The Serendipity Arts Festival helped SVARAM experience ‘many firsts’, be it in mass outreach numbering several thousand a day to explaining the relevance of healing properties of sound to a very diverse audience, the nine day sonic escapade to Goa was a truly unique learning experience.

On the eve of the festival as our team set up the sound installations in a public park in Panjim, the humid Goan air was electric and our spirits were high. The first day of the festival was like a warm embrace as the friendly Goan crowd showed great enthusiasm and curiosity in SVARAM’s sound installations and research, the interactions also brought forth some clarity regarding what the mainstream Indian public’s aspiration and inclination for sound and music is truly like.
The ensuing days of the Serendipity Arts festival was a mix of a wide spectrum of emotions, organised chaos and discovery. Our presence there further cemented certain preconceived notions we had regarding our target audience while other assumptions and ideas were rightfully questioned and amended through this practical experience.

Among the sound installations taken to the Serendipity Arts festival, the cymatics plate received the most traction and interest followed closely by the large rotating chime. The SVARAM stall maintained similar vigour as throngs of crowd stopped by to try their hands on SVARAM’s instruments, among the favourite instruments and fastmovers were windchimes, shakers and rattles. This was a learning experience for SVARAM, and a first step towards making sound therapy more accessible for larger masses through such interactive festivals.