

Socio-Cultural and Economic Impact of Kochi-Muziris Biennale



Sujith A S, Asha John

Abstract: Kochi-Muziris Biennale is an ecumenical carnival of voguish art held in Kochi Kerala. It is the biggest dexterity carnival and largest voguish art fiesta in Asia. Kochi Biennale foundation collaborating with government of Kerala have initiated the Kochi-Muziris Biennale. The display of voguish art is spread across Kochi, with manifestations being held in galleries, site specific installations in public area heritage buildings and disused structure. The impact of Biennale in the economy of Kerala is an important area for a research work. But in this study we tried to understand the socio - cultural and economic impact of Kochi- Muziris Biennale in the state of Kerala. The study is analytical in nature and data collected from different classes of employees' from various sectors and also from public. Primary and secondary data are collected for the study. The primary data are collected with the help of standard questionnaire and different journals, magazines and periodicals are used as secondary data.

Key words: Biennale, Kerala economy

I. INTRODUCTION

Biennale history can be traced back over 120 years, established in the year 1985 in Venice named La Biennale de Venezia to showcase Italian art. The event captured a global sight in the first decade of 20th century with exhibitions on contemporary art contemporary dance architecture, cinema and theatre. The concept of biennale has changed in the voguish context, initially it was unique cultural event in every two years, but since 1990's hundreds of biennale have been conducted internationally. Some of the most popular and world famous biennales are Biennale de Paris, Berlinale (Berlin International Film Festival), Viennale (Vienna's international film festival and the new name added to this list is Kochi-Muziris Biennale.

II. REVIEW OF LITERATURE

The Kochi-Muziris Biennale explore the inherent metropolitan spirit of contemporary downtown of Kochi and its esoteric past, it is a carnival of international voguish fine and decorative art for both Indian and global audience. it creates a platform for the artist to share their experiences and express their expression in art. Biennale is a place where curators, public and artist can exchange their views.

Kochi-Muziris Biennale claims a legacy of syncretism a feature of Indian culture of openness to the world. It is a platform to showcase and debate new Indian and international aesthetics and art experience. The first Kochi-Muziris Biennale in 2012 implied on site specificity, while second edition focused on curator's conceptual journey and the third portrays with time philosophically, materially and politically. Kochi-Muziris Biennale attracts new and diverse national and international audience to explore the alleys and streets of Kochi, bustle with a vibrance of artists. Through this it nurtures the larger infrastructure in the place by enabling links between organizations helping the civic through residencies, job opportunities and volunteer programmes and very many outreach programs. Biennale also attracts funds from investors who are willing to part take in the creation of this ecosystem.

The event organized by Kochin Biennale Foundation, a nonprofit public charitable trust cofounded in 2010 by artist Bose Krishnamachari and Riyas Komu aims to broaden public access to art across the country and gain national consensus on investment in contemporary art infrastructure. Biennale lead to the revival of many abounded buildings spaces, the exhibitions have also enlightened and inspired young visitors and volunteers, and opened up new career opportunities for them.

A. Kochi-Muziris Biennale –The Begining

Riyaz Komu and Bose Krishnamachari, the famous contemporary artists were approached to the government of Kerala to start an International art project in May 2010. They were mentioned the relevance of the programme and the idea about Biennale in Kochi which is in the form of Venice Biennale.

B. Kochi Biennale Foundation

The Kochi Biennale Foundation (KBF) is a non-profit charitable trust occupied in encouraging culture, art and educational programmes in India; primary amongst them the hosting of the Kochi-Muziris Biennale. KBF is also involved in the protection of heritage properties and monuments and the promotion of traditional forms of art and culture and it was founded in 2010.

C. Kochi-Muziris Biennale – First Edition

The First Kochi-Muziris Biennale began on 12 December 2012. The Biennale hosted 80 artists with nearly 50 percent foreign artists, site-specific works and a sustained education programme in the three months.

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As a run-up to the event, in April, the Durbar Hall Kochi will host German modern artist Eberhard Havekost's exhibition "Sightseeing Trip", held in collaboration with Dresden State Art Collections. The Aspinwall House exhibits the art works of 44 artists spread across the premises. Entry was free till 23 December which was then replaced by ticketed entry at Rs.50 to help pay for daily running costs. According to artist and Kochi-Muziris Biennale artistic director Bose Krishnamachari support has come in many forms. Shalini and Sanjay Passi held a INR 25,000-per-head dinner in the capital to raise funds, raising ₹550. Google met with the foundation and has offered help with the website, which received 7.5 million hits in the first month. The Jindals of Jindal Steel and Power Limited, the late Kerala Congress leader T.M. Jacob, R.K. Krishna Kumar of Tata group, Jayanta Matthews of Malayala Manorama and the businessman Shibu Mathai have all donated.

D. Venues of Kochi-Muziris Biennale 2018-2019

Kochi-Muziris Biennale takes place in a range of venues centered around Fort Kochi-Mattancherry, with Durbar Hall in Ernakulam. The Biennale spaces are, for the most part, heritage properties that have been preserved, repurposed, and developed for the exhibition.

Aspinwall house - Aspinwall House is a big sea facing property in Fort Kochi, and a key venue for the Kochi-Muziris Biennale. It has been loaned to Kochi-Muziris Biennale by DLF in association with the Gujral Foundation.

Anand warehouse - Just a stone's throw away from the historical Coonan Kurish Palli, It is one of several of its kind dotted alongside Bazar Road, Mattancherry.

Cabral yard - It was constructed a hydraulic press for coir yarn. The property gets its name from Portuguese navigator Cabral, who made the foremost shipment of merchandise from Cochin in 1500 AD.

David hall - It was located on the north side of Parade Ground in Fort Kochi. It is believed that the property was used to accommodate military staff during the 17th century Dutch occupation.

Durbar hall - Arranged on the heart of Ernakulam town near main railway station, It was constructed in the mid-19th century by the Maharaja of Cochin to host his Royal court. Currently widespread renovation works by the KBF have altered the construct into an international museum quality exhibition venue.

Kashi art café - Anoop Scaria and Dorrie Younger, converted an old Dutch into a cafe by Kashi Art Cafe opened in 1997 with a demonstration by C V Ramesh. Over the years since then, It has become the hub of Kochi's contemporary art scene.

Kashi town house - It was a family home in the heart of Fort Kochi that has been transformed into a gallery space, spread over several levels and rooms.

Map project space - Lined alongside Bazar Road are structures dating back several 100 years, when the spice trade was at its peak. At present the site is owned by Museum of Art and Photography, Bengaluru.

Pepper house - It is a waterfront heritage property located on Kalvathi Road in between Mattancherry and Fort Kochi. It consists of two historic 'godowns' one facing the street and

another overlooking the sea. The 16000 square-foot complex was renovated and currently houses a visual arts library, courtyard cafe, studios and galleries, for artist residencies, and event spaces.

TKM warehouse - It is a renovated warehouse space with several exhibition rooms. The building is part of a working dock. TKM also hosts URU Art Harbour, a cultural hub that functions through the year.

III. OBJECTIVES OF STUDY

The primary objective is to study the Socio-Cultural and Economic impact of Kochi-Muziris Biennale.

IV. RESEARCH METHODOLOGY

The present study is explanatory in nature and both secondary and both secondary and primary data were collected used for the study. The sample size selected for the study is 100 visitors who visited Kochi-Muziris Biennale.

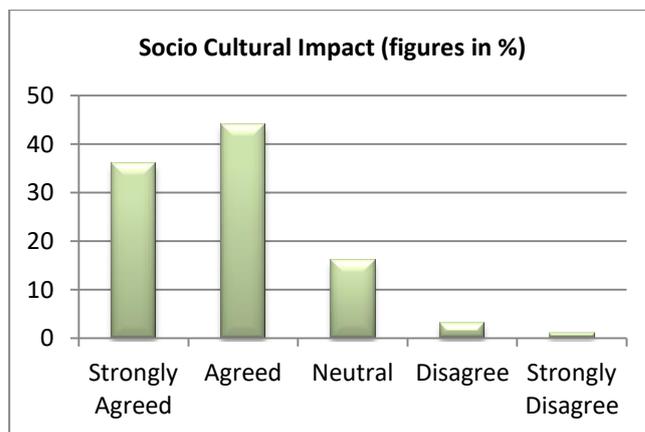
Primary data - The primary data required for the study was collected from the individual visitors who visited Kochi-Muziris Biennale. The modes of primary method are Questionnaire method and Interview method.

Secondary data - The secondary data sources for the study included online articles and other journals.

V. ANALYSIS

A. Socio Cultural Impact

Socio Cultural Impact	Strongly Agreed	Agreed	Neutral	Disagree	Strongly Disagree
No . of Respondents (in %)	36	44	16	3	1



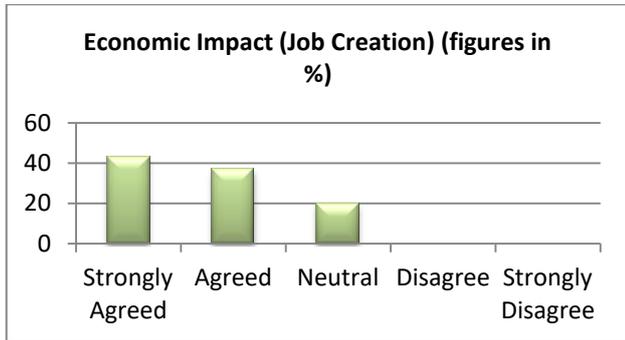
Inference: The analysis revealed that 80% of respondents are believed that there is a positive socio cultural impact on the economy of Kerala with the help of Kochi-Muziris Biennale.

B. Economic Impact

a. Job Creation



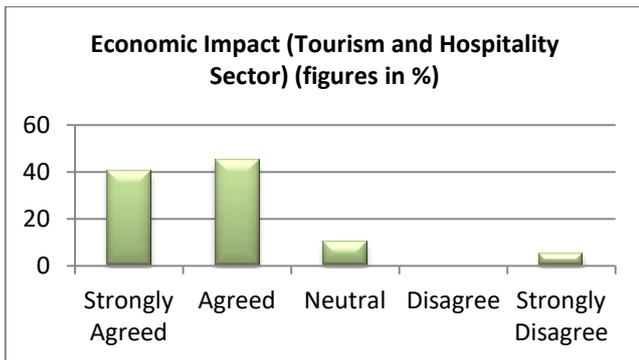
Economic Impact (Job Creation)	Strongly Agreed	Agreed	Neutral	Disagree	Strongly Disagree
No. of Respondents	43	37	20	0	0



Inference: The analysis revealed that 80% of respondents are believed that Kochi-Muziris Biennale helps to create job in the economy.

b. Tourism and Hospitality Sector

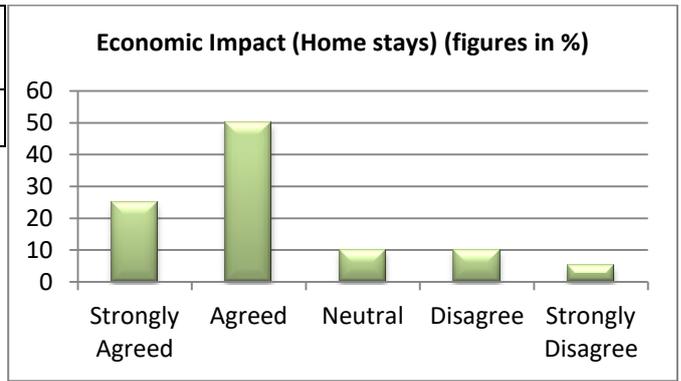
Economic Impact (Tourism & Hospitality Sector)	Strongly Agreed	Agreed	Neutral	Disagree	Strongly Disagree
No. of Respondents	40	45	10	0	5



Inference: The analysis revealed that 85% of respondents are believed that there is a significant impact on tourism and hospitality sector in Kerala with the emergence of Kochi-Muziris Biennale

c. Home stays

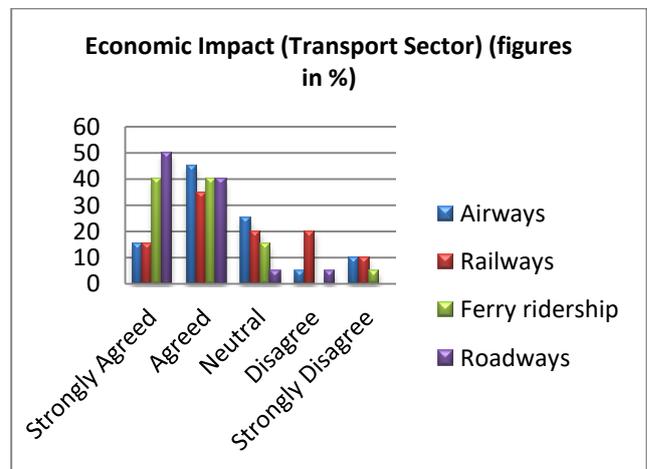
Economic Impact (Home stays)	Strongly Agreed	Agreed	Neutral	Disagree	Strongly Disagree
No. of Respondents	25	50	10	10	5



Inference: The analysis revealed that 75% of respondents are believed that there is a significant impact on home stay sector in Kerala with the emergence of Kochi-Muziris Biennale

c. Transport Sector

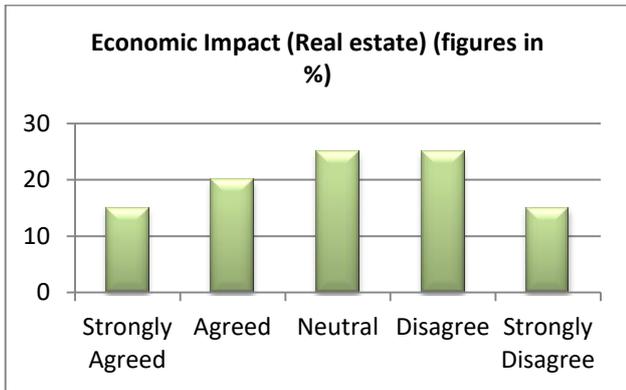
Economic Impact (Transport Sector)	Strongly Agreed	Agreed	Neutral	Disagree	Strongly Disagree
Airways	15	45	25	5	10
Railways	15	35	20	20	10
Ferry ridership	40	40	15	0	5
Roadways	50	40	5	5	0



Inference: The analysis revealed that most of the respondents are believed that there is a significant impact on transportation sector in Kerala with the help of Kochi-Muziris Biennale

d. Real estate

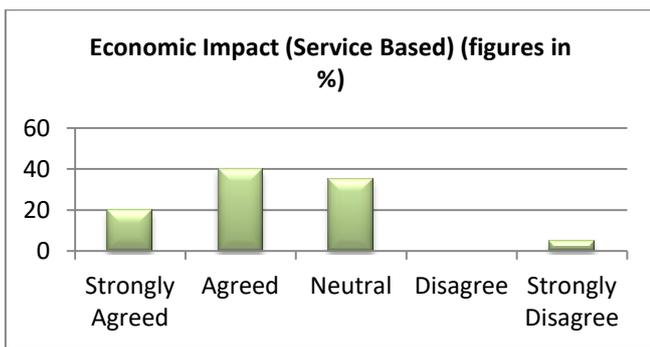
Economic Impact (Real estate)	Strongly Agreed	Agreed	Neutral	Disagree	Strongly Disagree
No. of Respondents	15	20	25	25	15



Inference: The analysis revealed that most of the respondents are believed that there is no significant impact on real estate sector in Kerala with the emergence of Kochi-Muziris Biennale.

e. Other Service Based

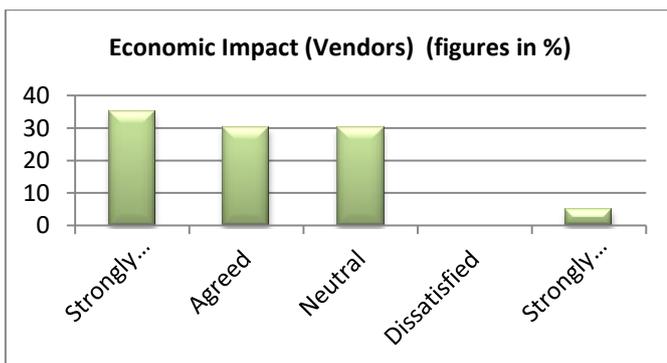
Economic Impact (Service Based)	Strongly Agreed	Agreed	Neutral	Disagree	Strongly Disagree
No. of Respondents	20	40	35	0	5



Inference: The analysis revealed that most of the respondents are believed that there is a significant impact on all other sectors in Kerala with the emergence of Kochi-Muziris Biennale

f. Vendors

Economic Impact (Vendors)	Strongly Agreed	Agreed	Neutral	Disagree	Strongly Disagree
No. of Respondents	35	30	30	0	5



Inference: The analysis revealed that most of the respondents are believed that vendors in different areas gain a profit with the help of Kochi-Muziris Biennale.

VI. FINDINGS

- Majority of the respondents are agreeing that “KMB has returned the local talent”. And rest of them are with neutral responds.
- Majority of the respondents are strongly agreeing that “Kochi has become a cultural centre from the introduction of KMB”. And just 10% are disagreeing respondents.
- Most of the respondents are agreeing that “KMB has resulted in the growth of inbound tourism in Kerala”. And just 10% are disagreeing respondents.
- Most of the respondents are agreeing that “KMB has enhanced exposure to local artist”. And remaining 25% respondents are with neutral response.
- Majority of the respondents are strongly agreeing that “KMB has resulted in Kochi being on the world’s cultural map”. And remaining 25% respondents are with neutral response.
- Majority of the respondents are satisfied that “KMB has led to restoration of abandoned spaces in Kochi.”. And remaining 5% respondents are disagreeing with it.
- Most of the respondents are agreeing that “KMB has enlightened the younger generation about the importance of culture”. And remaining 15% respondents are with neutral response.
- Majority of the respondents are strongly agreeing that “there is Job creation in working with artist at KMB”. And remaining 25% respondents are with neutral response.
- Majority of the respondents are strongly agreeing that “there is Job creation in working as volunteer at KMB”. And remaining 15% respondents are with neutral response.
- Majority of the respondents are strongly agreeing that “Impact of KMB on tourism and hospitality”. And remaining 5% respondents strongly disagree.
- Majority of the respondents are strongly agreeing that “Impact of KMB on home stay sector”. And remaining 10% disagree & 5% respondents strongly disagree with it.
- Majority of the respondents are strongly agreeing that “Impact of KMB on transport sector (AIRWAYS)”. And remaining 5% disagree & 10% respondents strongly disagree with it.
- Majority of the respondents are strongly agreeing that “Impact of KMB on transport sector (RAILWAYS)”. And remaining 20% disagree & 10% respondents strongly disagree with it.
- Majority of the respondents are strongly agreeing that “Impact of KMB on transport sector (FERRY RIDERSHIP)”. And remaining 5% respondents strongly disagree with it.
- Majority of the respondents are strongly agreeing that “Impact of KMB on transport sector (ROADWAYS)”. And remaining 5% disagree with it.

16. Majority of the respondents are strongly agreeing that "Impact of KMB on real estate". And remaining 25% disagree & 15% respondents strongly disagree with it.
17. Majority of the respondents are strongly agreeing that "Impact of KMB on overall service based business sectors". And remaining 5% respondents strongly disagree with it.
18. Majority of the respondents are strongly agreeing that "Impact of KMB on overall service based business sectors". And remaining 5% respondents strongly disagree with it.
19. Majority of the respondents are strongly agreeing that "Impact of KMB on vendors". And remaining 5% respondents strongly disagree with it.

VII. SUGGESTIONS

1. Splitting the audience between 'engaged' visitors and 'those who had a biennale experience' is based on the best available data in terms of counted visitors as well as footfall across the city. However, it may be of interest to the biennale to further explore the nature and depth of experience of those interacting with an artwork 'incidentally'. This will require an alternative research approach than the one adopted in this evaluation.
2. The biennale creates an interest in the minds of tourist from different places to visit the places and thereby create an interaction between the host and tourist and help in exchanging their cultural views and experiences.
3. It has been seen that biennale portrays a pivotal role, enabling the resident and venue partners to work together and attract potential tourist to the destinations. it can be assessed through rear end assessments and monitoring. it also helps the venue partners to understand the interest of the audience of different groups visiting places compared to other tourist locations
4. It has been outlined by the collaborations that biennale creates a platform for the Indian and international artist to work together and bring in new creative form of voguish art. It can open the doors for the local artist to the global platform. it also enables the artist to create fusion of different cultures.
5. Admirers appreciate exploring the downtown and visit different sites of biennale. Even though the venues of biennale are stretched over a large area of the city the participants wish to see and explore more. It is being suggested by collaborators and audiences that the number of scrambled work could be reduced and add more number of creative art work.
6. It has been found that biennale created a platform for the return of local art and is an enhanced exposure to local artist. for increasing conclusive socio cultural impacts the biennale organisers should collaborate with public administration artist, voluntary and community organisations in advance.
7. As a catalytic organisation in the region biennale may wish to consider how it can maintain strong partnerships and lead the city and region-wide infrastructure in a time of increasing austerity. There are pressing global challenges regarding the stability of arts infrastructure and the role of art in society.

Biennale should lead from its unique position to anticipate and take on these challenges

VIII. CONCLUSION

Kochi Muziris biennale attracts new and diverse audiences and brings in inbound national and international exposure for the city of Kochi. Through this exposure that Kochi Muziris biennale gather a larger arts infrastructure in the country by enabling relations between organizations, moving a collaborative agenda, mounting talents and capacity through residents, job opportunities, volunteer programmes and various other outreach activities. KMB has also paying attention to a relatively various viewers to connect with a wide range of diverse space across the town . Since the every first edition of the biennale, the government of Kerala has provided consistent through findings and land allocation. KMB has provided immense encouragement to the local talents in Kerala. In addition to providing them with a platform to showcase their arts by opening international doors for new artist. KMB has been successful at triggering the interest of multiple Indian as well as global artist towards Kochi. Biennale has lead to the spirit of domestic as well as international tourist in Kerala.

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