

2018

Kolkata Biennial Foundation

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KOLKATA BIENNIAL FOUNDATION

FINAL MASTER'S PROJECT

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SOTHEBY'S INSTITUTE OF ART

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Abstract

The Kolkata Biennial Foundation project is a blueprint to establish a biennial in the city of Kolkata, India. With the proliferation of the biennial format since the 1990's there are currently 250 active biennials that occur every year. The project is a study of finding the feasibility of the hosting a biennial and various costs and funds required to realize this dream. With the contemporary art infrastructure in India still in its adolescence, the foundation will become the catalyst in improving the current scenario of artistic progression in the country and the region and provide the foundation blocks for the future generations to build upon and escape from under the shadow of the western art world. Apart from hosting an art biennial the foundation will delve into other activities to provide an impetus to the overall development and welfare of the society.

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II. Introduction

The Kolkata Biennial Foundation will be formed as a non-profit organization with the sole intention of establishing and reinvigorating lack-luster contemporary art infrastructure of the country and the region. With the vision of uplifting the current art and cultural practices in India and impact the way people think about art culture and most importantly about ideas. The embarkment of a biennial will provide the components to stimulate civic pride among the local population and provide it with a sense of belonging to the club of civilized and cultured communities, of which such endeavors are conventionally reminiscent. Creating awareness on a local level while putting India on the map on an international level will be the principles that the foundation will adhere and be built upon. The ambitions of this project are to create and assert a cultural identity at home, to become a platform for a continuous dialogue and to become the catalyst for change. The prima facie proponent of the foundation is not only to form a structural enterprise to host an art biennial but to act as an engine for continuous growth, innovation and cultural prosperity.

Why a Biennial?

The past two decades have seen a high escalation in the number of biennials in the world but what makes biennials unique is the fact that they provide a platform to have a dialogue which is recurrent, and such exhibitions suggest the existence of historical roots and where art and politics are typically closely linked. They reflect the status of the country in the international network of politics and economics. Almost every biennial incentivizes art to play an ambassador's role in order to construct a national identity.¹ Contemporary art biennials are sites of

¹ Vogel, S., *Biennials- Art on a Global Scale*, Pg.7-8. Springer Wien, New York 2010

prestige, innovation and experimentation, where the category of art is meant to be in eternal motion, rearranged and redefined, opening itself to the world and its contradictions.² The consistency ensures both permanence and change, as the biennial both constitutes a regular forum for contemporary art and provides a cultural infrastructure that can trigger lasting social changes. As the art historian and critic Rafal Niemojewski phrases it, the biennale is a “large-scale international survey shows of contemporary art that recurs at regular intervals but not necessarily biannually”³. Originally what started off as more of a specialized art-world affair, biennales now figure in the cultural menu supported by state and local government tourism agencies. A successful biennale will draw tens, even hundreds of thousands of visitors. What separates museums, libraries, theater shows, opera houses or any other major cultural institution which carry the same agenda from the biennial format is an art exhibition as much as it’s a cultural institution or event.

Why Kolkata?

Kolkata, formerly known as Calcutta, has been a city deeply entwined with critical thinking, a land of high intellectuals, sensitive to its deep-rooted art and cultural heritage, which has time and again produced leaders who were much ahead in their thought process. A common dictum used to describe the folklore of this region stated that ‘What Bengal thinks today; the rest of the India thinks tomorrow’.⁴ In the past few decades, due to various social, economic and political reasons, the city has seen a sort of a decline in its reputation and been shadow of its glorious past. The current

² ibid

³ Rafal Niemojewski, ‘Venice or Havana: A Polemic on the Genesis of the Contemporary Biennial’, in Elena Filipovic, Marieke van Hal and Solveig Øvstebø eds., *The Biennial Reader* (Bergen & Ostfildern: Bergen Kunsthall & Hatje Cantz), p. 92.

⁴TNN, *Does Bengal still think ahead of the country?* April 1,2012, The Times of India.
http://timesofindia.indiatimes.com/articleshow/12488093.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cppst

younger generations have started losing its connection with its rich cultural past, which needs to be re-invigorated with a new spirit and a change in the mindset has to be instilled for the sake of their future.

Overcoming the economic instability and political turmoil since the past few decades Kolkata is now poised for a liftoff, under the mentorship of the current government and other civic bodies which have taken corrective measures to put their state affairs in order to show signs of progress in the infrastructural growth, and development. It is absolutely the correct time for a collective effort in order to go in the right direction for the combined over-all development of the society.

The link between art, tourism and industrial development of a city is obvious in the case of Venice, where the first ever art biennial was established. What initially originated from the great empire exhibitions held in the nineteenth century, passing through contemporary art fairs and the repetition of today's international exhibitions, there are between 200 and 250 biennales in existence today.⁵ As per the art curator and poet, Ranjit Hoskote, "Typically—although not invariably—it is not a country's most important city, but its second- or third-order city, often one that has enjoyed previous glory but has later been relegated to irrelevance, that has conceived of a biennale as a means of putting itself back on the atlas"⁶. Kolkata with all its glorious history and international pedigree is the ideal location in becoming the stage to carry out an event of this magnitude.

Thematically, biennials address architecture and the history of the city, while the works shown often also deals with the geographical location of the Biennial venue which is always addressed by local artists.⁷ Biennials promise networking and in particular continuity. As a part of Kolkata's aspirations to uphold and regain its lost legacy as India's most artistically and

⁵ Ranjit Hoskote, *The Shapeshifting Trajectory of The Biennale*, TAKE on Art Pvt. Ltd., New Delhi, December 2012.

⁶ *ibid*

⁷ Vogel, S., *Biennials- Art on a Global Scale*, Pg.9 Springer Wien, New York 2010

culturally innovative city, the Kolkata Biennial Foundation aims to establish an international art forum that will combine prominent artistic content with the courage to discuss the problems that arise when issues of general policy and artistic freedom collide. The foundation will plan to articulate and execute the planning and launching of a contemporary art biennial in Kolkata by the year 2020.

III. Description

a. Mission Statement

The Kolkata Biennial Foundation will be established to be the change-maker. Its sole intention is to impact the way people think about art, about culture and with utmost importance, about ideas. In a city historically known for its rich art and cultural heritage, the biennial format showcasing the best of contemporary art from around the world would both be a source of inspiration and a catalyst for various kinds of changes, heralding a new era of internationalism.

As part of the city's aspiration to rediscover its glorious artistic and cultural history and redefine innovation in the fields of art and culture, the foundation will aim to establish an international art forum that will combine artistic content with the courage to discuss and address the various issues the society is entangled in.

The foundation not only plans to articulate and execute the planning and launching of an art biennial but it's an attempt to bring the global art fraternity closer with the common public and become a platform of cultural progress and innovation. Creating awareness on a local level while putting India on the map on an international level is the what the foundation will strive to deliver with induction of programs with the involvement of the society. The biennial foundation not only intends for artistic and cultural prosperity but also infrastructural and economic growth. the biennial has to become as a catalyst to become the change-maker that leads to social welfare of the country, with bringing about changes through the medium of art. The long-term plan for the biennial is to envision a future which will help bring back the lost legacy of Bengal as the cultural capital and regain its reputation as being the land of innovation and prosperity with the

encouragement of both the local and global artists. The biennial foundation should provide the stage for artists from all the world come together to and create, grow and learn from each other. It will act as passage for art and culture where thoughts, ideas are given an international platform to have a free exchange. The major purpose of the exhibition format is to increase awareness amongst the people at large, generate new target audience, reaching out to schools and colleges for their involvement and participation in order to promote contemporary art practices and preserve the cultural heritage of the nation.

b. Need

With majority of population under the age of 35, India is soon to possess the world's largest work force, and currently being fastest growing trillion-dollar economy, India is poised to grow exponentially in all fields. This the opportune moment where the people think about progress in art and culture as well and take it seriously, to provide a better future for coming generations ahead who should connect to their historically roots and culture and at the same time continue to innovate. India with its correct policies and the right direction can lift the well-being of the entire South Asian region and through the art biennial and other activities of the foundation, art could can be the mediator for cultural exchange, dialogues leading to peace harmony among the neighboring countries. The art and culture of the entire South Asian region is entwined through historical roots but was interrupted by colonialism which broke the link for the whole region, with its glorious age-old traditions. The biennial foundation can help write a new chapter in the fields of art and culture for the entire region and stop being just a footnote in the hegemony of western art.

The biennial foundation will be responsible to act as an international platform for countries from around the world to come and participate and interact and exchange ideas. It will also allow India

the opportunity to talk about its story and display to the world of its rich art and cultural traditions and also how the current arts scenario is in the country.

“Biennials offer the possibilities of using experimental and curatorial concepts, to venture beyond the limits of exhibitions.”⁸ Biennials promise radical changes- both politically and culturally. Biennials are means to provide public forums where different opinions can be discussed, and criticism expressed. As expressed by Sabine B. Vogel, “In global art there is also no hierarchy of ‘local’ and ‘global’. The themes are global, the contexts local and the artists transnational.”⁹ One of the effects of biennials is the courting of local, national and international relationships.

c. Strategy

The primary step to establish the foundation would be to form a committee and board of trustees which will mentor and guide the biennial and its other activities. The crucial point for the committee and board will be to convince the government and authorities of the project and its outcomes. The trustees of the foundation will provide the building blocks on which the foundation will be built upon and run.

The things that will be discussed with the committee and the civic bodies is the feasibility of the project. Through conferences and discussions, which will include representatives from the public, the committee will decide upon the dates, venues, budgetary spending, theme, curators, security and financing of the biennial and the supplementary activities of the foundation.

⁸ Vogel, S., *Biennials- Art on a Global Scale*, Pg.115. Springer Wien, New York 2010

⁹ *ibid*

The initial plan laid out in-front of the committee will concise of a list of venues to choose from, proposed dates, financial plan required to source funds and the activities planned for the foundation.

As the foundation progresses in its activities of hosting the very first biennial in the city of Kolkata, the job of the committee will also include to scrutinize the selection of artworks in conformity with the curator(s), so that the artworks and the theme, even though radical and politically discharged, doesn't hurt any sentiments of any section of the society. In India, people have to be careful with what is shown, specially curators and artists, and how it is perceived by the public, with certain things and issues being too sensitive to be touched upon. The committee has to keep a check in how the common public receive the initial exhibitions. Things have to discussed and decided without hampering the artistic freedom of the artists.

IV. Key Activities

Kolkata Biennial foundation will undertake programs which will allow more people get involved in the day to day working of the foundation. Apart from hosting the art biennial every alternate year, Kolkata Biennial Foundation will be responsible for a lot of other socio-cultural initiatives throughout the year, such as **arts education**- for the younger generation, **student's biennial**- for the development and progress of emerging artists, **artist residency program**- which will allow an interaction between artists and the audience to tread into the artists' studio and learn more about their methods, **architectural heritage conservation programs**- to restore and conserve the decaying heritage of the city, **art talks**- to provide a platform for dialogue and communication, establishment of **archival labs**- for research and studies

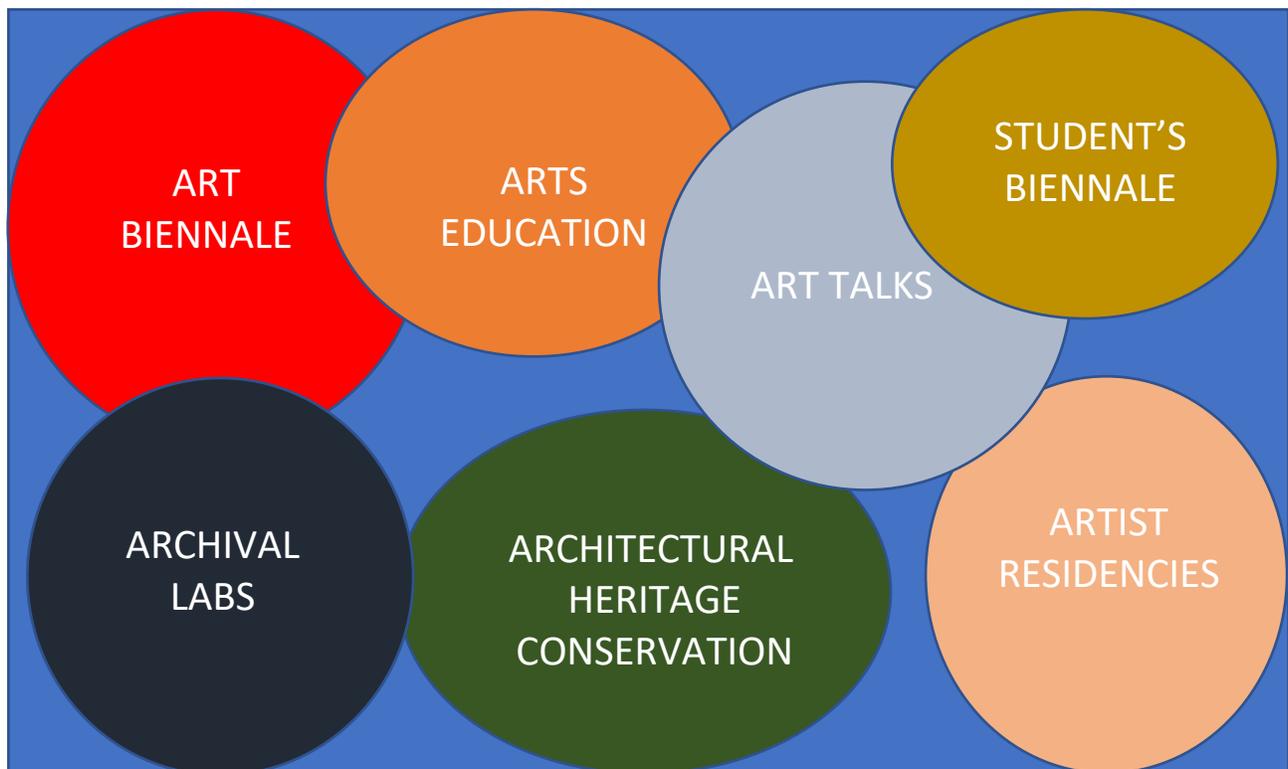


Fig. 3.1 Key Activities of the Biennial Foundation

Art Biennial

Hosting the art biennial will be the main component of the foundation. The biennial will take place at different dedicated venues throughout the city. The venues will be decided by the foundation committee and the curators and will comprise of both permanent and temporary structures. Apart from the exhibitions at the biennial venues, the foundation will collaborate with local galleries and museums to host exhibitions which coincide with the theme of the respective biennial editions.

Arts Education

Arts education programs will be undertaken for the children who are of utmost importance as they are going to shape the future of the country. The biennial foundation will work in collaboration with schools and colleges to increase awareness and knowledge base among the younger generation of the city. This initiative will instill a sense of art and culture from an early stage in the upcoming generations. This practice will lead to greater appreciation and brighter future for the art infrastructure in the country. Knowledge about the rich cultural past of the country along with being in touch with current global trends is absolutely essential in the development of younger generations.

Student's Biennial

The student's biennial is catered for the young emerging artists of the country to showcase their work and learn and grow in the process. The student's biennial will focus on the enrichment of younger artists to encourage and guide them in the right direction. The program will also provide underprivileged artists with space and materials in order for them to sustain themselves and focus

on their work. The upliftment for younger artists is key for the brighter future of artistic production in the country.

Artist Residencies

The residency program of the foundation will invite established artists from around the world to come and spend time while making art and interact with other emerging artists and art enthusiasts to experience the artists at work and learn from techniques and methods in the process. The residency program will highly beneficial for the participating artists as it will allow them to have a platform for dialogue with people who would come in touch with them and get to know about their work thereby increasing their popularity.

Architectural Heritage Conservation

The architectural heritage conservation program will be set up to protect and look after the decaying architectural buildings and monuments in and around the city. Kolkata being a city highly known for its rich architectural history, has numerous buildings and monuments which are in a state of decay because of neglect and a lack of funding. The conservation program will help restore the old buildings and monuments and make sure they are maintained and properly conserved.

Archival Labs

Archival labs will be established to embark and enhance research-work in the field of art, architecture, design and cultural studies to form archives to delve in study of India's rich historical background. The program will also strive to create archival libraries to provide research material and studies for scholars. Development of digital libraries and adaptation of new innovation to publish archival materials online would be the next step.

Art Talks

Art talks and panel discussions will be held regularly to have a platform for communication with the public conversation and dialogue which art and cultural practices being the focus of discussion. Curatorial and artist talks will help the public to get a better understanding of the artworks and the theme behind the exhibitions. It is essential to have an interaction between the public and the creators of the biennial.

V. Impact

The impacts of having a biennial in the city of Kolkata are multi-dimensional. It can be divided into three folds:

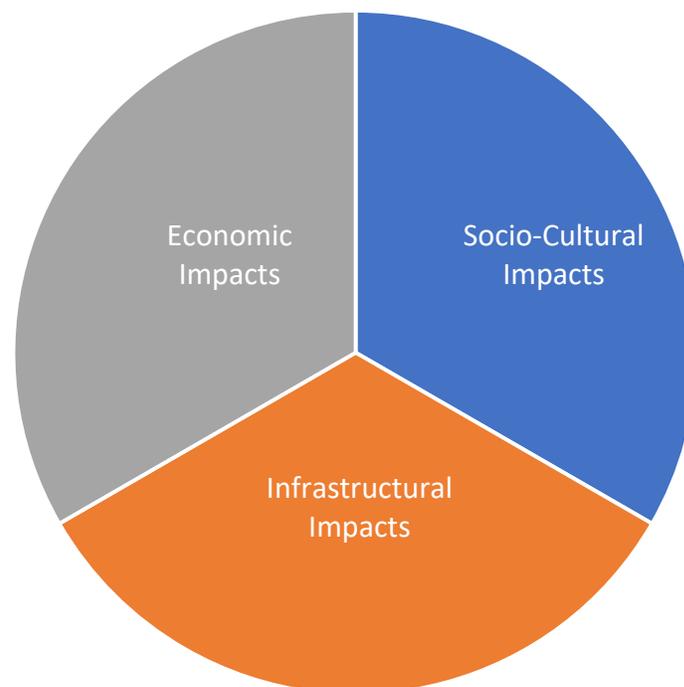


Fig. 4.1 Impacts of the Biennial Foundation

A. Socio-cultural Impacts

The socio-cultural impact of the biennial and its supplementary programs will be immense.

Primarily the series of exhibitions spanned throughout its three-month tenure will propagate and boost knowledge and awareness among the common public who have been distanced from their roots and culture, by their busy lives. The biennial will provide new perspectives and provoke new thought processes and new innovative ideas about their being.

The biennial will inspire others to take up art and it will help boost creativity in the region. Once people start appreciating and patronizing young artists the local talent will start getting promoted and people will start taking their careers in art more seriously. The local artists brushing their shoulders with internationally recognized artists will provide a boost to their profiles and help them get representations and other opportunities.

The biennial with its forward-thinking approach will also help get rid of the social evils of the society and it will also liberalize the way people think about different aspects of their lives. The large-scale exhibitions and programs will help bring the people together.

B. Economic Impacts

It is very difficult for an art biennial to sustain itself without an ulterior motive. A biennial will only be successful if its economical and helps generate revenue. The Kolkata Biennial Foundation with huge scale operations will help generate local employment for the day to day working and maintenance of the biennial.

The biennial will help attract crowds from all over the world who would flock to the city to witness the art events. The tourism industry will get a huge boost. Other industries which are somewhat connected to the tourism industry such as hospitality sector, transport sector, local small businesses will get succinct impetus as well. With an expectation of drawing crowds of approximately hundreds of thousands, the biennial can be huge avenue for advertisers and sponsors.

The flourishing region will invite people to migrate to the city in search of better opportunities which will drive the real estate market. Overall, art and culture can be solely responsible for uplifting the entire economy of the region.

C. Infrastructural Impacts

The long-term infrastructural gains of the biennial would be great as after every passing edition, if the biennial keeps drawing vast amount of public the government will take the initiative to build better structures and roads. The economic benefits drawn by the local businesses, hotels, transport sector will allow them to grow and also serve in the regular maintenance and cleanliness of the city.

The special program inducted in the activities of the biennial foundation would take the responsibility of restoring and conserving important architectural heritage of the city. Kolkata being the capital of colonial India has a vast number of old building with beautiful old architecture which are decaying because of lack of maintenance. The biennial foundation will dedicate its resources and time to help preserve Kolkata's rich architectural past.

VI. Business Plan

Kolkata Biennial Foundation will be non-profit organization which will look to maximize social and cultural gains rather than fiscal gains. However, the outcome of hosting the biennial activities will reap benefits that will be responsible for the economic, social and cultural welfare of the state and its people. The strategy of the foundation will be to work along with the government authorities and private and corporate sector enterprises for the growth and development of the society. Since the foundation will be a non-profit organization which will be for the promotion of art and culture, the business plan will only look to attract as much funding as possible from

A. Key Resources

The only way to that Kolkata Biennial Foundation will able to succeed in its ambitions is if it continues to attract regular investments and funding. The reasons why the previous attempts in hosting a biennial failed were due to lack of regular funding.

The **Government**, both state and central governments will play a huge part in supporting and mentoring the activities of the foundation. The mega scale event will require proper space allocations, security, transport facilities which will be organized under the supervision of state governments. Since, the biennial is for the public, the foundation will seek major support from the public charity events, auctions and crowd funding.

The foundation will also seek majority of its funding from the corporates and the private sector which will help realize and cover the various activities the biennial will delve in. The foundation

will look to raise funds through online crowd funding, charity events, charity auctions, and other fund-raisers.

The other intentions of hosting such a mega scale event is to boost the cultural tourist activities and city building which will be supported by state allocated funds for tourism departments.

Initially the majority of the events at the biennial will be free entry and open for the public to pull more crowd but as the biennials progress in its future editions, selected venues will be ticketed and help generate funds for the miscellaneous expenses of the events.

According the mandate passed by the central government in the Companies Act 2013, the funding of activities/programs under the purview of the Kolkata Biennial Foundation can and will be funded by the corporate organization under the **Corporate Social Responsibility**¹⁰. By funding the biennial foundation and its various activities, companies will also be able to channel its funds in a proper manner.

B. Value Propositions

The main prospects of the biennial are that it will promote cultural tourism, help in city building and hugely benefit the local economy of the city as it will draw large crowds of people from all over the world. The biennial will be a huge avenue to attract global institutions and enterprises in investing in the local businesses and help propagate the city's and the country's status on the global platform. Hosting such a global event will improve the country's standing on art and culture. It will be a good way to show the world of the country's progress and development. By supporting and financing such an event the corporates and private sector enterprises will be

¹⁰ Kochi Biennial Annual Report 16-17. Pg. 45 Kochi Biennial Website-<http://www.kochimuzirisbiennale.org/wp-content/uploads/2018/07/Annual-Report-2016-17.pdf>

highly benefitted as it will increase their social and cultural standing and improve their profile for their customer base. By attaching their name to such an artistic and culturally rich event, the corporates and the private sector will be able to tap in the social and cultural goodwill. The transport sector- airways, railways and sea will also experience a boost in their income as people both nationally as well as internationally will come to witness the events.

C. Marketing plan

The Biennial foundation will host conferences and meetings to discuss the supplementary activities of biennial. The conferences will invite government authorities and major corporate investors for funding opportunities and investments. The biennial foundation will actually start promotions and advertisements events once the committee has decided on the curatorial concept and chosen a curator for the biennial. The primary sources for promotion will be done through newspaper advertisements and social media promotions. As the biennial dates gets closer the foundation will start promoting through advertisements on hoardings throughout the city to create awareness about the biennial. Flyers, brochures and other informational guides will also be printed and distributed at public places such as museums, libraries, theaters.

D. Cost Structure

Hosting a biennial of this magnitude will have its expenses. The founding committee of the foundation will scrutinize the budgetary allocations and channel the funds in the proper directions. The initial costs will revolve around establishment expenses, promotional and publicity activities, venue development costs and renting spaces for the biennial. After the initial

two years the costs of the biennial will increase since the biennial will try and expand on its activities, which will involve sustainability costs and innovation costs. The biennial will aim to be able to self-sustain itself through ticket sales and budgetary allocations from the government through its tourism departments and the government of art and culture.

The budget and the cost structure have been hypothecated in table 5.1 below. The amount of funds and spending involved has been synonymous with the spending and budgetary allocations of the Kochi-Muziris Biennial. According to the study and research I conducted the foundation will require approximately USD 4 million in its first two years which will go up to USD 5.2 million in the next two years. The Kochi-Muziris Biennial started with funds of a little USD 3 million, with the project requiring USD 4 to 5 million, every two years in its current state.¹¹ Since, Kolkata is metropolitan city with higher real estate costs the spending and budgetary requirements will be slightly higher than what goes in the Kochi-Muziris Biennial.

¹¹ Kochi Muziris Biennial Annual Report 16-17.
<http://www.kochimuzirisbiennale.org/wp-content/uploads/2018/07/Annual-Report-2016-17.pdf>

Four Year Financial Statement

		1 st Year (USD)	2 nd Year (USD)	3 rd Year (USD)	4 th Year (USD)
REVENUE STREAM					
	Fund Raising	100,000	100,000	150,000	200,000
	Angel Investors	100,000	100,000	100,000	100,000
	CSR activities	500,000	750,000	1,000,000	1,000,000
	Govt. Funding	500,000	750,000	500,000	750,000
	Corporate Sponsorship	500,000	500,000	500,000	750,000
	Ticket Sales	N/A	150,000	N/A	150,000
	TOTAL REVENUE	1,700,000	2,350,000	2,250,000	2,950,000
COST STRUCTURE					
	Venue and Infrastructure Development	(250,000)	(350,000)	(250,000)	(350,000)
	Promotion & Publicity	(100,000)	(150,000)	(150,000)	(150,000)
	Curatorial	(150,000)	(150,000)	(150,000)	(150,000)
	Artists	(150,000)	(150,000)	(150,000)	(200,000)
	Architectural Restoration Program	(100,000)	(100,000)	(150,000)	(150,000)
	Student's Biennial	(100,000)	(100,000)	(100,000)	(100,000)
	Artists Residency	(100,000)	(100,000)	(150,000)	(200,000)
	Archival Labs	(50,000)	(50,000)	(100,000)	(100,000)
	Art Talks	(50,000)	(50,000)	(50,000)	(150,000)
	Arts Education	(100,000)	(100,000)	(100,000)	(100,000)
	Printing & Stationery	(50,000)	(50,000)	(100,000)	(100,000)
	Shipping & Logistics	(150,000)	(250,000)	(150,000)	(300,000)
	Transport & Accommodation	(50,000)	(200,000)	(150,000)	(200,000)
	Rent & Electricity	(150,000)	(250,000)	(150,000)	(250,000)
	Wages & Salary	(50,000)	(150,000)	(150,000)	(200,000)
	Security	N/A	(50,000)	N/A	(50,000)
	Miscellaneous	(50,000)	(100,000)	(100,000)	(150,000)
	TOTAL EXPENSES	(1,650,000)	(2,350,000)	(2,200,000)	(2,950,000)
	Cash Balance c/f	50,000	-	50,000	-

Table 5.1 Financial Statement

VII. Conclusion

A. Comparative Case Studies: Kochi-Muziris Biennale

Kochi-Muziris can be the perfect blueprint from which the Kolkata Biennial Foundation can take inspiration from in its perseverance in becoming a huge success. On the verge of its fourth edition Kochi-Muziris has become not only pilgrimage site for art enthusiasts but has brought the whole city alive. The whole Indian art fraternity threw in their support in helping achieve Kochi's dream to realize and continue in its efforts. In terms of footfall Kochi-Muziris Biennale has become the biggest art event that takes place in Southern Asia.

The Kochi-Muziris Biennale's inaugural edition opened on December 12, 2012 which ran for 98 days. The biennale exhibitions were distributed between 14 venues comprising of 89 artists coming from 23 different countries. The number of visitors who visited the first edition were 382,659 compared to approximately 600,000 recorded number for its third edition which opened in December 2016 which comprised of 97 artists coming from 31 countries.

There are more than 150 sponsors which fund and support the Kochi Biennale in its endeavors. The state government of Kochi has allocated of USD 1 million in its budget to provide funds for the activities of the biennale. Apart from the support of the government body which provided its full support in the biennale's initiation and regular functioning, with land allocation and fund support.

With a population of over 1.3 billion people in India, one biennale is not enough in bringing about the change that is desired. With the vast distance between the two cities it is apt that as Kochi continues to inspire the artistic movement in southern India where it's situated while

Kolkata can continue to grow in the eastern region of India. Figure 6.1 shows the number of active art biennials that occur in the South Asian region with the number close to forty in total at present.¹²

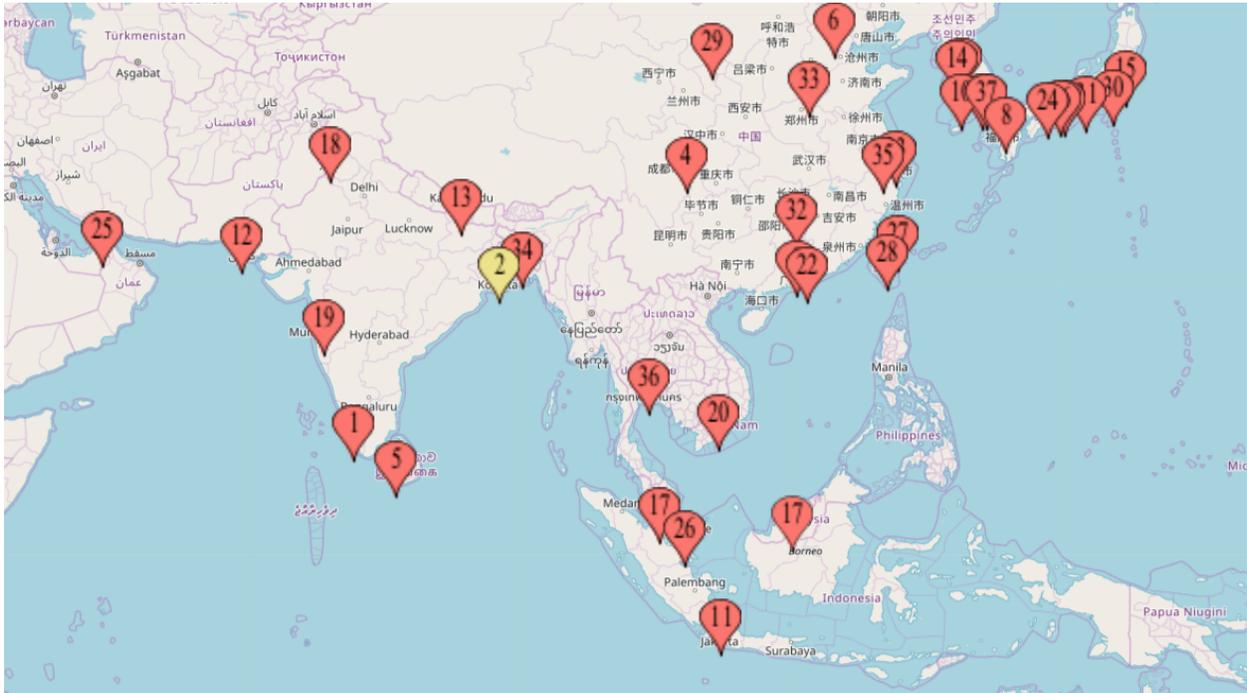


Figure. 6.1 Map of South Asia, showing the various art biennials in the region

Notes:

No. 1 on the map shows where Kochi is situated

No. 2 on the map shows where Kolkata is situated

¹² Biennial Foundation, Directory of Biennials. <http://www.biennialfoundation.org/home/biennial-map/>

B. Long Term Planning

The long-term goals and aspirations of the biennial foundation will be able to continue to grow with each edition and be responsible for continuous growth and change in and around the region.

The revenue generated from the biennial foundation in future should be utilized in other philanthropic activities and causes which act in the welfare of the nation. Other outcomes of the biennial should be establishing museums and provide impetus to the contemporary art market in the country.

In the coming years Kolkata Biennial Foundation will rope in other established events in the city such as Kolkata International Film Festival, International Kolkata Book Fair and Kolkata Literary Festival under the same umbrella. Having a synchronized series of cultural events every year to promote art, literature, theatre will be the ultimate dream of the foundation.

The inclusion of multi-disciplinary artforms will attract more people with varied set of interests. The existing set of events, mainly the Kolkata International Book Fair, that takes place annually in Kolkata already draws huge attendance, with the last edition of the fair recorded numbers crossing three hundred thousand for the five-day event making it the biggest international book fair in the world in terms of the number of people visiting the fair every year.

With the proliferation of the biennial format in and around the region, in the past two decades, Kolkata Biennial Foundation will have to come up with new innovative strategies to explore and keep the biennial attractive and flourishing with every edition. The mission statement of the foundation states that the foundation and its activities have to be the change-maker, that provides the push for art, culture and ideas.

VIII. Bibliography

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