

### Develop networks and sociability

Instead of striving to understand and rationalize the value of the arts, people aim to feel and experience it. Interviews with visitors also shed light on their strong experience of the opportunity to interact with diverse set of people while attending the programs. Exchange of dialogues and developing connections were attributes associated strongly with the visitors and audiences.

**Likelihood of SAF providing artists the opportunity to build on social networking**



The visitors were asked to rate their experience regarding the opportunity SAF provided to build on social networking. 65% of them highly agree with the same whereas 26% and 9.5% of them agree at moderate and low levels respectively. Thus, majority agree that SAF has provided them the opportunity to build on social networking

### Platform to provide a forum for intercultural understanding and friendship

Cultural festivals such as SAF provide a space for international and cross-national discussion regarding a plethora of issues and field of discussions. These can be political in nature, inquisitive, or in this context, cosmopolitan. Here, cosmopolitanism refers to the idea that all human beings are members of the same society. Peaceful coexistence is a function of friendship and the exchange of cross-cultural ideas and processes in art festivals relates to the same

Interaction with other art lovers is knowledge enhancing and mind boosting.

- Visitor at SAF

I met a few of my favorite stars and creative People here, which makes SAF very memorable. I also made a few good friends from the festival.

- Visitor at SAF





### Develop contact between the generations

Serendipity as a festival has something to offer for all age groups. As a result of this, the festival witnessed a diverse pool of visitors cutting across various generations.

During the festival we came across several such visitors. An instance of this was a mother-daughter duo who came to attend Serendipity all the way from Belgaum. The whole festival was quite immersive in nature and fostered an environment of beautifully putting inter-generational art forms on a single plate. From classical music to free style performance to children's art park, one could experience all through the lens of SAF.



SAF has meticulous planning and provides ample opportunity for upcoming artists. The performances by eminent national and international artists are relaxing for the mind. Overall, the atmosphere is charged with positivity with viewers drawn from all parts of India.

- Visitor at SAF

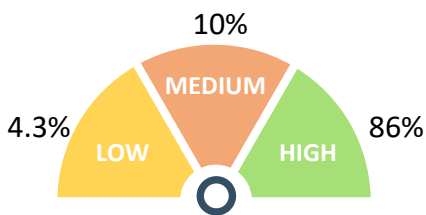


### 3 Value creation and enhancement for the state of Goa

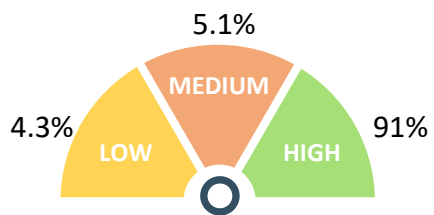
Visitors said they had previously perceived Goa only as a destination for nightlife and parties but attending the Serendipity festival had changed that perception. Casinos and nightlife are an integral part of Goa. They were started to promote tourism in the state. A visitor, after being probed further, elaborated that attending SAF provided them with “a chance to experience a different side of Goa”, which was more cultural and heritage oriented. Hence SAF’s journey in Goa has enhanced Goa’s image beyond beaches and bars and have paved a way for visitors to explore the culturally and historically rich side of the destination. Half of all the visitors surveyed said that they “learned something new about Goa through the festival”, while 85% of the respondents

has experienced SAF an enhanced image of Goa and increased the scope of Goa as a visitor destination. In addition, more than 90% of the respondents are highly likely that they would recommend Goa as a tourist destination. *SAF has also been bestowed with the Best Cultural Festival award in the traveler’s award segment at the 8th Annual Leading Culture Destination (LCD) Berlin Awards 2021-22, acknowledging its diverse programming and the positive impact it has on the arts and culture ecosystem of the state.* The award highlights the world’s best established and emerging cultural destinations. Hence, SAF has contributed immensely in creating value and enhancing Panjim and Goa’s image as a place for creatives

#### My experience at SAF has enhanced my image of Goa as a visitors' destination

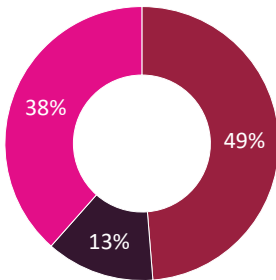


#### Likelihood of visitors recommending Goa as a destination to others due to their experience at SAF





## Reason for travelling to Goa



- I came here specifically to attend SAF
- I came here for SAF and then extended my stay
- I came here to visit Goa/other reasons and planned to attend SAF as well

- 49% of the respondents have specifically attended Goa for SAF, while 38% came to visit Goa for other reasons and planned to attend the SAF as well.
- While 13% of them extended their stay in Goa while attending SAF

Special occasions and cultural festivals can significantly contribute to both communal life and economic growth. Their appeal is predicated on the expanding significance of cultural tourism, which has emerged in recent years as one of the biggest and fastest-growing worldwide tourism markets.

Because it is assumed that tourists will have a higher level of education and exhibit better behaviour, cultural and art tourism is considered to be a "higher kind" of tourism (OECD, 2009; Richards, 2005). Cultural activities could result in a variety of benefits. In general, the attitude, experiences, and satisfaction levels of visitors are high, and they highly are motivated to return to the festival.



# Industry

Industry landscape for SAF  
caters to the following



**Artists**



**Curators**



**Vendors &  
Partners**



**Volunteers and  
Human Capital**



Tourism in the post pandemic world has undergone a transition. According to the United Nations World Tourism Organization (UNWTO), tourist arrivals are estimated to have fallen 74 percent in 2020 compared to 2019. Hence there is a lot of dialogue around sustainable tourism, and the post-pandemic world is also experiencing a continuing shift toward ecotourism—a fast-growing industry focused on conservation and local job creation—could give an additional boost to the industry.

Looking at the Serendipity Arts Festival 2022 from an industry perspective, there are some core areas that have been identified. The I in the VICE model indicated that businesses and the tourism industry have a positive attitude towards the festival. Major stakeholders in this component consists of the artists, curators, volunteers, business vendors and partners associated with SAF 2022. Additionally, the impact on the local economy as a result of the festival's activities has been mapped. The profitability and economic impact of the festival have increased, and businesses are reaping the benefit of the positive impacts of the festival. The organizing team spread shows all over the city to maximize the benefits to the whole industry. This reactive measurement has ensured the continuous support of the industry towards the festival.



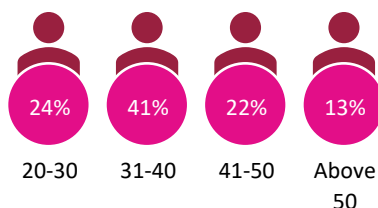
SAF is a place for different artforms to come together and create new ways of seeing the world and addressing global challenges. By being pluralist and inclusive, and crossing culture and arts with diverse audiences, Serendipity has become a fertile ground for arts experimentation.

- Jonathan Kennedy, Director  
Arts, British Council India



## Artist respondent profile

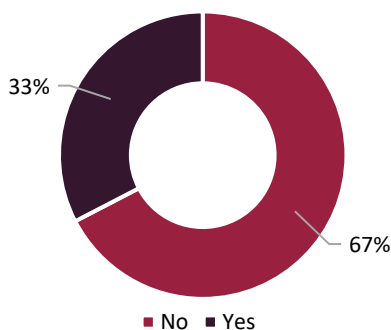
### Age group of artist respondents



SAF 2022 attracted participants from all age groups. The study sample comprises of a diversity of artist respondents wherein, almost 24% of the respondents represent age group of 20-30. This is followed by 41% (age group 31-40), 22% (age group 41-50), 13% (above 50 years of age).

The study sample has a representation of 61% males and 39% female artists and performers.

### % of localities



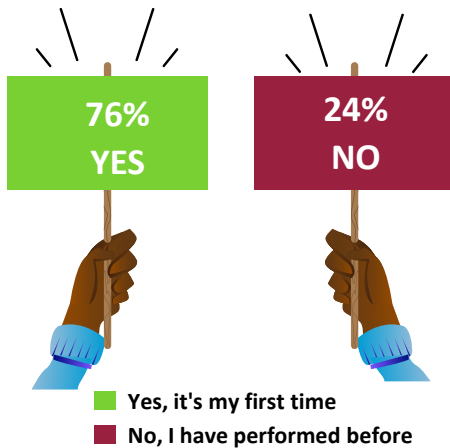
Festivals contribute towards social inclusion by providing opportunities for local people to participate in the event, learning new skills among the attendees, and access to education about Social Justice. In line with this, SAF has tried to enable local participation by having 33% of the localities and 67% representing various parts of the country, among the survey respondents, as shown in the figure 1 below.

### Other details on demographics of the respondents:

- To understand inclusion of LGBTQIA+ community in SAF, the primary research conducted with 46 sample size, of which 83% are not LGBTQIA+, while 9% of them belongs to the LGBTQIA+ community, the remaining 9% preferred not to say
- The study sample indicates 6.5% of respondents are specially abled, while 7% of them preferred not to say.



## Artist involvement with SAF



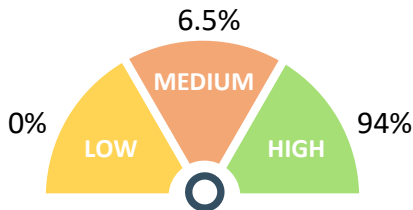
76% of the artists who responded came to the event for the first time, while 24% of them have performed at SAF before. This indicates the association level that SAF has been able to develop within the arts and culture landscape.

## Festival Experience

Based on the above graph on overall experience of engaging with SAF, almost 65% artist respondents have rated that their overall experience is 5 out of 5. 28% respondents have given a rating of 4.

To gauge the level of experience while engaging with SAF, performers and artists were asked to comment on their overall event experience and satisfaction.

## Overall experience level of engaging with SAF



There is widespread and high satisfaction among the respondents across the festivals: More than 93% of the respondents stated that they were overall satisfied with the festival experience from their perspective as an artist and performers, around 6.5% responses fall under medium category of satisfaction and none of the respondents rated it as low.



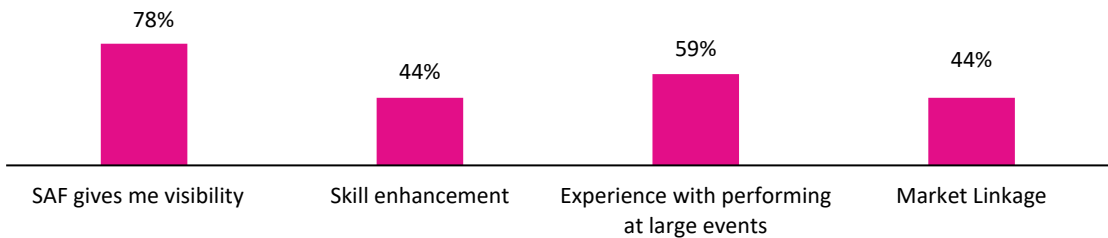
## Festival Outcomes for Artists

### 1 Value creation to artists

Art festivals act as a platform through which the stakeholders co-create value through interactions between them. SAF provides exactly this value addition. The value addition to the artists is realized in 4 forms, that is increase in visibility of the art and its artist, skill enhancement, providing experience in performing at large events and the last market linkage.

Primary research has been conducted to analyze the value creation to artists, of which 78% felt that SAF gave them visibility in the larger landscape of arts and culture, 44% have enhanced their skills, 59% of them gained the experience in performing at large events, while almost 44% has responded that SAF event has gained market linkage for their practices.

#### Responses of value addition due to SAF experience



“

It has been an enriching experience being associated with SAF. I hope to continue this association further and further in the coming years.

- Artist at SAF

”





## 2 Cross-disciplinary learning

The other cultural impacts that the SAF has established is by conducting a cross-disciplinary collaborative projects among the artists through the workshops they arrange and promote different types of Art, the platform provided by SAF enabled the artists to achieve experience in performing to large audiences elsewhere. It enabled to place Goa on the world map of art due to the concentration of artists from Goa. Festivals are connected to cultures and to places, giving each identity and helping bind people to their communities. Similarly, festivals and other planned events can foster and reinforce group identity. The backstage space is the realm of authentic experiences and communities.

The range of how the festival celebrates Goa, traditional and contemporary arts in India with an international dimension is very powerful.

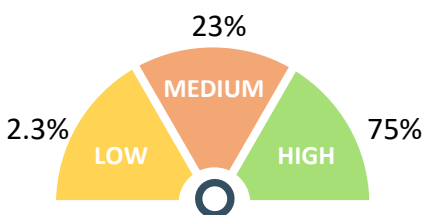
- Artist at SAF

## 3 Social networking of artist

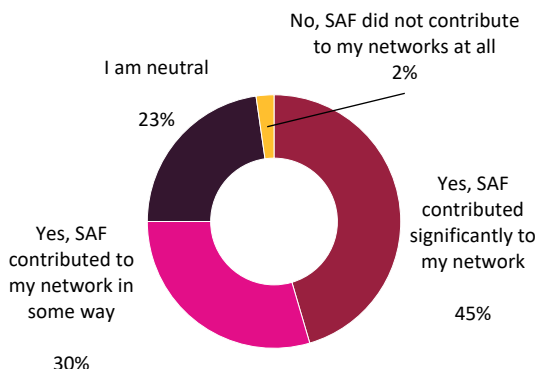
Art festivals like these provide a platform to artists of similar interests to interact. It allows artists to showcase their skill, brainstorm together and learn from each other. Artists need audience and fellow artists to support them.

As shown in the figure, SAF has enabled more than 75% of the artists surveyed in improving their network. SAF is also reported to provide a platform for performers to increase their media networks and attention.

### Opportunity to network with people affiliated with respondent's domain of interest

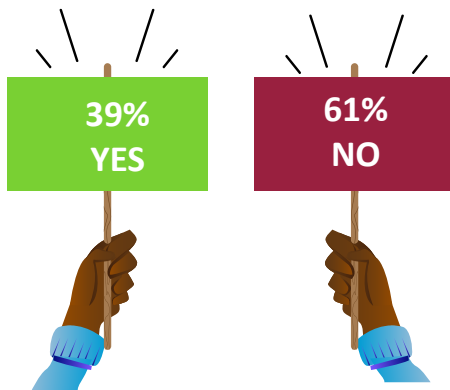


### % of respondents who benefitted with networking at SAF



Mostly artists are highly satisfied with the opportunity SAF has provided to network with people affiliated with their domain of interest. About 75% of them have gained high level of satisfaction from the same.

### % of respondents who said SAF has offered opportunity to build connection for similar events

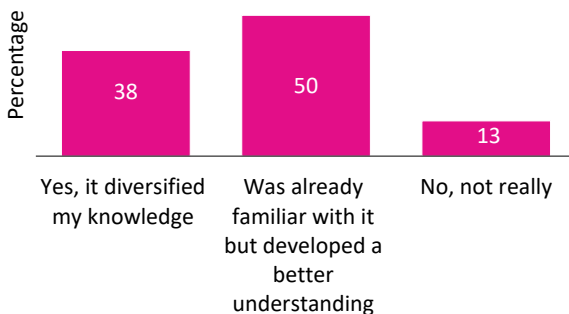


Apart from the above said indicators, the event enabled a cross learning opportunity among the artists, upskilled them through the workshops, increased their knowledge through the workshops. The Serendipity Arts Festival has enabled access to art from marginalized communities. Art from the LGBTQIA+ community as well as from specially abled artists has also been showcased in the festival.

## 4 Professional development to participating artists

The workshops play an important role for the artists, almost 50% of the respondents have agreed that workshops offered by SAF were familiar to them, but it developed a better understanding.

### Experience of attending workshops at SAF

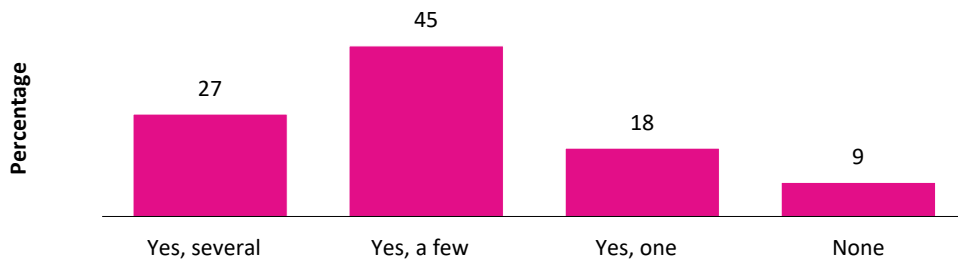


Additionally, 96% of the artists respondents are likely and very likely to cite this SAF experience in their resume, while only 4% are neutral on citing this experience in their resumes.



As is evident from the above figure, almost 72% of people who has leveraged this experience more than once and gained better work opportunities, while 18% has used this experience only once and 9% did not use this event as leverage. Better work opportunities, tend to increase the income earned by the artists, as a follow up question, almost 27% responded that SAF enabled them to negotiate for hike in pay.

#### % of artist respondents who were able to leverage work opportunities through SAF



I had a great time working with SAF to provide a platform for our specially abled school children.

- Artist at SAF



## VIVEX MUNTZES

**Da** Jostinho (foto a  
destra) e  
Justa (foto  
a sinistra)

Dr. Jyotireshwar Jadhav, an  
Indian, took the course.

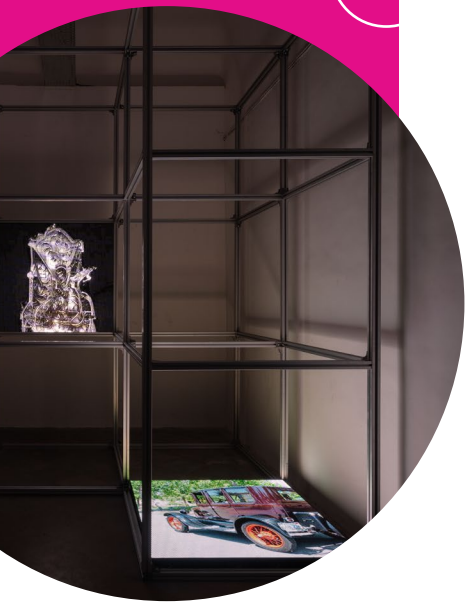
[illegible]

There are four basic assumptions, and they will periodically appear in the popular magazines. One is that a highly differentiated 19th century in any other culture would have been a time of great generational rift. At this time, Gaud and his generation wanted considerably freerdom than the rest of India could not manage to achieve until 1947. Nevertheless, it is also true that the young generation was not free to do as they pleased. India was not even "nearly" free in 1947, and the young generation had to make its way in a more or less uncontrolled, unregulated, and unregulated environment, especially in the "Oriental" and "Western" worlds. This is why the "Oriental" and "Western" worlds are so much more difficult to understand. The young generation was not free to do as they pleased, but it was free to do as they pleased. This is why the "Oriental" and "Western" worlds are so much more difficult to understand. The young generation was not free to do as they pleased, but it was free to do as they pleased. This is why the "Oriental" and "Western" worlds are so much more difficult to understand.

[illegible]

The sound installation by Dutch artist, showcased at the festival, was a truly unique experience. It made me aware of the power of sound and how it can convey meaning and tell a story. Walking through the HP sound installation was unlike any other art project I have seen in museums, galleries, and exhibitions. I am proud that the Netherlands Embassy supported this project as part of its cultural program, bringing Dutch and Indian artists together.

**- Wicher Slagter,**  
**First Secretary for Political**  
**Affairs, Press and Public**  
**Diplomacy | Netherlands**  
**Embassy in India**





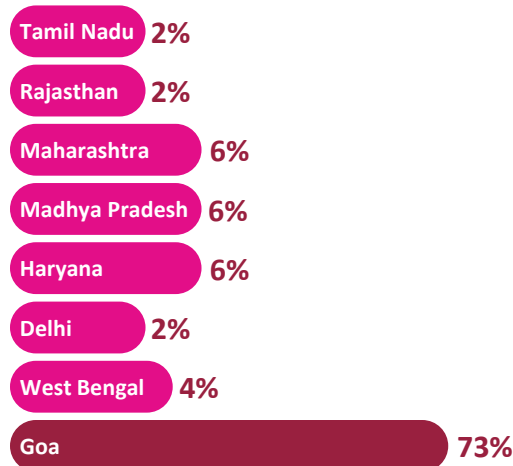
## Volunteerism and human capital during the festival

Volunteerism in India and especially in the domain of arts and culture has been a critical element of successful execution. In a publication by UNDP titled, 'Volunteerism in India: Contexts, Perspectives & Discourses', Geeta Chandran talks about the relevance and scope of volunteerism to promote art and culture. She talks about the importance of

humility and the ability to listen and act as a culture volunteer. Serendipity being a prominent arts festival in India welcomes a varied range of artists and visitors from across the globe. Volunteers drive the entire festival and hence play an important role in offering on ground support throughout the festival.

As part of the study, we interviewed around 15% of the total number of volunteers on ground across various indicators.

### Geographical profiling of volunteers

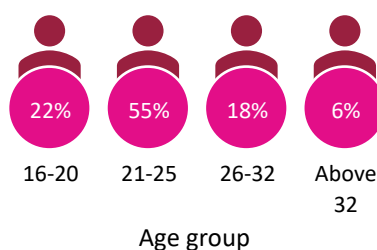


- 73% of the respondents were from Goa and were mostly students from local colleges and working professionals from similar fields
- 55% of respondents were from the age group 21-25
- Accessibility and inclusion: 12% of respondents were especially abled and 12% of respondents were also a part of LGBTQIA+ community

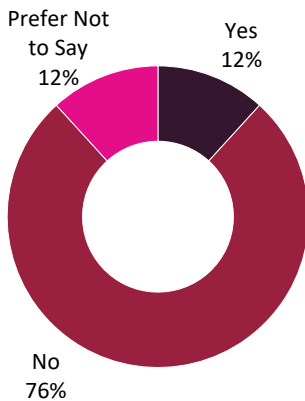
Active participation and engagement in arts has proved to be create opportunities to bring people together and share an experience for their mutual benefit. SAF has exactly did this, the event has brought an opportunity for the local people to participate. Hence, 73% of the volunteers responded are from Goa, while the rest are from various states like Haryana, Madhya Pradesh, Maharashtra etc.

Similarly, almost 78% of volunteers are localites and 22% respondents are non-localites. Hence, the cultural aspect of bringing together the various stakeholders especially volunteers require, reaching out by various ways.

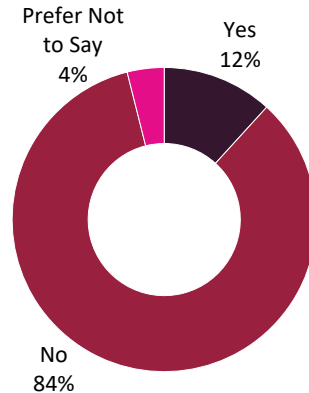
### Age group of respondents



### Percentage of volunteers belonging to LGBTQIA+ community



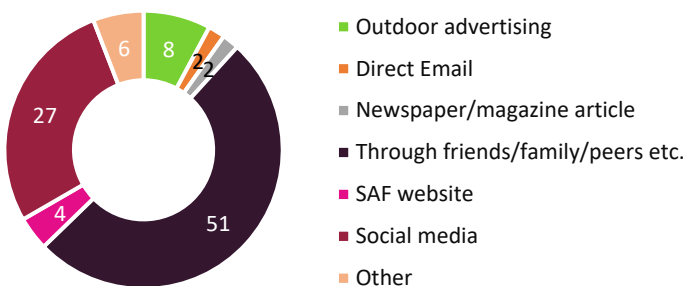
### Percentage of volunteers who are specially-abled



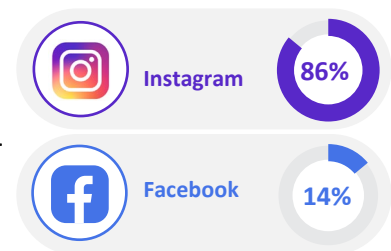
### Knowledge about SAF

- 51% of respondents got to know about the volunteering opportunity at Serendipity through their friends/family/peers etc. whereas 27% respondents got to know about the opportunity through social media
- The social media analysis reflects that 86% of respondents got to know about SAF through Instagram and 14% found about the opportunity through Facebook which clearly reflects that the engagement rate and outreach is higher on Instagram for Serendipity
- 84% of respondents were volunteering at SAF for the first time whereas 16% had already volunteered in the past at Serendipity Arts Festival

### How did you get to know about SAF? (Response in %)



### You got to know about SAF through which social media platform?

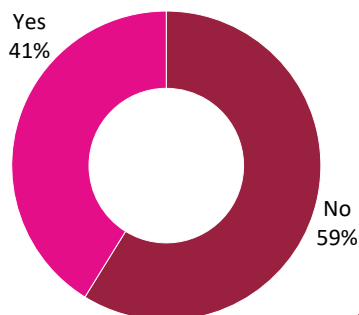


Extensive literature exists on the impact of volunteering on people, but not much on the specially abled volunteers. Impact of social integration of specially abled volunteers in USA and proved that adults with disabilities reported no fewer hours than those with disabilities. People with different kinds of disabilities experience and choose different patterns of volunteering but they may face

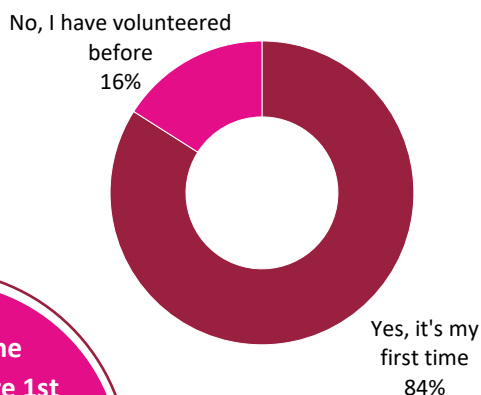
barriers in accessing formal volunteer roles. In line with this, SAF has provided a platform for social integration of specially abled volunteers and also the people from LGBTQIA+ community. Based on the primary research conducted 12% of them were specially abled. In terms of belonging to the LGBTQIA+ community, 12% of the respondent volunteers have declared their belongingness.

## Volunteerism and human capital during the festival

Any other volunteering role in the past 12 months



Percentage of respondents who are 1st time volunteers at SAF



**84%** of the respondents are 1st time volunteers, while **16%** have already volunteered before



## Volunteering Experience at Serendipity Arts Festival

Volunteers in contemporary society accept volunteering activities keeping in mind their utility. They intend to improve their industry – specific skills and knowledge, gain experience and lay foundation for their prospective career in that field. They are many benefits to volunteering for the volunteers such as gaining experience, meeting new people, learning new skills etc.

During the primary research conducted at SAF, volunteers have responded to the question of why they chose to volunteer at SAF. The results are depicted in the figure below,

Majority of the respondents (94%) have said they want to enhance their skill by volunteering, while 89% of them volunteered because the festival was interesting. 7% of the respondents claimed they want to liaison and increase their networking skills, and

50% wanted to engage with an artist. This indicates the wide variety of agenda's volunteers have, to volunteer in SAF.

Analyzing by the same integration phenomenon, almost 78% of the respondents have claimed that SAF treats the volunteers in a gender-neutral manner without any discrimination and 14% reported neutral treatment. 8% of the respondents also claimed that the treatment is not gender neutral. Hence, SAF has tried to impact the social parameters of the volunteers.

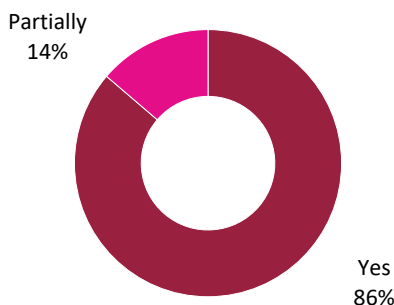
One more important parameter that impacts the volunteering efforts and volunteers is the safety of them. In this aspect, SAF has done a very good job with almost 86% of the respondents claiming they felt very safe and 14% felt they are partially safe due to the initiatives taken by SAF.

### Reasons for being a part of SAF

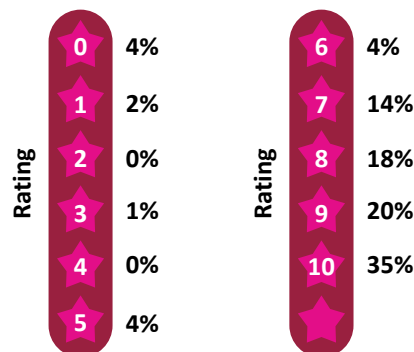




### Percentage of respondents who felt safe while volunteering at SAF



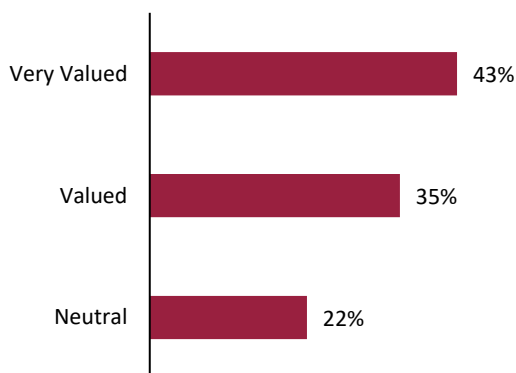
### Rating of fair treatment while volunteering at SAF



Similar to safety, fair treatment is one such parameter that culturally impacts the volunteers and their decision to come again to volunteer at SAF. 35% of the respondents have given SAF the highest rating which is 10 out of 10, whereas 20% of them gave it the rating of 9 out of 10.

The next major parameter that impacts culturally is how valued do the volunteers feel as member of SAF community.

### How valued do volunteers feel as a member of the SAF community? (in %)

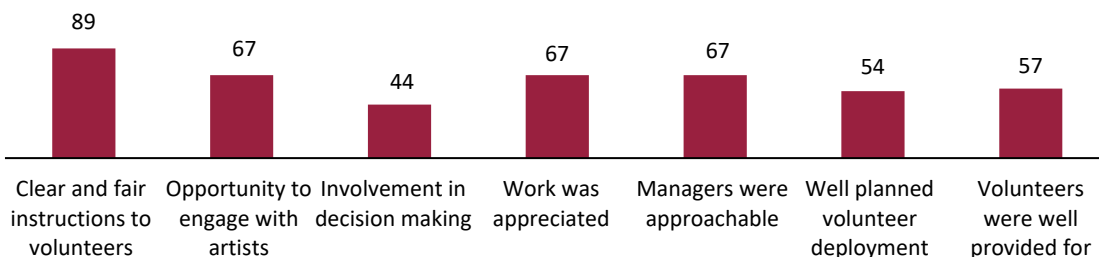


As shown in the figure below, 78% feel they are valued while 22% are neutral.

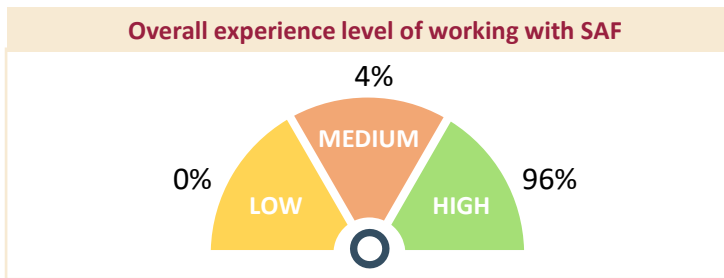
Rogers and Constantia (2011) have carried out extensive research on how festivals involve local people and widens community participation. They gave a framework to assess the local community involvement in festivals by using 5 parameters and indicators. These parameters are involvement of schools, volunteering opportunities, participation in decision making, accessibility and business cooperation. Based on the primary research conducted on the volunteers to understand the parameters that are satisfied by SAF.

89% of the respondents feel that SAF has given them clear and fair instructions, 67% felt there was a huge opportunity to engage with artists, 67% felt managers were approachable and 67% also felt that work was appreciated. Other parameters like planning and decision making were also appreciated by the volunteers.

### Ratings on various parameters while volunteering at SAF (in %)



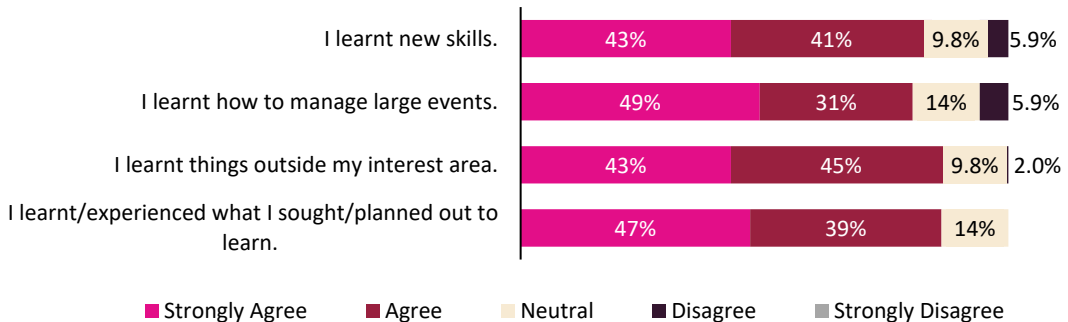
## Overall experience and satisfaction level of volunteers



When the overall experience of the artists of working with SAF is gauged, majority of them, that is, 96% were highly satisfied with the same. Remaining 3.92% were moderately satisfied and none of them had low level of satisfaction from working with SAF.

## Festival outcomes for volunteers and human capital

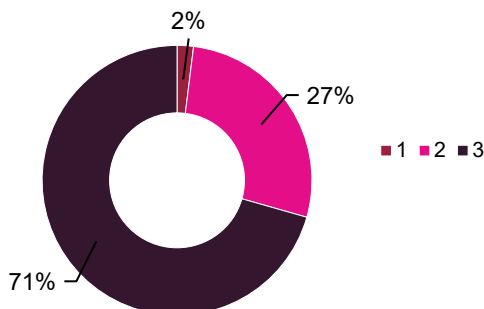
### 1 Personal development



The impact of volunteering is mostly concentrated on skill development of the volunteers. In the primary research conducted to understand the volunteering experience and impact, almost 86% of the volunteers agree that they have learnt or experienced what they planned to learn, 88% felt that they learnt something outside their interest area, 90% agree that they learnt how to manage large events. 84% of the respondents claimed that they learnt new skills. This is the impact

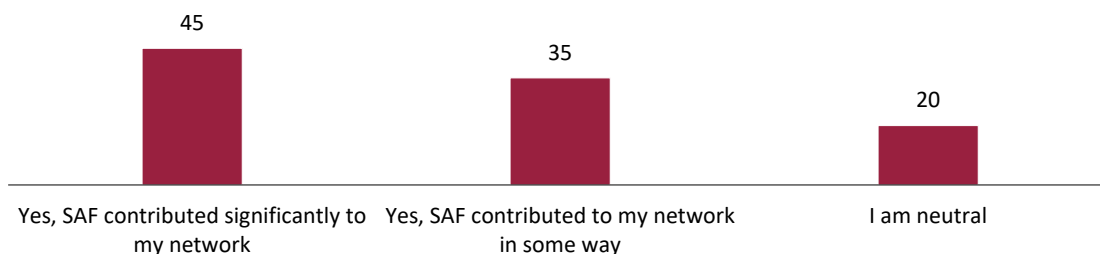
for personal growth envisioned by SAF for the benefit of volunteers. These parameters and their performance of SAF has made the volunteers return to SAF in the coming years. On a scale of 1-5, 71% of respondents gave a rating of 3 on how likely they are to return for volunteering at SAF. When asked whether they would recommend this event to their friends and family, 78% of the volunteers' responded affirmatively.

### Likelihood of returning to SAF, if given opportunity



The next important aspiration of volunteers to join SAF is the opportunity to network with likeminded people. The primary research conducted has yielded that almost 80% of the respondents agreed that SAF contributed to their networks while 20% claimed that they are neutral in this aspect.

### Whether SAF provided them with an opportunity to network with people (in %)



### Ratings on various parameters by volunteers

Parameters	 LOW	 MEDIUM	 HIGH
I learnt/experienced what I planned to learn	0 %	14 %	86 %
I learnt things outside my interest area	2 %	10 %	86 %
I learnt to manage large events	6 %	14 %	80 %
I learnt and acquired some new skill set at SAF	6 %	10 %	84 %
Volunteering at SAF increased my self-confidence	2 %	8 %	90 %
I am proud to have volunteered at SAF	0 %	12 %	88 %

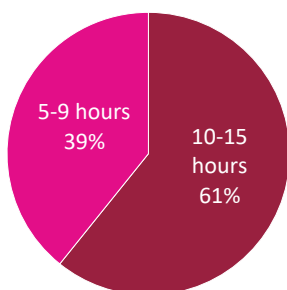
Festival outcomes have led to personal development of volunteers not only in terms of learning as planned but also experiencing value addition to their skill sets. Majority of the volunteers experienced high satisfaction. For instance, 86% of the volunteers reported of learning things outside their interest area. Moreover, 84% of the volunteers highly believe that SAF helped them with learning new skills. As highlighted in the table above, very few volunteers reported having low satisfaction on either of the parameters and being extremely proud of being a part of the festival.



## 2 Provide routes to skills and employment

Skill enhancement for better career opportunities stood as one of the main reasons for volunteering at SAF. 61% of the responded volunteers spent about 10-15 hours a day volunteering, while 39% of them has spent around 5-9 hours as shown in the figure below.

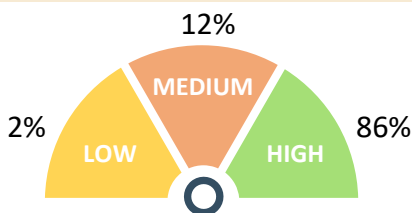
**Average hours spent in a day volunteering at SAF**



The important parameter that helps assess the skill enhancing potential of SAF is the hours of training given to the volunteers before pursuing for the volunteering. They have undergone anywhere between an hour of training to 24 hours of training in total. As shown in the table more than 80% of the volunteers responded have undergone a training for 1-10 hours and 20% of them said they undergone training for 11-24 hours in total for the event.



**Ratings on training received by volunteers**

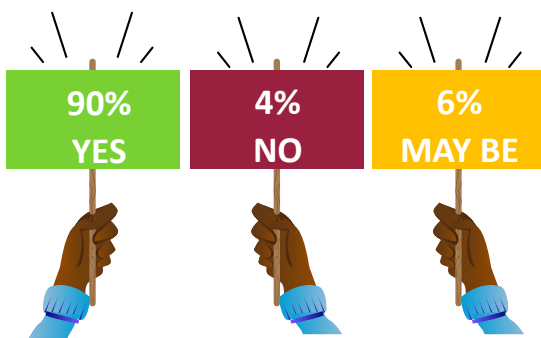


When asked to rate the training volunteers received, 86% of them rated in the high category, 12% in the medium category and the remaining 1.96% in the low category.

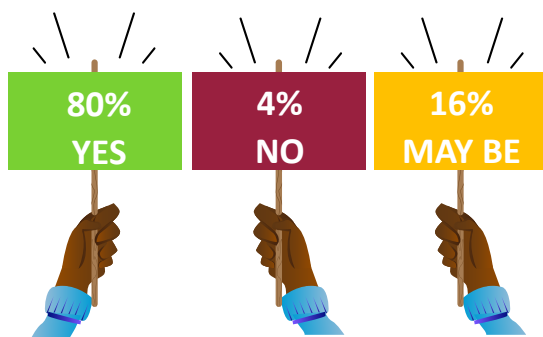
Similarly, 80% of the respondents feel that the SAF event has encouraged them to take up volunteering at other events. 90% claim that the SAF event has encouraged them to take up volunteering in the arts and culture domain.



**Whether volunteering at SAF encouraged them to take up more volunteering opportunities in the art & culture domain? (**



**Whether SAF has encouraged volunteers to take up volunteering at other events?**



## Benefits to partners and vendors

SAF is also a platform for budding startups to give them more visibility and exposure. From a marketing perspective, it helped in networking as well as promoting products thereby helping in cultivating a broad consumer base.

Keeping with SAF's commitment to the fundamental values of sustainability, inclusivity, and accessibility, this year the festival brought a green community market platform which consisted of homegrown products and produce and workshops. Research suggests that business support for the arts and cultural sector often takes the form of a 'commercial transaction' with specific and targeted objectives and outcomes for both partners. SAF as a platform provides marketing platform for sponsors and stakeholders who are responsible for delivering key activities of the festival. Interactions with various such stakeholders indicated that SAF has helped them reach out to specific target groups such as local residents, national or international visitors or different socio-economic groups and gained perspectives for their respective businesses.

“

I feel privileged and delighted that KCL has been a part of the Serendipity Arts Festival right from its inception, which has allowed me to attend all its editions so far. The festival offers a remarkable range of genres and activities that never fail to pleasantly surprise me with something new every time.

**- Chandra Shekhar Ojha,  
Director Sales, Kokuyo Camlin**

Working with the Serendipity Arts Festival has been an incredible experience for IST. As an early-stage start-up in Goa, we were thrilled to have the opportunity to collaborate and showcase our products to a wider audience.

**- Krupa Shah,  
Co-Founder, Vybe Brands**

”

## Contribution to skilled workforce

### Building capacity and developing human capital in the cultural sector

As well as presenting and creating work for artists representing various parts of the world, the SAF train and employ a workforce of temporary staff and volunteers – which can be considered as a resource for the arts and culture and other events sector more generally, in that a greater number of trained staff is available for hosting other large-scale events. SAF aid in long-term industry capacity building. In terms of the average number of hours volunteered per volunteer, volunteers and temporary employees working with the festival are passionately involved. When planning for future significant events, the sector can draw on this wealth of experience.

## Contribution and benefits to local economy

### Generation of local employment

When we look at economic indices like the Gross State Domestic Product, it takes into consideration the contributions made towards the economy through socio-cultural and socio-economic factors. These factors often determine place of business and nature of jobs, from which economic growth is derived. The Gross State Domestic Product (GSDP) was Rs. 815.02 billion (US\$ 11.14 billion) in 2020-21. Tourism, which is propelled by these cultural components, contributes over 16 per cent to the state GDP and supports over 40 per cent jobs and livelihood opportunities. A good example would be the service industry in particular, which works to service and cater to global patrons, and travelers, who categorically choose Goa for vacationing are pulled to visit every year because of Goa's vibrant culture and diverse landscape. Agriculture which is also a prominent contributor to the Goan economy, benefits greatly from the cultural and tourism industry. Almost all of the Western developed world has a matured art and culture economy, indicating the wide importance of this sector in the developed world. These countries not only develop art and culture but also get immensely benefited out of it and utilize this sector as an asset. The knowledge economy stakeholders like scientists, engineers, designers, writers etc. crave for creative and stimulative environments. Hence, they both are interlinked, and cities should be well planned and designed to capture this link between the knowledge economy and the creative economy.

This cultural capital should be fueled with infrastructure to enable the creative economy to boom and produce enough economic activity and employment around this sector. Stolarick and Currid-Halkett (2013) has done extensive research on the impact of creative workers on regional unemployment and found out that creative class when goes into crisis is associated with lower unemployment rate. This proves the cyclical relationship between employment generation and creative class existence in a city or locality. After recognizing the employment potential of this sector, the government of India has allocated INR 80 Crores towards enhancing the cultural identity and heritage under the Smart City Mission program. Similarly, in SAF, almost 37% of the artists that performed are local, contributing to the ecosystem of cultural employment. Additionally, 11% of the total agencies onboarded to cater to various aspects of the festival program activities were from the local region, indicating the strong part time employment generation potential of the event.



## Benefits to cultural tourism and local businesses

Festivals are also often linked to cultural tourism. Culture and festival tourists spend more money and often stay longer at a destination. Hence, festivals have significant impact on both tourism development and the economic development of the regions contributing to an increase in income, supporting existing businesses, and encouraging new businesses in the places, contributing to government revenues. SAF in particular has helped in increasing tourism in various aspects in Panjim, Goa. These offer a set of organised activities that encourage participation and foster acculturation and endogenization dynamics.

Various events within SAF can boost tourism in the way that leads to displacement of people, motivated by the search for artistic and cultural elements. There are spillover effects associated as a result of SAF where sectors such as hospitality, nearby markets, vendors etc. are impacted economically and socially.

The study interacts with various nearby hoteliers and shops & restaurants during the course of the festival. Majority of such respondents mentioned that they directly got impacted as a result of increased footfall

of visitors during the festival days. Additionally, the shopping and market streets near the GMC building, ESG building, and post office witnessed higher footfalls which generated wider economic impacts for the local businesses.

*The macro socio-economic backdrop that cultural activities like SAF build helps propel Goa as a smart city offering connectivity to participants and viewers worldwide and reinstates Panjim as a cultural destination and not just a transitional spot.*

*- Rohit Monserrate, Mayor of Panjim*

## Contribution to arts and culture as an industry

Festivals such as SAF promote, develop, and support the cultural, and creative parts of the events sector in India through supporting the professional development of participating artists and companies. Both skills and network development of the participating artists and people employed in related activities have a potential bearing on career development beyond the festival period. Enriching, world class cultural experiences lie at the heart of SAF's immediate outcomes. The festival helps build capacity for the sector long term.

### 13% of the festival budget was cumulatively spent on travel and accommodation

- Of this, **6.6%** was spent on the flight/train arrangements for the festival.
- **2.32 %** was spent on local travel arrangements, directly generating economic value for Panjim.
- The remaining **4.7%** was spent on accommodation, generating economic activity for the hospitality sector.





## Community



## COMMUNITY



As per the VICE model, 'Community' is the third pillar of the framework. A lot of community assets and local participation goes into planning as well as executing a festival and are hence representative of community sentiments towards a festival. The Serendipity Arts Festival has been taking place in Goa and hence the community is a core element when it comes to mapping impact from a local perspective. SAF is significant to Goan society and economy. Within the community, there are several aspects which need to be taken into consideration. Hence, the study tried to map the impact across four sections.



### Community Profiling

Goa is also known as the 'Rome of the East' and celebrates confluence of culture due to its history. As a region, it is home to large number of tourists from across the world. The city celebrates diversity and has a blend of cuisine, culture, and architecture. What makes it unique from other states in the country is the fact that despite being the smallest state in India, it emerges to have a wide landscape of cultural diversity. The communities living around long coastlines have preserved their heritage and the amalgamation of indigenous and western culture builds the true essence of the region.

SAF plays an important role in elevating the lens of sustainable tourism and promoting arts and culture in Goa. Further, SAF's efforts towards inclusivity and accessibility are significant in empowering the marginalized communities and addressing issues which require attention collectively as a society.

## A Perception of Goan visitors and artists

While the festival witnessed a footfall of visitors from various regions, close to 67% of our respondents were Goans. This reflects that the festival has been quite popular amongst the locals and reflects their degree of association.

- Nearly 93% of the members agree that they feel proud that SAF is being hosted in Goa
- In the same way 91% of the respondents feel SAF has promoted a positive image of Goa in the national and international arena
- Majority of the respondents hence feel SAF has positively impacted the Goan Community

### Promoting regional identity

Goa has approximately 347 villages, where the majority of the Goan population resides. The outside world knows Goa for its rave parties, trance music, beach side bashes and Russian and Israeli communes. However, this mostly in tourism-attracting coastal areas. The real heart and soul of Goa is found in the villages – its regional identity.

Serendipity Arts Festival has been promoting regional identity of Goa over the years through their events that are curated to reflect various dimensions attached to the region. In the 2016 iteration of SAF, Wendell Rodicks curated a project that investigated the attire that was adapted by Goans in favour of climatically unfavourable Portuguese clothing. In 2017, journalist and writer Vivek Menezes used local Goan artist's work to show the discourse regarding the insider/outsider premise. In 2018, Odette Mascarenhas curated Tityache Khabbari (Marketplace News) to showcase the importance that local

marketplaces have in villages, in a setting where modern malls are taking over Goa. All of these exhibitions aimed to highlight Goan regional identities – whether it be through clothes, feeling of belonging and local village centers.

***“For Serendipity 2017, I wanted to show the influences and inspirations of the Goan pano bhaju”***

Beyond this, SAF used food and family heritage as a way to deconstruct Goan regional identity. Lina Vincent and Akshay Mahajan's 2019 project collected family heirlooms, images, postcards and other memorabilia to bring our emotions such as nostalgia and belongingness, both of which relate to regional identity. The 2022 iteration of SAF had The Tribal Table, a foodplace that aimed to show what Goan food was like before Portuguese influence, bringing out regional flavours.

***Goa Familia is beginning to scratch the surface of a vast ocean of oral and photographic history and invites families and individuals to share their stories with this evolving archive.***





## Bringing art education to the locals

A dedicated programming for young audiences took place between 11 am to 1 pm each day of the festival at SAF 2022. A unique initiative in convergence with the Department of Education was taken this year where 59 government schools collaborated with SAF and specific events for children were designed in the 'Art Park' which received a very positive response. Students were invited to experience the festival and offered curated walks around the venues. This also gave a platform for exposure and learning not just for the students but also for the teachers. The theatre for early years an initiative, that uses sensorial and nonlinear methods like color, sound and movement to help accelerate absorption of information and development amongst small children has been an active programming since 2018 version. Another interesting collaboration with Bookworm, a children's library and creative space for children in Goa, conducted programming around the Enchanted Grove which housed a forest themed Library Corner, clay sculpture making sessions, theatre workshops, making of 'tree books', paper art, collaborative weaving. Such interesting concepts of contemporary art were introduced through a festival in a manner that can create a ripple effect for the Goan community and enable art education among young children and educators.



Usually, such festivals are for adults and not for kids. It's so nice to be a part of Serendipity and we have been so excited about it. SAF should do this every year. I have always wanted to try these interesting forms of using colors on materials which I used to see on Instagram reels.

- Visitor at SAF



## B Perception of Goan residents living around the SAF venues

The festival has its own vibe before it even begins, and it was quite evident during our interaction with local residents. In fact, there is a sense of pride among the residents that it is being hosted in Goa and the community witnesses something different every year. The locals were looking forward to it, especially because it was happening after a long time due to the pandemic.

‘We look forward to this festival. There is one thing interesting about Serendipity. It brings a unique flavour every year and surprises us’, said a local resident who has been attending this festival for the last three years.

During the festival, despite a long line of events SAF catered to the community sentiments and local regulations throughout by abiding to the timings and ensuring there was no hindrance or disturbance to the residents.



There is so much that SAF offers. We mark our calendars according to Serendipity. This season we got an opportunity to access historical buildings and locations such as the post office and the excise building which we could not explore otherwise. We are proud Goan citizens because of SAF and look forward to SAF as a permanent festival being hosted in Goa.

- Resident of Goa

## Preserving local landscapes

The Western Ghats, which form most of eastern Goa, have been internationally recognised as one of the biodiversity hotspots of the world. In the February 1999 issue of National Geographic Magazine, Goa was compared with the Amazon and Congo basins for its rich tropical biodiversity.

Through its vision of inclusivity and making it accessible for all, SAF ensured that people from all socio-economic backgrounds could come and witness the festival at different venues. One such event was at Samba Square where in the middle of a local park, Swabhu Kohli demonstrated the findings of an Environmental Impact Assessment of Goan biodiversity.

About 2.5 years ago, 31 projects were passed through important core zones of India. Three of them happened to land in the Mahavir Wildlife Sanctuary and Mollem National Park, which is Goa's largest protected region. Given that this was during the pandemic, nobody could raise their voice, as this was passed over Zoom sessions, without any hearings or EIA's. This created a lot of stress for the locals and people who have grown up here, so a few scientists and artist came together, and we started the Amche Mollem Movement. They are trying to find ways around developing activism in a digital age. Two and half years later, they have created an extensive body of work to educate people using art as a medium of learning and getting involved with citizenship.



In order to ensure accessibility, they made sure that the entire project is bilingual (Konkani and English). It was a unique kind of citizenship movement where the locals came and participated as well as wrote letters to different officials addressing concerns regarding the Goan biodiversity.

This project is a medium to help people understand the processes and the politics of how these situations play out, what EIA's are etc. They also created a piece listing 32 species of animals, in Konkani and English, which has the name of the species, the scientific name, and information about which of these was missing in the EIA. There were also address books, where one can know about the status of the project, who is reapplying, and nuances needed to write to the administration. There are Yellow Pages which have the address books of the Central Government Ministers and all the MLA's currently serving in Goa. The idea is to encourage people to write to them and communicate with the administration to strengthen democracy.

Our experience with SAF has been great. The fact that they give a platform and voice to all forms of art is amazing.

- Swabhu Kohli



## C Perception of local vendors around SAF venues

December is a month of festivals and celebrations. As a result of which there is a huge tourist influx in the city. In comparison to its peers and other similar festivals happening in Goa, SAF stands out from a social as well as economic perspective. Food stalls, hotels and local shops experience high demand during Serendipity. One of the hotel owners mentioned that from a business perspective, a lot of businessmen and hotel owners are extremely glad about having it in the city because it benefits the residents.

There is no comparison at all, and they are way ahead of everyone else. In terms of just the people that they employ, in terms of the economic benefit and in terms of the knowledge that they impart there is no comparison.

- Rohit Monserrate,  
Mayor of Panjim

## D Perception of government stakeholders

### Context of the Corporation of the city of Panjim

The Corporation of the City of Panjim is the oldest civic institution in Asia. It is also the world's smallest municipal corporation, catering to the civic needs of Goa's capital city of Panjim. Based on our interaction with the Mayor of Panjim as well as the Entertainment Society of Goa, key insights were highlighted on how the government stakeholders perceive Serendipity Arts Festival and how it has evolved over the years.

## a Strategic Convergence and collaboration

### How the Serendipity Arts Festival celebrated the spirit of community

The 2022 edition included different forms of art and disciplines not usually categorised as art.

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JANHAVI ACHAREKAR

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"Families Are Like Rivers, Goa Family", curated by Line Vincent and Akshay Mahajan. | Photo Credit: Serendipity Arts Festival 2022

It was peak tourist season in Goa. On the river Mandovi, fishermen gawked at a sunset cruise gone rogue with classical musicians on board, the strains of flute and tabla coursing gently with the waters. Those aboard, oblivious to the surrounding flotilla of casinos with their LED screens projecting Bollywood dances, drank in the melodies of this "River Raag". Across, near the riverfront, were the words—oddly reassuring, faintly ominous—"Everything that has ever happened will happen again". The sign was a part of "Time Repeats", a public art project at the Serendipity Arts Festival, that ran from December 15 to 23, returning after a two-year-long COVID-19-induced hiatus.

The association of government stakeholders with Serendipity has evolved over a period of time. Back in 2019, Serendipity faced certain challenges and it has now created a place where the state recognizes its potential and value that they bring in. The Mayor of Goa stated that his relationship with Serendipity started last year where they built a collective sense of ownership around it and representation of the festival has become stronger.

It does not merely display one piece, they re-evolve and reinvent, something that is very difficult for an individual to experience. SAF is helping Goans get this exposure right at their doorstep. One can't compare one year with another. SAF has been able to incorporate emerging technologies and have still retained the core of art.

- Mrunal Niket Walke  
General Manager,  
Entertainment Society of Goa

SAF has contributed to infrastructure and conservation of heritage properties, since a lot of SAF venues are government buildings. Most of the government properties are under the jurisdiction of the government administrative field. The government wants to conserve and preserve these buildings, but maintenance and conserving heritage property is difficult. There are certain do's and don'ts associated with it and also limited capacity to conserve these buildings. This is where SAF helps the government.

Further, SAF also contributed with the right usage of spaces. These are the properties that need to be savoured because they give you a different feel. To retain that, the properties need to be used for the right purpose.

Even though these buildings are used for different purposes now, SAF reminds what the true purpose of those buildings was always supposed to be. They have been able to retain the local essence of these buildings. For example, the top floor of the Old GMC and SAF's usage of the area exuded the essence of the space it was essentially imagined as, a roof hall. It was converted as a space into what it should be and how it should be. Another example is that the Excise building was in very poor condition, SAF has helped in restoring it. Overall, SAF has also helped in making these spaces look much better.

At the Entertainment Society of Goa, the objective is to promote art, culture as well as activities that fall under the gamut of entertainment. It is the mandate of the government that there should be collaborations with organizations that can add value to the system. The department has great administrative competence, but limited exposure to art and culture from a global perspective. Keeping that in mind, SAF brings something very unique to the table. It is not just a festival, but a curation that has its own value.



## b Value addition to Goan art and culture landscape

Goa is a land of festivals. Even government departments usually have their own set of events in Goa like the sea food festival by department of fisheries. Festivals should ideally represent a city either culturally or emotionally. In such a scenario, Serendipity brings a unique perspective every time. The government stakeholders firmly believed that the biggest benefit that Serendipity brings is exposure to the local region. Serendipity gives a sampling of culture and art from different states, and it gives Goans an exposure to different kind of art-forms from around the country. India possesses a large amount of art forms, some of which are ageing/dying due to phenomena like globalization. SAF brings some of these to center stage and attempts to preserve them.

Festivals like Serendipity Arts Festival, have been making strong contributions to the local Goan Economy over the years, engaging with several local businesses across, production, logistics, hospitality, transportation and Arts Management sub-sectors. These have a direct economic impact of scale in the state, due to the job and business opportunities that are created. These cultural festivals provide an impetus to cultural tourism & strengthen the existing tourism economy, and the allied ecosystem. These cultural fiestas also help connect individuals and cultures both pan-India and globally, bringing it all together in Goa and its cities, towns and hamlets.

- Rohit Monserrate,  
Mayor of Panjim





The locals stated that the exposure that SAF brings in is itself extremely valuable and that is something that people really need to connect with to cultivate the idea of India as a whole. The perspective building of what all the country has to offer is very important.

“

A festival like SAF makes me curious about my own country making me feel that the country holds so much within itself. You not only take back a whole new perspective once you leave the festival, but you build a connection with the entire spectrum of events witnessed and you end up looking forward to it.

- Rohit Monserrate,  
Mayor of Panjim

”

“

SAF lets us experience culture in a different way. You don't have to be rigid with art. SAF experiments and takes elements of Western culture without letting go of your own culture. They represent that perfect balance of sticking to one's roots and still evolving. It is a very difficult balance to strike, but SAF has achieved that.

- Mrunal Niket Walke,  
General Manager,  
Entertainment Society of Goa

”





## c Building an identity of Goa

SAF contributes towards nurturing the thought process by educating the masses. For any association to sustain itself, there needs to be coordination and teamwork and SAF has been able to successfully work around challenges. “As long as people walk out of here saying the festival was good, all is good” said the General Manager of Entertainment Society of Goa.

The best part about SAF is its ability to sustain over 6 years, which in itself is commendable. The audience has grown over the period. One of the biggest impacts of SAF has been giving Goa the opportunity to do things that it always wanted to do and show the world that this is possible. Other organisations have given Goa the opportunity to work with them after seeing Serendipity on this platform. There are more festivals being organized now by the Directorate of Disability, and it is being explored if any of the works created for SAF can be utilised for those.

The government stakeholders mentioned that Mr. Munjal’s passion and active participation in promoting and preserving arts and culture has a ripple effect in the community at large. The learnings from SAF can be incorporated to increase social outreach and visibility towards art and culture. It

encourages the government towards vision building and ideation of events like SAF which should include detailed planning, proper curation and designing etc.

*‘The way Serendipity engages with all age groups here is beautiful. From school going children to youngsters and even old people, it has something to offer for everyone and that itself is so unique and worth appreciating’.*

You could see locals spending their entire day at different venues in the heart of the city. This year they collaborated with the Department of Education to enable art education as part of the school curriculum. An exposure like this at a young age helps in nurturing young minds and build greater appreciation for art, culture and society at large. If we talk about accessibility and inclusion, SAF has defined it this year through their ideation and conceptualization. It introduces you to art and culture in a manner that there is room for all. The Mayor of Goa also mentioned about how one section of the festival was completely dedicated to events for differently abled people and demonstration of their artwork.

## d Bringing in the sustainability lens to the festival

The government stakeholders believed that there is immense potential for convergence and private partnerships with government and festivals like SAF can be an important element to foster that.

The corporation’s initiatives towards ESG related measures to make Panjim sustainable and resilient aligns with the promoting the idea of a sustainable festival. Additionally, the corporation aims to have a well-defined mechanism in curbing the carbon footprint as a result of such festivals and tourist influx with regards to waste, natural resource management etc.



Panjim is extremely small and the fact that the festival venues were in and around the core market area, the city witnessed traffic and parking related issues. One of the limitations that the region has that all the waste needs to be treated within the limits of the city itself. So, the city doesn't have the advantages of landfills and it cannot be sent to some other constituency.

The Mayor of Panjim stated that "With the help of international organizations, we have started a couple of programs where we kind of evaluate 'the value of the waste'. It's basically with the help of decentralized segregation centers where people can bring in their waste in terms of kg and we give them the equivalent amount of money." This is basically to inculcate this thought process into people that their waste does have value and they can come and exchange it for a value. Apart from that the city has also done 16 waste segregation and that way the amount of waste that comes to the facility has reduced.

Looking at festivals from the lens of environmental sustainability, considering that the Panjim corporation is heavily invested in the city's waste management practices, water, GHG emission assessment, urban vulnerability assessment there are certain integral elements that all festivals should develop as a sustainability strategy to address such material issues etc.

The mayor mentioned that they have come up with a list of guidelines so there will be no use of plastic and if they use plastic, it will only be of a certain kind which is highly recyclable. The city is trying to be eco-friendly, and it should extend to every aspect of the value chain. So, the process should involve suppliers, branding etc. and SAF has been aligned with this idea as well. Hence there were no hoardings that used single use material and it was done with a conscious effort. This should be supported with a long-term strategy since festivals also become a forum for social messaging to promote sustainability. Apart from Serendipity, there aren't any other festivals currently with whom the stakeholders are aligned on the lines of sustainability which makes it unique in its approach.

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.









## Environment



## ENVIRONMENT

The E in the VICE model was specified as the built and the natural environment. Although the environment takes strain with the increased number of people to the festival, the effects on the environment are not long-lasting. The visitors and community are of the opinion that the festival ensures the development and maintenance of the environment. The SAF organizers understands the impact of the festival on the environment and invests money in the improvement and rehabilitation of the environment before, during, and after the festival.

SAF 2022 has considered various measures to enhance the sustainability aspect of the festival. The study has aimed to map the environment related initiatives, based on the primary research and anecdotal evidence during the festival. The following section talks about the various elements captured by SAF this season.



### Drinking Water



### Transportation



### Waste



### Encouraging sustainability through curated events



### Material and sustainable sourcing



### Sustainable sourcing of input material

SAF has made considerable efforts to source material from vendors promoting sustainability. Examples such as the material used in the event infrastructure, marketing, F&B services etc. was thoughtfully curated so as to minimize environmental impacts.

Usage of materials such as paper, wood, jute over different types of plastics has benefited the festival from a process-oriented approach. This results in setting sustainable procurement strategies which are qualitatively in nature. Additionally, such initiatives help in curbing localized damage created as a result of the event hosting.

## Waste management

The operation of festivals such as SAF creates waste close to the hosting site. This is one of the direct and local environmental impact created by festivals. Reducing the waste produced at festivals is essential as it reduces the detrimental effects on the environment. Recycling and garbage reuse must be done, nevertheless, because reducing waste will be challenging given that it will still be produced every day with such a large gathering attending the festival. In February 2020, Goa became the first state in India to come out with a resource efficiency strategy. Goa's capital Panjim is known to be a zero-landfill city, segregates and recycles its waste, leaving almost nothing to be sent to landfills. Hence, SAF has adopted a waste management system designed and handled by a third-party vendor who also supported them in establishing eco-toilets across various venues of the festival. The waste was collected and further segregated into dry and wet components. The third-party team was responsible to manage waste across all the venues of the festival and further segregate the dry waste into plastic, wood, flex sheet, agronet and plate & spoons etc. The collected and segregated waste was then transferred to the corporation of the city Panjim. There was appropriate waste signage to ensure correct on-site segregation for effective disposal, all staff was well inducted into waste-management processes on-site. Additionally, the waste management system was also successful in establishing waste figures collection procedures; and ensuring measurement.

Further the collected waste by the vendor is transported directly to the material recovery facility for segregation and recycling. Hence, SAF has contributed to the city's waste revolution model and has set an example for similar event-based programs. The praiseworthy comments from the nearby communities of venues such as Nagalli Hills stands as a testimonial of SAF's waste management initiatives. The amount of waste generated through any event or festival's life cycle inclusive of the post festival cleanup is of prime importance considering the good environmental and economic reasons associated with it. SAF has committed to propagate good practices by handling post festival waste and residue across all venues.

## Encouraging sustainability through curated events

The curation of certain events was done in a manner that it put forward the idea of sustainability. One of the venues, Azad Maidan witnessed a variety of craft pieces being demonstrated from various parts of the

country which not only promotes dying forms of local art but also provides market linkage. One of the examples was using forest waste and converting them into an art piece which was appreciated widely. It also engages with the designer who work with these artisans and provide social security as well as minimum wages to artisans. The core idea is to bring all stakeholders like artisans, artists, public etc. on one single platform. Workshops like 'Sustainability in Innovation through business' increased focus on sustainability and innovative practices that support these practices in the domain of arts and culture. In this panel discussion, industry stalwarts representing diverse sectors of business, spoke about their experiences in achieving sustainability through innovation and business processes in their respective domains. The workshop witnessed participation from diverse fields and vocalizing their experiences. Convergence with management schools and integrating sustainable management within the curriculum emerged as one of the futuristic ideas which can bring potential change in the larger ecosystem. Another interesting example was the 'Charpai Project'. It was an installation exploring the Charpai from a historical and cultural point of view, while carrying it into the future by inviting thinkers and designers to interpret the Charpai.

We have a genuine appreciation for SAF for transforming the Nagali Hills. We live close to the location and the place is extremely neglected and looks like a dump. Thanks to SAF team it looks unrecognizably clean.

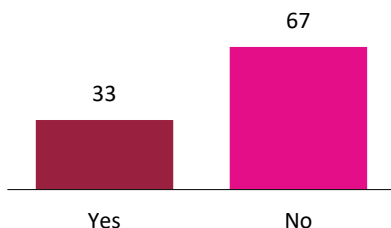
- Resident of Goa



## Travel and mobility

Potentially large contribution to the negative environmental footprint of the festivals such as SAF is generated by the transport usage of the large audiences attending the festival. This component is considered to create indirect emissions by the festival where impact is not local, but it contributes to the larger environment. Hence mode of transport used by stakeholder such as visitors, third party members, partners etc. are not in direct control of SAF. As a good practice, SAF aimed to reduce the indirect scoping of emissions by introducing shuttle services for in between venue travel. A total of 14 shuttles were deployed at various shuttle point locations in order to facilitate smooth transit covering most of the event venues. In addition to efforts to reduce the indirect emissions, the shuttle was a great means of commute, especially for non-Goans and elderly people. The graph below captures the average number of visitors who availed the shuttle service and ratings with respect to the services available. Interviews with visitors indicates that information regarding shuttle points and availability of shuttles was managed smoothly.

### Did you avail shuttle services provided by SAF to travel across different venues?



Of the people who utilized this shuttle service, 58% said they have a very good experience with the shuttle service.

## Drinking water

Safe drinking water plan for festivals is both challenging logistically and adds an additional cost to the entire festival budget. SAF took the initiative to arrange for safe drinking water. In addition, there are sustainability issues to consider particularly for single use plastic bottled water, assuming a fare percentage of visitors would have purchased it locally. 20 liters of water cans were deployed at various points across all event venues. Visitors could refill their personal bottles or else utilize the paper cups available at these points. The intent was to take welcome steps towards sustainable drinking water usage. Visitors have appreciated the intent to discourage supplies of drinking water in single use plastic commodity.

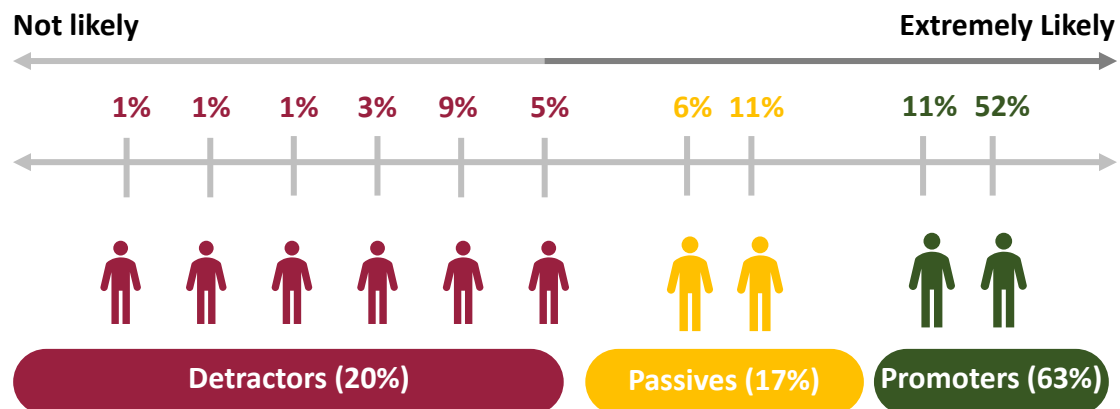
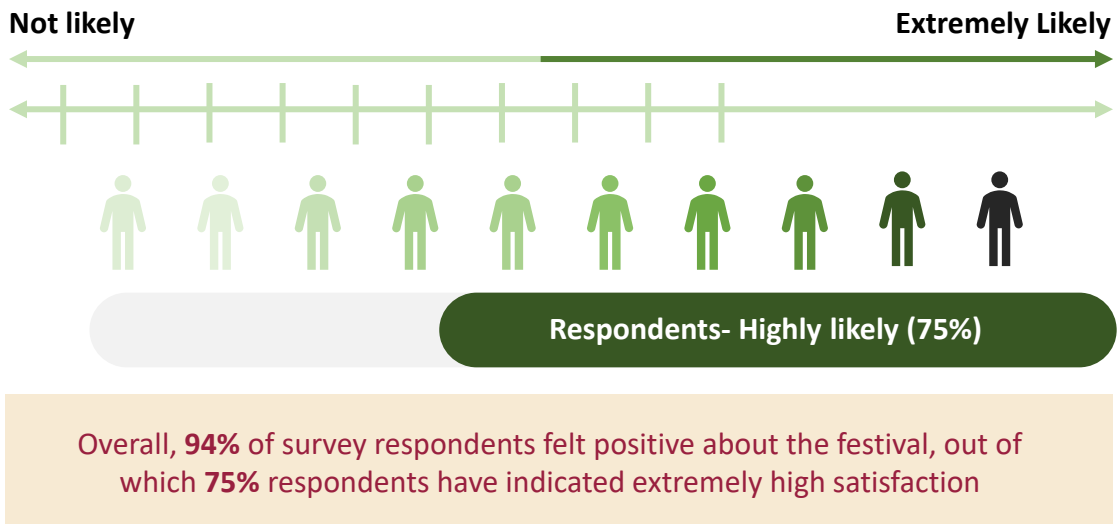


**33%**  
of respondents availed  
shuttle service provided by  
SAF to travel while

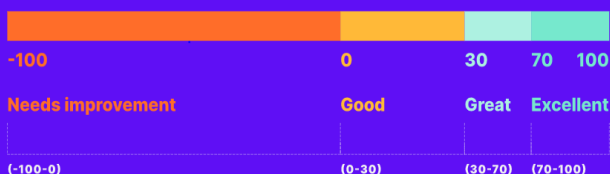
**67%**  
used their own mode of  
transport

## Gauging social impact through event experience

People's satisfaction with their event experience is perhaps the most basic outcome that festivals organisers should seek to evaluate. Satisfaction is not a social impact per se, but an enjoyable event experience can often be a precursor to outcomes such as increasing civic pride among local people and enhancing the reputation of the local area among visitors.



### What is a good NPS?



As per secondary sources and based on research done around festivals, an NPS of above zero is positive and an NPS of 30+ very good

NPS= Promoters-Detractors

**NPS for SAF stands at 43%**

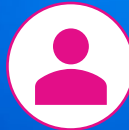


## Excerpts from visitors at SAF 2022

*"Serendipity Arts Festival is just a vibe. The new years around the corner and its just a happy feeling all around. Hope SAF always continues to be held in Goa forever"*



*"I did the pot painting and rice planting with my son. We had a great time, learned a lot, and made friends from Argentina, UK, Hungary and USA"*




*"The whole festival was amazing. Volunteers, organization, ambience and the spirit of the event, mega performances - all of it was outstanding. Kudos to Team SAF"*

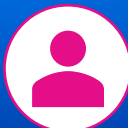


*"This year money opera was most awesome experience. Unique as well as highly creative and enriching"*







*"Art exhibitions were all pretty good, furniture display was great this year, loved the seminar on camera obscura, loved all the music performances"*



*"Thank you for bringing the world and the rest of India to Goa"*



*"Well organized. Great artists and venues. An amazing festival Goa would love to have annually awesome experience. Unique as well as highly creative and enriching"*



*"The inclusion of Art in such a manner which was easy for young adults to understand, The charpai project was very creative and interactive!"*

“ We want people to enjoy community and the arts. While it is the responsibility of the State to boost tourism in Goa, we need festivals like Serendipity and patrons like Sunil Kant Munjal to provide impetus to the arts movement and to strengthen culture.

- Dr Pramod Sawant,  
Chief Minister of Goa



SAF lets us experience culture in a different way. You don't have to be rigid with art. It does not merely display one piece, they re-evolve and reinvent, something that is very difficult for an individual to experience. SAF is helping Goans get this exposure right at their doorstep. One can't compare one year with another. SAF has been able to incorporate emerging technologies and have still retained the core of art.

**- Mrunal Niket Walke,  
General Manager,  
Entertainment Society of Goa**



The way Serendipity engages with all age groups in Goa is beautiful.

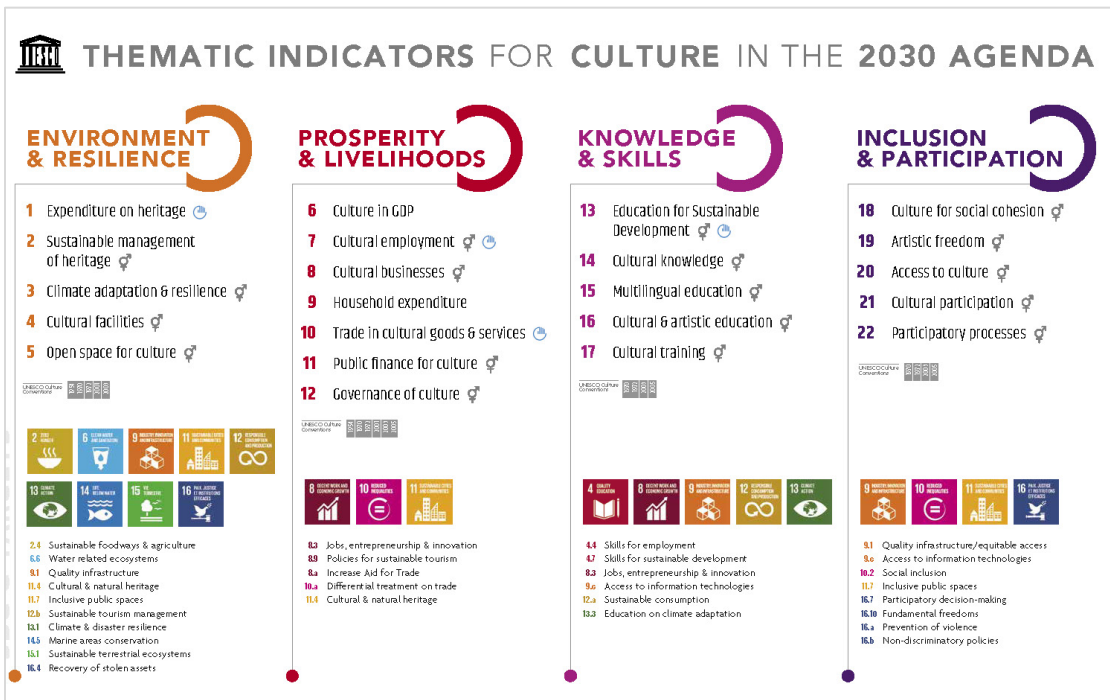
From school going children to youngsters and even old people, it has something to offer for everyone and that itself is so unique and worth appreciating.

**- Rohit Monserrate,  
Mayor of Panjim**





## Taking a step ahead through UN Culture indicators 2030



The Culture|2030 Indicators provide a conceptual framework and methodological instrument for countries and cities to assess the contribution of culture to the SDGs as part of the existing implementation mechanisms of the 2030 Agenda at the national or local levels. It lays methodologies for advocating for the role of culture in the SDGs, as well as for integrating culture into development plans. It helps in developing instruments to measure culture at national as well as city level which builds synergy with UNESCO's creative cities network.

The above figure showcases indicators based on four transversal thematic dimensions. Each dimension combines several SDG Goals and Targets to capture the multifaceted and transversal contribution of culture to sustainable development, giving priority areas for Culture. SAF being a global festival that motivates arts and cultural participation, contributing to the larger landscape of creative culture and event industry of the country can be aligned to the UN thematic indicators for culture 2030.



Provide an aspirational tool for Serendipity Arts Festival rather than normative assessment.

The Culture 2030 Indicators are expected to assist countries and cities in assessing their own progress and measuring the outputs of their policies. The indicators are meant to provide evidence of change over time in the same place, rather than global comparability or ranking between different countries or cities. In that sense, the purpose of the framework is more aspirational than normative, recognizing opportunities for aspiration and improvement, rather than aiming at measuring achievement or failure against absolute benchmarks. In time they may become a regular part of monitoring of cultural policies, programmes, and activities by relevant national or local institutions.

### **Reflect the Results-Based Management conceptual framework for Serendipity Arts Festival**

The Culture 2030 Indicators seek to reflect the Results Based Management (RBM) framework, as a key conceptual mechanism at the core of UNESCO programme delivery. Although the impact of culture can rarely be measured directly, the inputs,

outcomes and processes are key elements for monitoring longer-term impacts. Each thematic dimension combines these different types of indicators to measure inputs (e.g., development of cultural infrastructure), processes (e.g. governance mechanisms) or outputs (e.g. participation in cultural life), with a view to producing an overall understanding of culture's contribution.

These indicators shall help SAF formulate long-term conceptual matrices to measure the incremental value that they are bringing through arts and culture. As part of this study, KPMG India shall support SAF in strengthening their existing processes in place to map progress against these indicators. This is a pioneer initiative in the domain of arts and culture landscape in India. It shall pave way for other festivals as well as local and national agencies to take inspiration from UN Culture 2030 indicators.

As part of the inception year of incorporating UN Culture 2030 indicators, the study attempts to first understand the relevance, alignment and integration of these indicators with SAF's initiatives. The mapping has been done basis presence of each sub lever in the existing model of the festival.

## **How is SAF aligned to thematic indicators for culture in 2030 agenda?**

Sub-levers	SAF's alignment with UN Culture 2030 Indicators	How is SAF aligned to the indicators
<b>Environment and Resilience</b>		
<b>Expenditure on heritage</b>	✓	<ul style="list-style-type: none"> <li>Infrastructure support to city of Panjim, refurbishment of government venues, working in collaboration with ESG and Municipality of Panjim to foster cultural urban environment</li> </ul>
<b>Sustainable management of heritage</b>	✓	<ul style="list-style-type: none"> <li>Contributing to government's initiatives of bringing inclusive traditional knowledge</li> <li>Promoting Goan culture in a reimagined format</li> <li>Enhanced image of Goa- more cultural and heritage one</li> </ul>
<b>Climate adaptation &amp; resilience</b>	✓	<ul style="list-style-type: none"> <li>Well-defined mechanism in curbing the carbon footprint as a result of such festivals and tourist influx with regards to waste, natural resource management etc.</li> </ul>
<b>Cultural facilities</b>	✓	<ul style="list-style-type: none"> <li>Enabling ecosystem of cultural venues in the city of Panjim</li> </ul>

Sub-levers	SAF's alignment with UN Culture 2030 Indicators	How is SAF aligned to the indicators
<b>Prosperity and Livelihood</b>		
<b>Culture in GDP</b>	✓	<ul style="list-style-type: none"> <li>Visitors likely to recommend Goa as a destination to others- wider scope for economy</li> <li>Development of cultural infrastructure</li> </ul>
<b>Cultural Employment</b>	✓	<ul style="list-style-type: none"> <li>Benefits to cultural tourism</li> <li>Generation of local employment</li> <li>Generation of employment in the arts and cultural space (temporary and permanent)</li> </ul>
<b>Cultural Business</b>	✓	<ul style="list-style-type: none"> <li>Platform for arts and cultural businesses for social cohesion and wider business opportunities</li> </ul>
<b>Household Expenditure</b>	✓	<ul style="list-style-type: none"> <li>Visitor spending on arts and culture-based activities as a spillover impact of the festival (visitors are reported to explore more subjects in arts and culture)</li> </ul>
<b>Trade in cultural goods and services</b>	NA	—
<b>Public finance for culture</b>	NA	—
<b>Governance of culture</b>	NA	—
<b>Knowledge and Skills</b>		
<b>Education for sustainable development</b>	✓	<ul style="list-style-type: none"> <li>Art education- designated events for children</li> <li>Convergence with government schools to provide platform of sharing of cultural knowledge amongst students and imparting trainings to teachers</li> </ul>
<b>Cultural Knowledge</b>	✓	<ul style="list-style-type: none"> <li>Two-fold approach of supporting professionals and institutions and promoting access to art and cultural exhibitions for all. They proposed diverse content and experience for the visitors.</li> <li>Facilitating the culture of collaboration in creating and sharing new and innovative pieces of work.</li> </ul>
<b>Multilingual Education</b>	NA	—
<b>Cultural &amp; Artistic Education</b>	✓	<ul style="list-style-type: none"> <li>Exposure to new art and art forms</li> <li>Learning of new skills, concepts and tie up with government schools to foster art based learning for students and teachers</li> </ul>
<b>Cultural Training</b>	✓	<ul style="list-style-type: none"> <li>Value enhancement to artists/volunteers/human capital- skill enhancement, visibility, market linkages, experience.</li> </ul>
<b>Inclusion and Participation</b>		
<b>Culture for social cohesion</b>	✓	<ul style="list-style-type: none"> <li>Enabling ecosystem of interactions among people with different cultural backgrounds, from different generations and diverse social groups</li> <li>Development of network and sociability</li> </ul>

Sub-levers	SAF's alignment with UN Culture 2030 Indicators	How is SAF aligned to the indicators
<b>Artistic freedom</b>	✓	<ul style="list-style-type: none"> <li>Diversity and inclusivity of participating artists</li> <li>Platform to support mobility of artists</li> <li>Performances at SAF varied across disciplines such as dance, music, and theatre. Creatively curated, the performances were diverse in nature and brought together artists representing different parts of the country.</li> </ul>
<b>Access to culture</b>	✓	<ul style="list-style-type: none"> <li>The core intent of the initiative is to make art and culture accessible to all through a festival mode</li> <li>Entry to all programs of the festival is free of cost</li> </ul>
<b>Cultural Participation</b>	✓	<ul style="list-style-type: none"> <li>Attracting local, national and international visitors to the festival</li> <li>The participation of the local visitors has increased over the period of time</li> </ul>
<b>Participatory Processes</b>	✓	<ul style="list-style-type: none"> <li>Promotes regional identity and gives exposure to art and cultural knowledge thereby enabling locals as active citizens</li> <li>Complements the larger goals of local administration such as ESG and corporation of the city of Panjim</li> </ul>

*\*NA: The rationale for marking certain sub levers as NA is that they are beyond the scope of a single festival like SAF and are more directed towards and relevant from a governance perspective of a city, state or country*

## Way forward

Basis the current status, SAF aims to incorporate a well devised method to assess performance and growth against each of these sub levers. The table given above shall act as a guiding method to move forward for Serendipity Arts Festival to be aspirational towards holistic impact creation. In order to align with the same, SAF can initiate the following:

- Developing a logical framework for monitoring long term impacts: Although the impact of culture can rarely be measured directly, the inputs, outcomes and processes are key elements for monitoring longer-term impacts.
- Enhancement of data sources to measure evidence of change against the mentioned sub levers
- Monitor local and national progress on certain indicators and initiatives









## CASE STUDIES



## Community Accessibility & Social Inclusion

### Incarnation Park: An Outdoor Gym



Diptej grew up in the small village of Kumbhajua, Goa, known for various moving artforms in the style of tableaux, like moving Narkasur idols, Chitrarath (part of the Shigmotsav parade), and Chitras (paper sculptures) that are part of Ganesh Chaturthi and Sangodotsav celebrations. This installation subverts the gendered

nature of the process of moving these artifacts by making it accessible to the general public, as an outdoor gym of incarnations. Through this intervention, the artist hopes to illustrate the idea of an outdoor gym as the cultivator of an urban ethos and as a mechanism to open up access to various living craft traditions and the local technologies behind them. Incarnation Park is a collaboration between local artists with whom Diptej has worked for years, and art students who hail from these communities and work with these skill sets. Most of the elements that went into the construction of this mechanical intervention, are

borrowed from different localities and developed in collaboration with local innovators from a Nagrik Samitee.



### Nava: Story of 9 Urban Transwomen



Nava is a performance where 9 urban transwomen talk about their journey and showcase it beautifully through a performance that touched everyone's hearts. A very powerful way of social messaging which not only brought their stories on a center stage but also empowered them as story tellers.

This performance stood out and received an overwhelming response from the audience. Even after leaving the room, their stories remain etched in our heart.

While interacting with one of the transwomen who performed in Nava, it was highlighted how they had never imagined that someday they will perform in a festival like Serendipity.

"This feels like a dream and is truly an emotional moment for all 9 of us", said one of the performers from Nava.

### One Hundred and Eleven: Bringing inclusion to the center stage



Celebrating the work of disabled artists, this duet performance by a paraplegic dancer Joel from Scotland and a ballet dancer Eve from Estonia is a very powerful representation of art.

The title of this show derives from Joel Brown having 11

working vertebrae (out of 33) and his perception that his collaborator Eve Brown, is so virtuosic that she appears to have 100. They also conducted a creative workshop exploring ideas behind their piece focusing on the interaction between bodies, space, and the oscillation of power.

The strength of this performance lies in the fact how beautifully it showcases strength and vulnerabilities. While interacting with Eve and Joel, they mentioned how they have received an overwhelming response from the audience. It was a beautiful experience for them performing at Serendipity and witnessing people leave the room with so many emotions. Serendipity showcases a wonderful blend of art and culture with a lens of accessibility and inclusivity thereby making it 'art for all' and this performance was a true representation of the same.



## Senses: Curating space for art for the ones with special needs



Senses is India's first ever 'accessible and inclusive outreach programme' curated for people with special needs, for a multidisciplinary arts festival. This year's edition pushed the brackets further by not only acknowledging disability access for varied visitors but also using the Festival as a catalyst to talk about Mental Health and Wellness. Senses is curated by Siddhant Shah of Access for ALL.

Art + AI Workshop using free softwares on Microsoft Surface was also introduced for people with autism & intellectual disabilities

## Intercultural convergence

### Installations (Azaad Maidan)



Some craft practices that once existed, some that are still practiced, and a few on the verge of extinction:

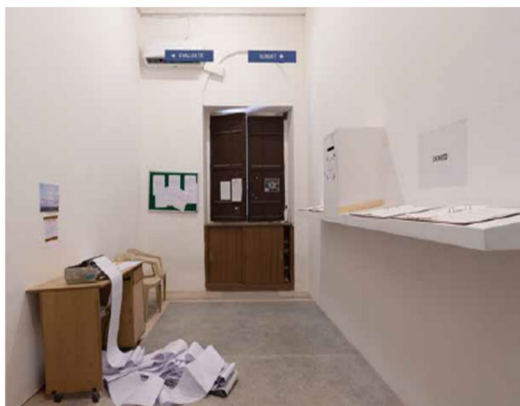
these space-making crafts have been an integral part of vernacular-building processes in India.

Look closely and each one has a story of its own stories of shared histories and innovation. Srijan, as an exhibition space, is an attempt to look at these practices with a new eye, while keeping the tradition

alive by giving them applications in modern contexts so as to enable a reimagining of Indian crafts.

## Interactive and engaging display of exhibitions

### Mass resignation (Excise department)



This work pivots itself upon a certain Office of Mass Resignation (OMR) (Establishment, Administration, and Discharge of Functions) Act 58 of 2021, enacted in December 2021, that is tasked

with accommodating and mitigating the upward trend of citizens choosing to relinquish their participation in work, politics, social life, by determining the validity of all claims of complaint,

and with awarding or denying the appropriate permissions to disassociate.









## Key Highlights of SAF 2022



### **Accessibility**

SAF 2022 was truly accessible for all, and it witnessed people from diverse cultural & socio-economic backgrounds

### **Inclusion**

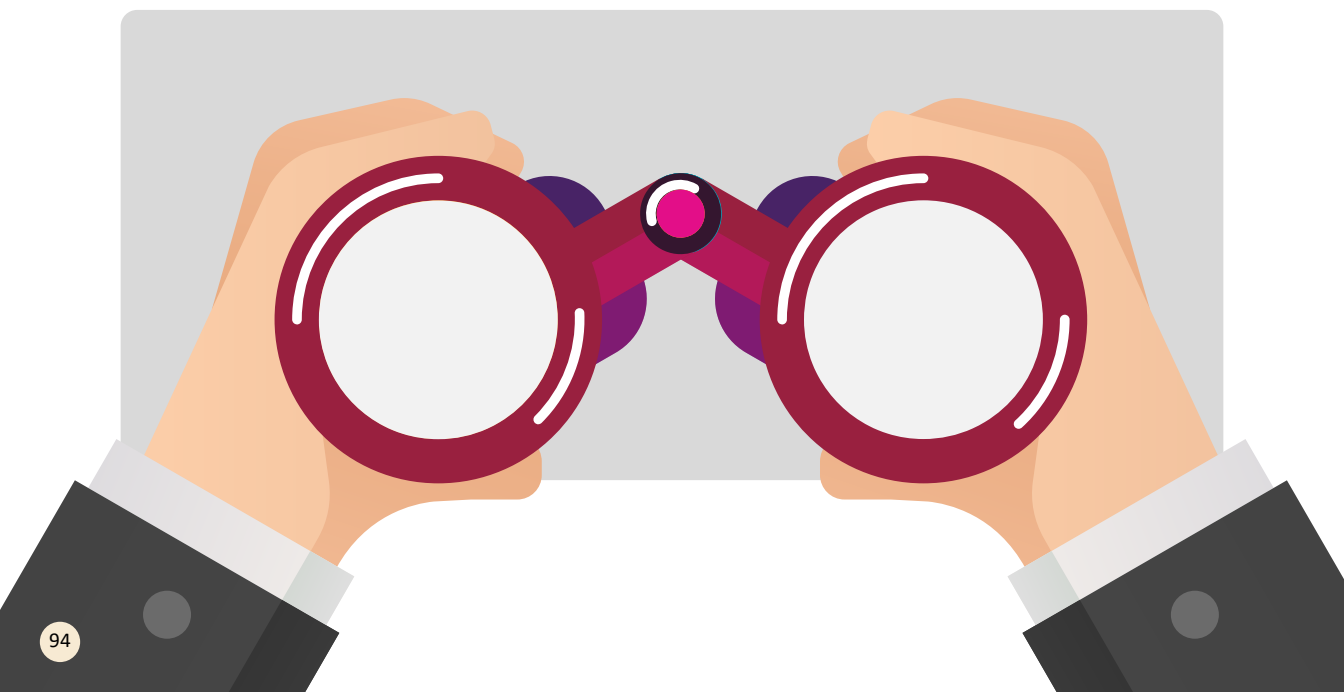
SAF 2022 displayed inclusivity in its unique curation of events promoting inclusivity in a true sense

### **Intercultural convergence**

People from diverse cultural backgrounds came on a single platform through SAF

### **Curation of events from a sustainability lens**

The events this year had workshops, installations and performances reflecting a dialogue around sustainability





**Recommendations:  
What can be done  
better for SAF 2023?**

**Increase seating capacity and better venue management** as well as registration for performances

**Availability and affordability of food:** Potential for more diversity in food options and promoting sustainable food largely which promotes and educates visitors towards a healthy lifestyle

**Promoting cycling-based event** to encourage visitors towards physical well being as well as curb parking issues



**Collaboration with art and culture colleges** in India as well as abroad to build academic confluence as well assign internship models at Serendipity to these students

**Audio capsules of project descriptions:** As per the study, 25% responded that it was partially comprehensible and 4% felt that it should be more simplified

**Communication & Outreach:** Enhancing backend technology and operation for a hassle-free experience

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Gulrez has more than 15 years of experience in the social sector and has been leading engagements within the social development space for leading corporates and PSU's in India. He specializes in providing strategic support and CSR advisory services to corporates as well as government organizations. His expertise lies in providing solutions related to social impact across varied thematic areas.

- **Mudita Lall, Associate Director, KPMG in India**

Mudita has 10 years of experience in diverse roles of Corporate Social Responsibility (CSR)-Communication, Government Affairs, Brand Promotions & Marketing, Liasoning and Public Relations. She has experience working on assignments involving extensive stakeholder engagement, strategy development, monitoring & evaluation, and capacity building.

- **Supriya Jha, Assistant Manager, KPMG in India**

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Nitika is a sustainability professional with Masters in Sustainable Development Practice from The Energy & Resource Institute (TERI), India. She comes with 4 years of experience and has expertise in developing sustainability framework, energy transition and impact assessments



