

THE HIPAMS TOOLKIT

Community planning for sustainable
development through intangible cultural heritage

Version 2

**HIPAMS / Heritage Sensitive Intellectual
Property and Marketing Strategies**

What is in the toolkit?



PART 1:
INTRODUCTION



PART 2: SUSTAINABLE
DEVELOPMENT
THROUGH INTANGIBLE
CULTURAL HERITAGE



PART 3: DEVELOPING
HIPAMS – AN INDIAN
CASE STUDY



PART 4: RESOURCES



PART 5: HERITAGE-
SENSITIVE
STORYTELLING





Part 3

DEVELOPING HIPAMS: AN INDIAN CASE STUDY



Community
planning for
sustainable
development
through intangible
cultural heritage

- Communities wanting economic benefit from their heritage have to balance multiple considerations.
- This part explains how integrating HIPAMS (heritage sensitive intellectual property and marketing strategies) into broader planning processes can help maximize benefits and mitigate risks associated with heritage commercialization.
- These approaches can be adapted to different contexts.
- To use the tools presented in this toolkit effectively, we suggest combining them with approaches from other sources. Some links are provided in Part 4, Resources.

Overview

- Developing HIPAMS in a village in West Bengal: a case study
- Diagnosis phase
- Planning phase
- Implementation phase
- Evaluation phase

Developing HIPAMS in a village in West Bengal: a case study

Patachitra artists in Naya village, Pingla, West Bengal

- In Naya village, with a total population of about 350 people, there are around 80 Patachitra artist families, also known as Patuas or Chitrakaras.
- The Patachitra tradition involves painting a story on a sari-backed paper scroll and then performing the story through songs called 'pater gaan'.
- Stories depicted on the scrolls can be religious or secular, portraying mythological tales or recent disasters or newsworthy events.

Master artist and Guru Dukhushyam Chitrakar showing one of his scrolls, Naya village. Photo: Harriet Deacon 2018



Patuas earning income and sustaining their heritage

- In the past, Patuas received alms from performing their songs door-to-door, but local interest in this form of entertainment had dropped by the 1980s.
- Skills of painting the scrolls with natural colours were revived in the mid 2000s as part of an 'Art for life' project and other initiatives.
- Today, the singing-storytelling performances are usually offered for free while the scrolls are offered for sale. Sometimes Patuas are paid to sing at events.
- Some new kinds of products are sold today, such as T-shirts, sarees, teapots and umbrellas hand painted in Patachitra styles.
- These 'diversified' products, and some scrolls marketed by third parties, are sold without a song accompaniment. Sometimes songs are sold on CD with the products.



Sonia Chitrakar selling Patachitra products at POTMaya festival.
Photo: Banglanatak, 2019

Process of HIPAMS development



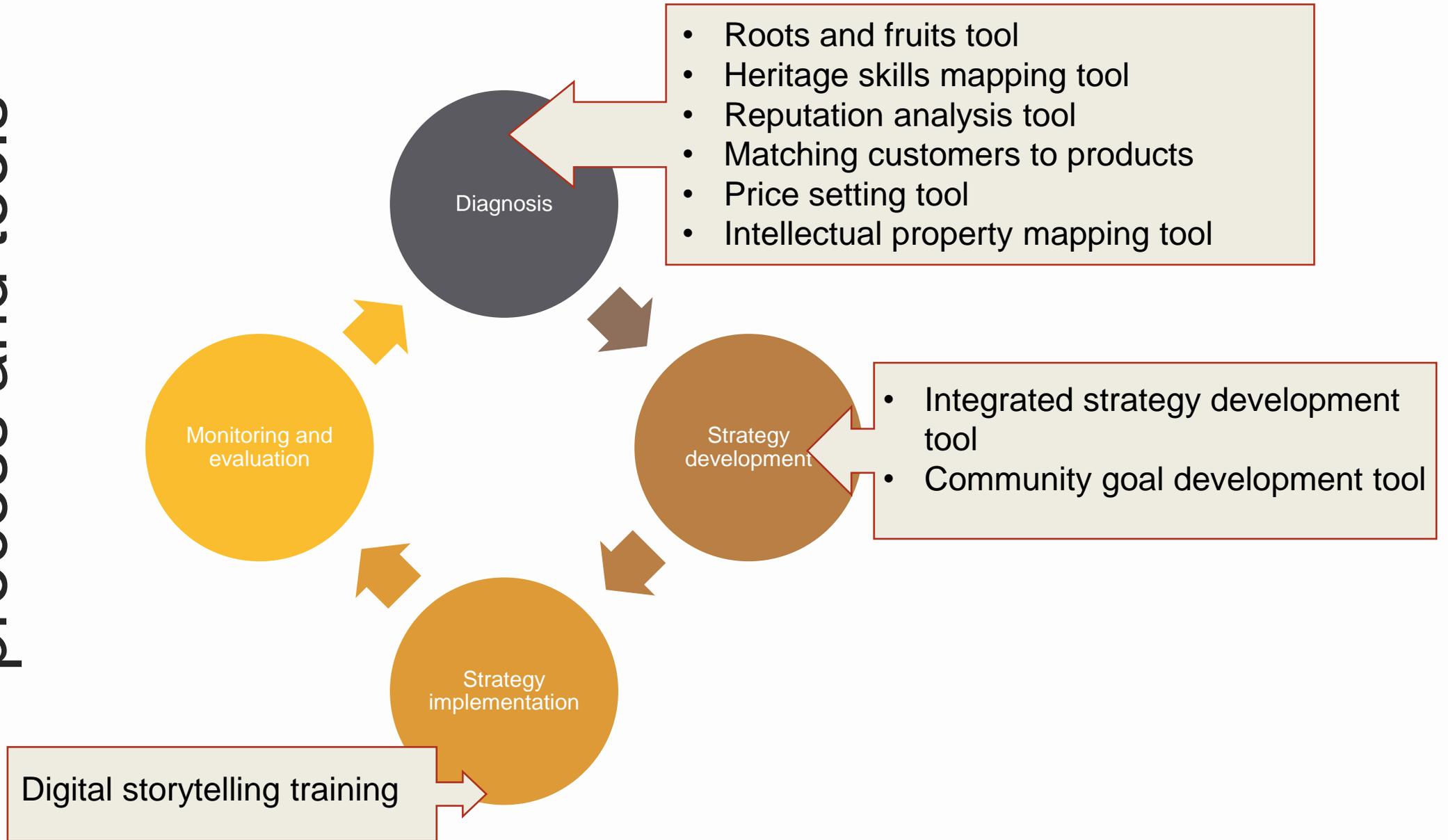
HIPAMS team member Benedetta Ubertazzi and artists Rahima Chitrakar and Pampa Chitrakar in Naya Village, September 2019. Photo: Banglanatak, 2019.

Map: Banglanatak dot com, 2020



- Initial discussions with community members in Naya Village setting up the project, June 2018.
- Consultations with HIPAMS team and community members, December 2018 to diagnose the problems faced and understand the context.
- Development of HIPAMS proposals workshopped with community members and HIPAMS team in September 2019.
- Implementation of selected strategies with community members (ongoing).

The HIPAMS process and tools



Diagnosis phase

Community empowerment

- How are we organized?
- How do we interact with other stakeholders?
- How do we promote ourselves?
- How do we protect ourselves?

Reputation

- How do we value our tradition?
- How do others see us?
- What do potential customers know about us? Is this knowledge right or wrong?
- Are there similar products/services offered by third parties?
- Are customers prepared to offer a fair price for our products/services?
- What is the social media conversation about our tradition; who dominates it?

Heritage skills repertoire

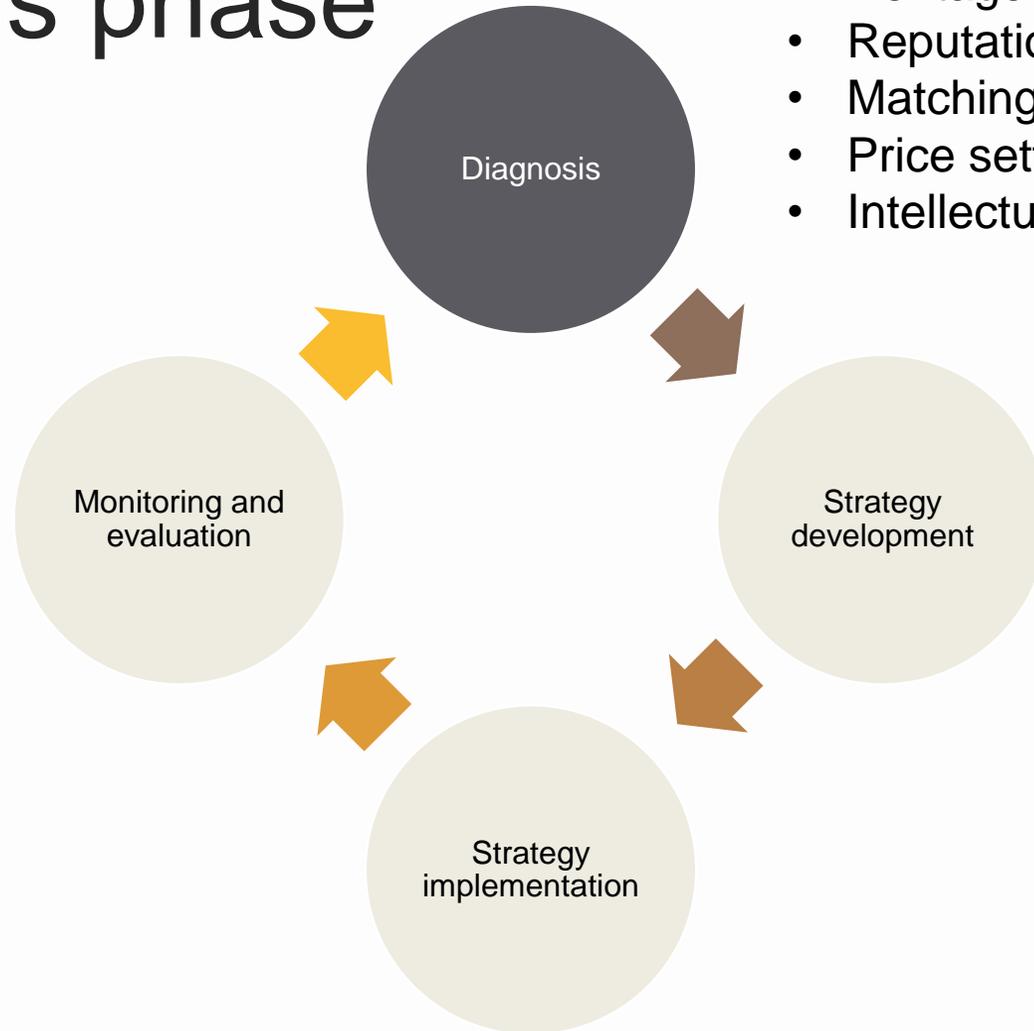
- What knowledge and materials do we need to practise our tradition?
- What skills do we need to perform our traditions and make our products?
- How do we transmit and maintain those skills, knowledge and access to materials?
- Are there any challenges in doing so?

Heritage-sensitive innovation

- What kinds of innovation keep our tradition alive?
- What kinds of change threaten the tradition?

- In this phase, communities consider the meanings and values of the heritage underpinning the commercial products or services and its current place in the market.
- Communities identify risks and benefits of heritage promotion in the market, relating to the four quarters of the canvas.
- They may also wish to consider other issues not mentioned here.

Diagnosis phase



- Roots and fruits tool
- Heritage skills mapping tool
- Reputation analysis tool
- Matching customers to products
- Price setting tool
- Intellectual property mapping tool

Experiences of artists (patuas) in Naya

- Patuas are able to maintain the skills and knowledge to make traditional patachitra scrolls while also producing some other, cheaper products such as decorated kettles.
- However, maintaining and transmitting the skills for writing and singing the accompanying songs is more challenging. Young people are not always interested in taking up the art.
- Patuas sell to local villagers, city-dwellers in India and international art-lovers. The better-known artists already sell to art collectors, researchers, galleries. They do pandal (festival) decorations and wall murals.
- Some patuas want to expand their market nationally and internationally. Patachitra from Naya has been shown in international galleries (such as the V&A in London) and on Discovery Channel.
- The more well-known artists have established relationships with galleries or NGOs etc. Others also want to build their own established clientele.

Experiences of artists (patuas) in Naya

- Patuas have a collective organization (Chitrataru) but it does not do much collective marketing for them. Only some of the artists have their own social media pages. The demands of brokers have increased so artists want to do more of their own marketing.
- Income is seasonal, especially for less well-established artists, and generally highest in the festival season (winter), when the POTMaya festival is held. This festival is thus important, but too short.
- Better packaging is needed for higher priced goods. Artists are experimenting with different approaches, such as biodegradable bags marked with rubber stamps, cloth bags printed with name and phone number, newspaper and brown paper bags.
- Patuas like the exposure when photos of them being shared by visitors online but would like to their name mentioned, so they are recognized.
- Patuas who were asked to contribute artwork to books were generally asked whether or not they wanted royalties (some said 'no').
- Patuas freely share their designs among themselves but feel it is unfair when galleries ask other patuas to copy their work for a lower price.



Chau Mask by Dharmendra Sutradhar.
Photo: Diego Rinallo 2019

Roots and fruits tool

- This tool helps communities to visualize the relationships between heritage products and services, such as handicrafts or performances, and the roots of the traditions they depend on.
- Roots can include traditional skills, knowledge, materials and know-how, and the meaning and value they have for communities.
- Fruits are the products and services that are linked to the tradition. Some are closer to the roots of the tradition, and others are further from it.
- Not all of the 'fruits' need to be intended for sale. The tool can help communities to identify which aspects of traditions may be suitable for commercialization, and which are not.

Mask maker Dharmendra Sutradhar's beautiful Chau dance mask from India illustrates the relationship between communities, their heritage roots, and the products they make based on those traditions.



Roots and fruits of the tradition

What are the fruits of the tradition?

The different products that are rooted in the tradition. Some may be more traditional, i.e. they lie closer to the roots than innovative new products that only use some of the traditional materials, forms, or skills. Not all products need to be suitable for sale.

What are the roots of the tradition?

The repertoire (set) of heritage skills that has been developed over time, the materials, forms, or knowledge that is needed to practise the tradition. These are the aspects of the heritage that the bearer community considers most important.

Identifying the roots

- Heritage attributes, or the roots of the tradition, are what community artists believe to be core characteristics of their tradition that they would want to practise today and pass on to future generations.
- Often, community members don't discuss their heritage overtly because it seems self-evident. But discussing the question, and allowing for debate on attributes, can deepen engagement with the tradition, and it can help later to agree on what attributes are threatened or under-recognized, what actions to take for safeguarding.
- In Naya, the artists identified key attributes such as story themes and meanings, performance with the scrolls, composing songs, style of painting, use of natural colours etc.
- The artists and community members should have the final word on deciding the attributes. It's not about external opinion.

Roots of Bengal Patachitra

Example



What are the roots of the tradition?

- Making scrolls out of paper pasted onto sari
- Making and using natural paint colours
- Composing new songs and stories based on Patachitra heritage
- Knowing the old songs and stories
- Performing with scrolls
- Painting traditional styles
- Ability to innovate based on Patachitra heritage

Identifying fruits (products and services)

- Community members and artists can identify products **based on heritage skills** (the fruits of the tradition, from a commercial perspective).
- It is sometimes easier to identify obvious products (such as crafts or performances) than services (such as workshop tours).
- For this exercise, the Patuas in Naya considered various products made and sold in the village, as well as those (such as murals) made elsewhere. They also considered services such as online training.
- It can be useful to list all products and services, even those currently offered for free, to help consider whether they might be sold in future.
- **It can also be useful to consider products or services that are not currently offered, but for which there might be demand.**

Fruits of Bengal Patachitra

Example



What are the fruits of the tradition?

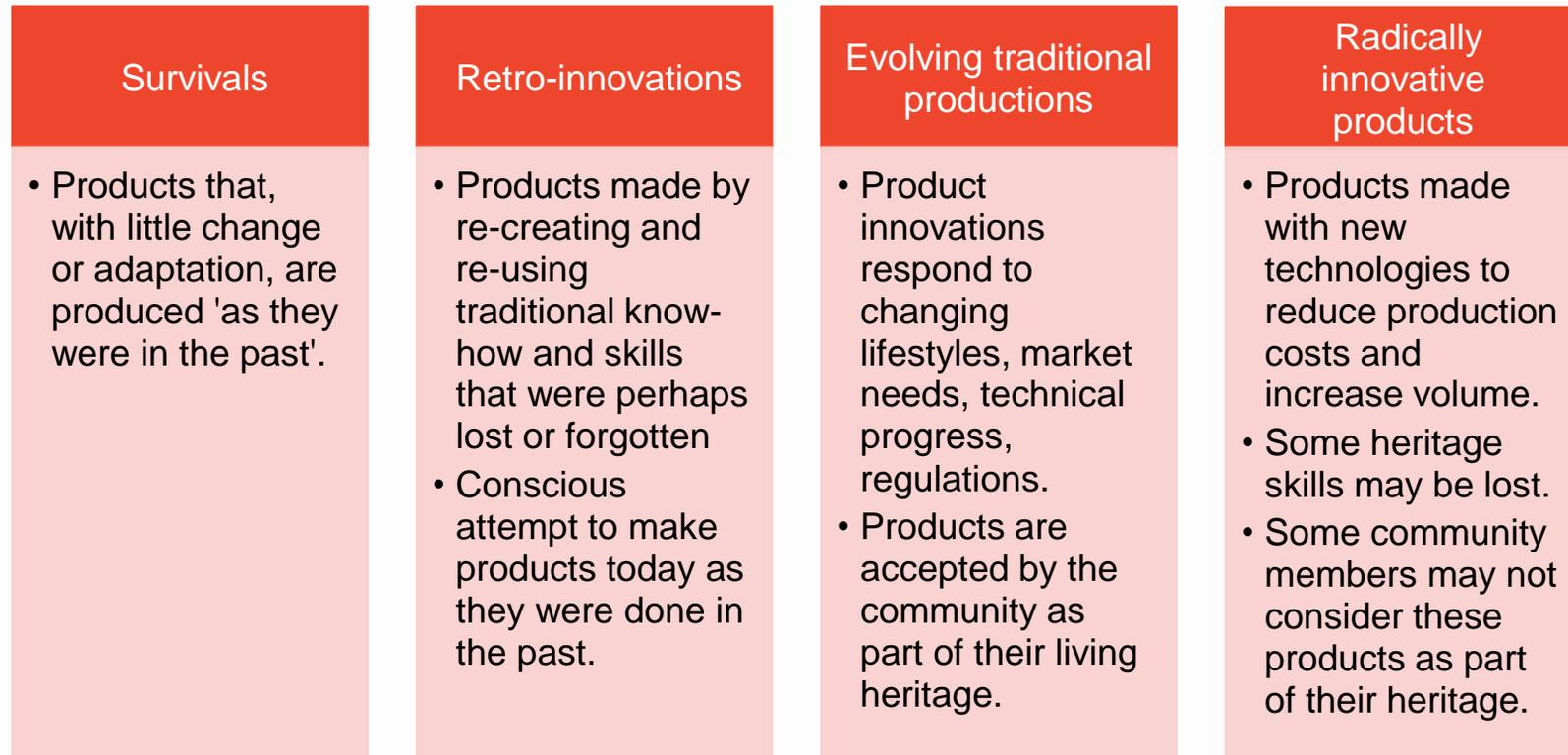
New products:

- Painted fabric
- Painted bamboo, terracotta, wood, glass, leather
- Painted kettle, umbrella, hand fan, mats
- Murals
- Pandals
- Books, graphic novels
- New kinds of performances, songs and themes

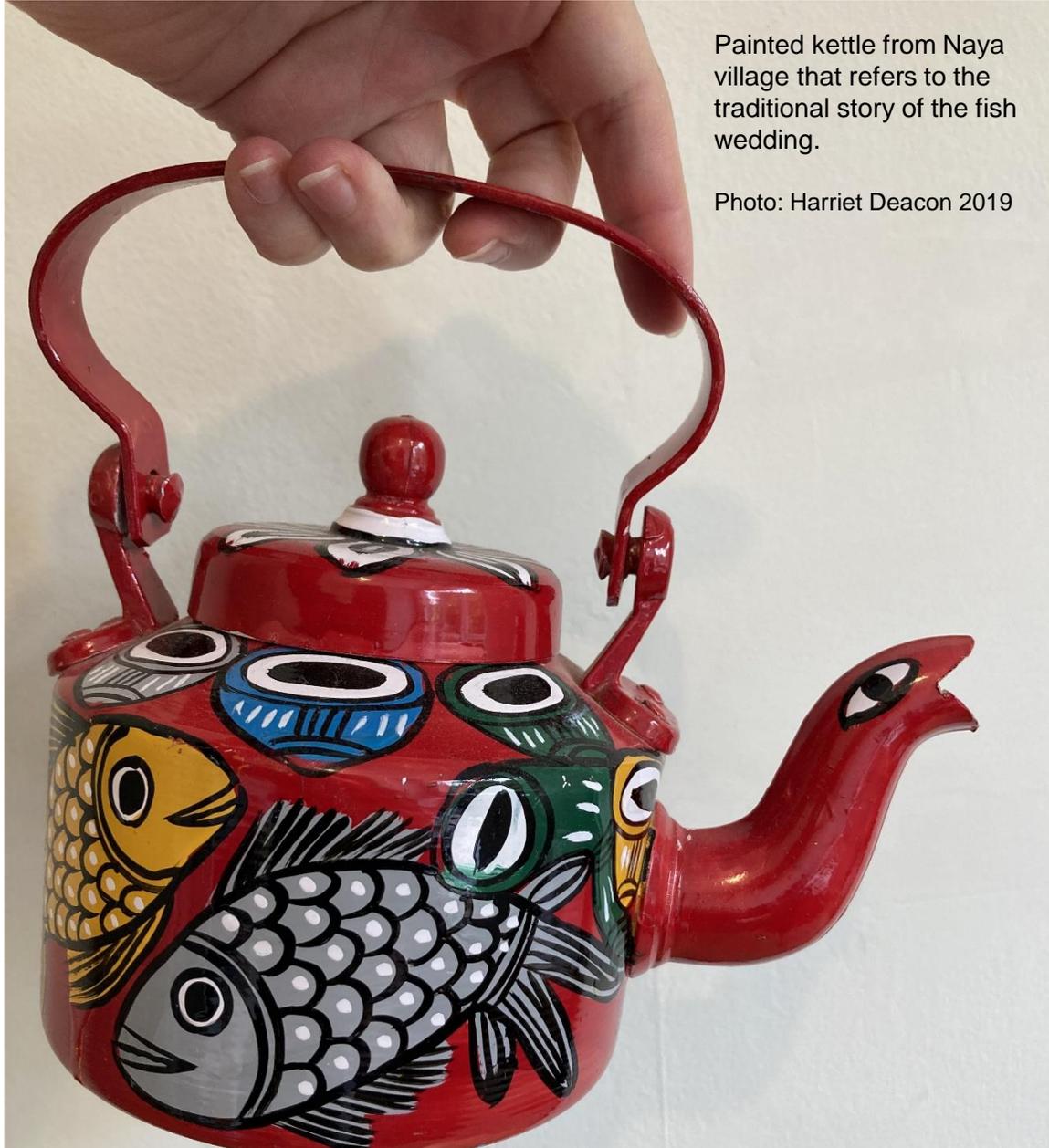
Products closer to the roots:

- Traditional long scroll with singing
- Traditional square scroll
- Traditional tunes and lyrics

Products sold as 'heritage' can have different kinds of relationships to the roots of the tradition. Consider how each product relates to the roots using this model:



Source: Adapted from Rinallo (2018), **Map of ICH Food Commercial Valorisation Practices Across the Alpine Space, AlpFoodway Report**, https://www.alpine-space.eu/projects/alpfoodway/project-results/wp2_map_ich_commercial_valorisation_practices.pdf



Painted kettle from Naya village that refers to the traditional story of the fish wedding.

Photo: Harriet Deacon 2019

Heritage skills repertoire

- The Roots and Fruits tool can help communities think about how their heritage relates to the range of products and services they want to sell. It can also be useful to see how the community maintains the capacity to practise the tradition using the heritage skills mapping tool.
- Maintaining heritage 'skills repertoire' in the community involves maintaining heritage skills, knowledge and access to materials identified in the roots and fruits tool.
- This might be more important for heritage safeguarding than making sure that every product made is a 'traditional' product. Sometimes, focusing too much on product authenticity hampers safeguarding.
- In Naya, making less traditional products such as painted kettles might, for example, involve developing and practising artistic and storytelling skills that could be used in more traditional long scrolls, for example.
- The heritage skills mapping tool can be used to think about who has the skills, knowledge and access to materials that are at the root of the tradition. This tool can also enrich a conversation about how to ensure these skills, knowledge and access to materials are available to the community in the future.



Heritage skills mapping tool

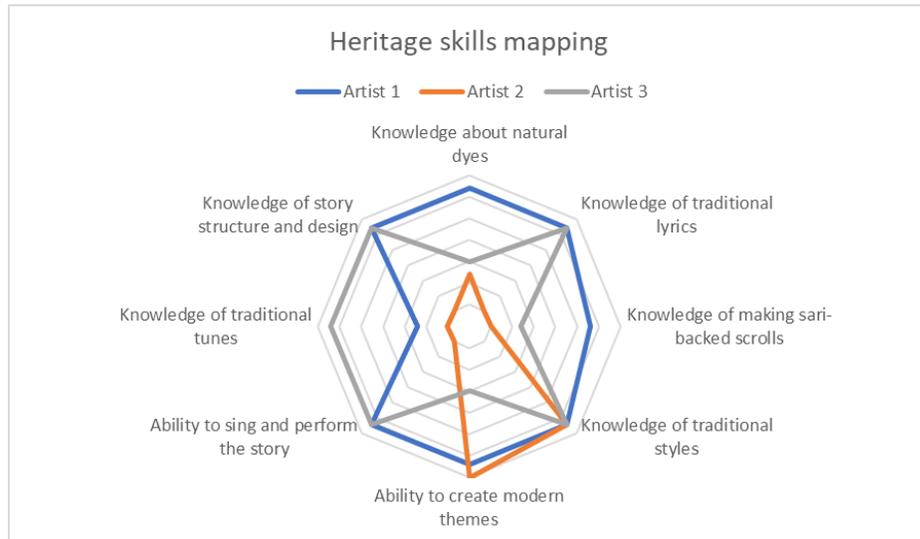
This tool helps communities map the skills and knowledge, as well as access to materials, in the community.

Skills mapping can help communities consider how many of the heritage attributes (roots of the tradition) are present in the community, and able to be used and transmitted over time. This can assist with heritage management, and the ongoing production of heritage-related products and services.

To map the skills and knowledge, as well as access to materials, in the community, look at the list of heritage attributes (roots) in the Roots and Fruits tool.

Ask all, or a representative cross-section of, the artists in the community which of these skills they possess (it can be anonymous). Then map a spider graph with the results (see next page), to see whether all skills are covered within the community. We have used Artist 1, 2 and 3 to represent possible responses from different artists, as an illustration. Ask people also how these skills are being maintained and transmitted, and whether they foresee any problems with that.

Heritage skills mapping tool



Who can do what?

Most Patachitra skills are represented among village artists in Naya.

How are these skills, knowledge being passed on?

There is training in place, especially to share scarce skills for natural dye making and use. Not every artist is skilled in singing.

Are these skills, knowledge and access to materials at risk in the future?

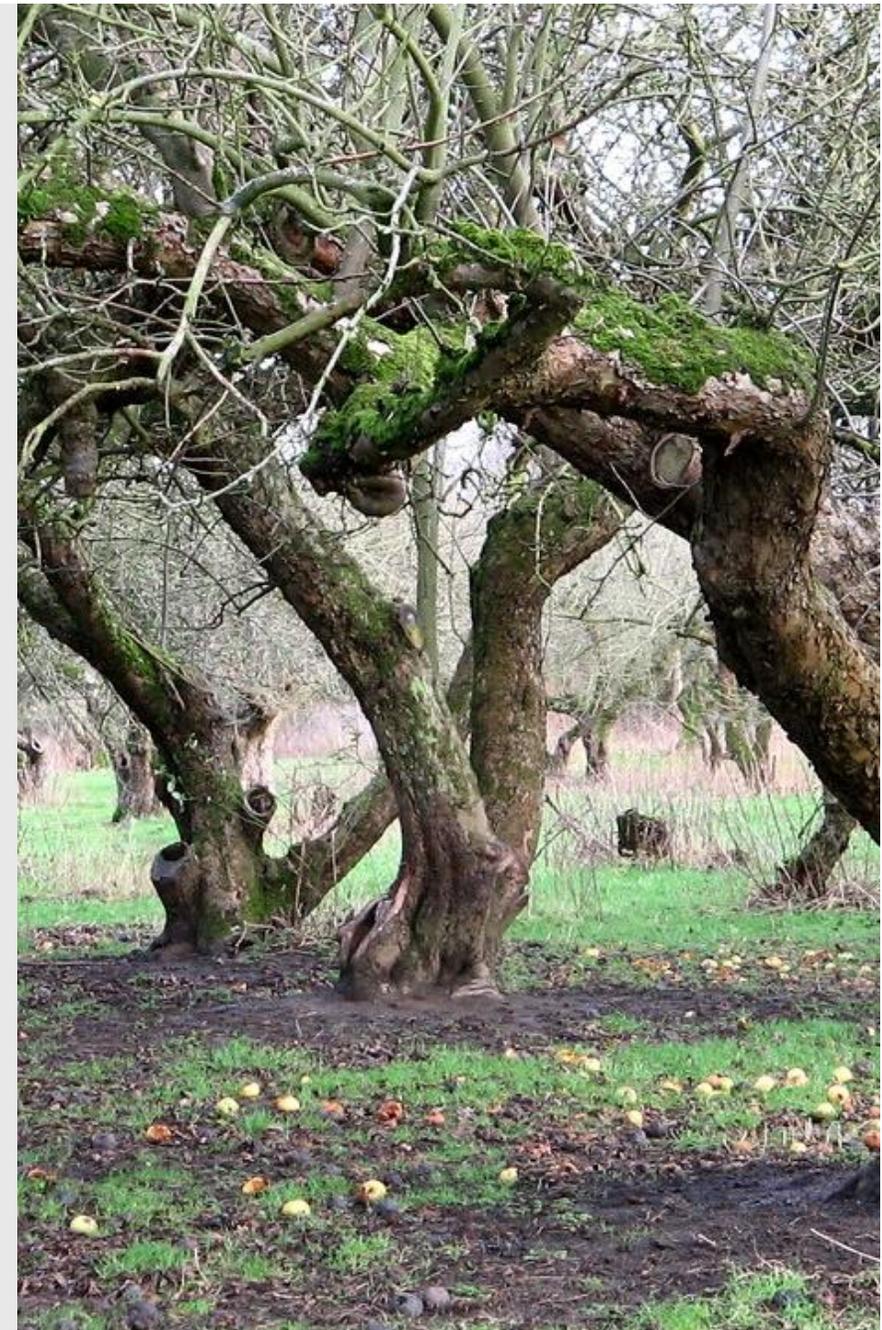
Boys are showing reduced interest in singing, compared to girls.

If so, what can be done?

Community wishes boys to be encouraged to sing. Training to continue.

Consider the orchard as well as the tree

- Heritage does not exist in a vacuum, and nor do communities. Context matters.
- Consider different traditions in the community, and how they relate to each other, and to the broader context.
- How might communities and their heritage be affected by selling related products, for example from one tradition and not another?
- Consider how traditions have been shared, how they have travelled and changed over time, like seeds spread from a tree. How is this sharing affected by changing contexts?



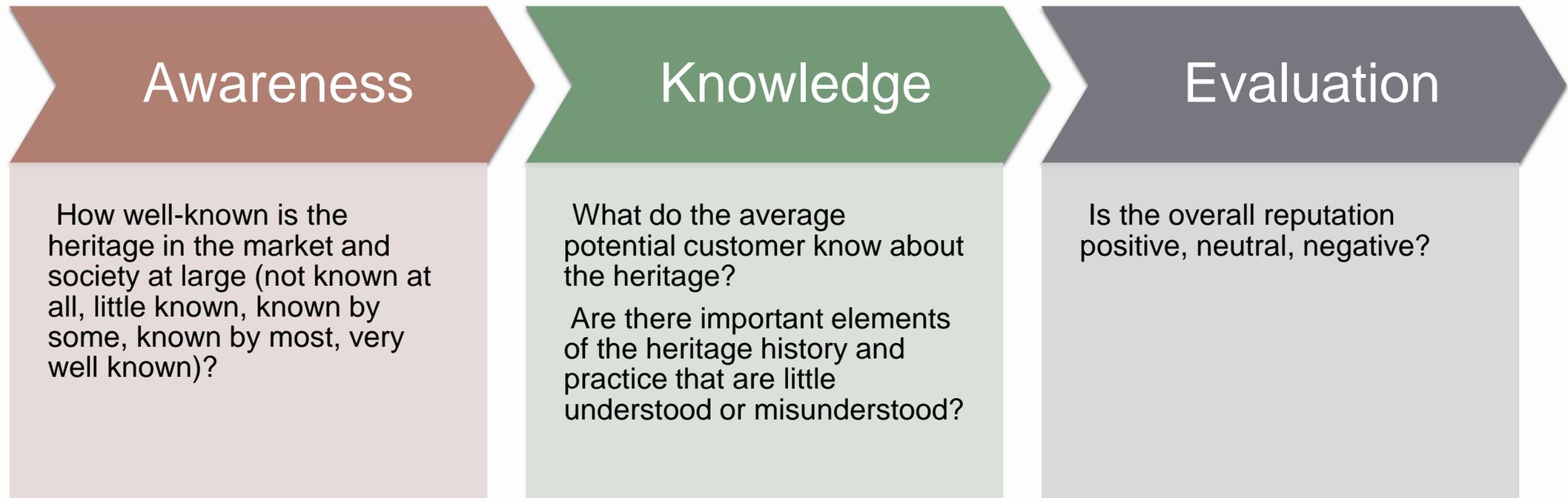
For the roots to bear good fruits the soil needs to be good.

In other words, for the artists to create new work the environment needs to be good.

Shyam Sundar Das, Baul artist, commenting on the Roots and Fruits tool.

Reputation analysis tool

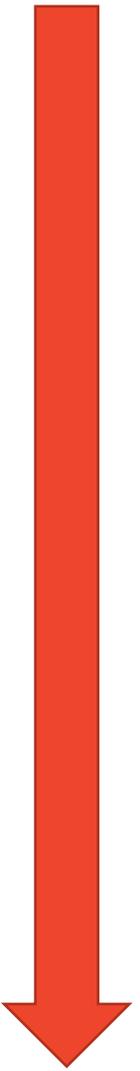
Reputation refers to awareness of, knowledge about, and status given to the heritage, bearer community, and individual practitioners.



How to analyze reputation

Easy methods include:

- Qualitative interviews to clients, distributors, other stakeholders
- Analysis of traditional media (e.g., news search)
- Google search
- Keyword search on social media (FaceBook, Instagram, etc.)



<p>Low awareness</p>	<ul style="list-style-type: none">•The heritage and its practitioners are little known to the general public or potential customers.•Low risks of misappropriation in this stage.
<p>Superficial knowledge or unfavourable image</p>	<p>There is some awareness of the heritage, but it is superficial. Aspects of the heritage that are important to practitioners are not known or little understood in the market. Secret knowledge or incorrect information may have been distributed. Misappropriation and misrepresentation may occur.</p>
<p>High awareness and favourable image</p>	<p>The heritage and practitioners are well-known and have a good reputation. Risks of misappropriation and misrepresentation are relatively high, as third parties want to exploit knowledge of the heritage to promote their goods.</p>

Reputation:
three typical
situations

Matching customers to products: 3 steps

Customers are all different and want different things. Explain the differences in current and potential customers, for example in terms of:

1

- Origin (nationality, or from big cities or the countryside)*
- Gender, age, wealth, personality and lifestyle*
- What they know of the tradition and reasons why they buy/don't buy community products*
- Products/performances they are interested in and prices they are prepared to pay.*

Based on the above reflection, identify:

2

- The customer groups it is worth spending time and resources to attract*
- The customer groups who will not appreciate the heritage, or not be willing to pay an appropriate price for the products, so it is not worth spending time and money trying to attract them.*

3

Match customer groups to products they might like to buy using the Heritage product/market matrix tool. An example is shown on the next slide. This tool can also show what customers who are not going to be targeted in marketing efforts. Consider also the distribution channels most suitable to make your products available to these different customer groups (see slides on distribution diagnostics and planning your distribution network).

Heritage product/market matrix: example

Customer group (market segment)	Products
<p>Heritage-aware tourists from big cities</p> <p>They want 'authentic' products. Have some background knowledge of our traditions. Mostly women over 45 years. Represent a limited part of the market.</p>	<p>Product line 1 (traditional top of the line)</p> <p>Products that are hand-made by a master practitioner using traditional aesthetics (near to the roots). Higher price. Limited quantities (more time consuming to make, and demand is limited). Can be made as 'show-off' pieces for promotional reasons.</p>
<p>Price-aware tourists from big cities</p> <p>They want something that has a link to the local tradition but are not prepared to pay the price for a masterpiece. Have limited knowledge of our art form. Are interested in the product aesthetics rather than its cultural heritage. Both genders, all age groups. Represent a large part of the market.</p>	<p>Product line 2 (traditional middle-range)</p> <p>Hand-made but with labour-saving techniques. Can also be made by junior practitioners/apprentices with reduced skill repertoire. Competitive price but higher profit margin; made in large quantities as they represent the bulk of sales. Traditional motifs with variations in style to satisfy need for variety and personal tastes.</p>
<p>Local consumers from nearby villages</p> <p>They want products that remind them of their roots but with innovative elements. They want something different from what their parents might like. Both genders, 20 to 40 years old. Do not have the means to pay as much as tourists. They represent a smaller but significant part of the overall market.</p>	<p>Product line 3 (trendy products)</p> <p>Traditional elements are re-interpreted in line with contemporary tastes and needs. Can be made by younger practitioners who understand the taste of their age group and are developing heritage skills. May be sold at a reasonable price with simpler packaging, perhaps at local shops.</p>
<p>Price-sensitive tourists</p> <p>They just want cheap souvenirs. Small part of the market, if they are visiting Naya for other purposes.</p>	<p>These customers may be just as happy to buy look-alike industrial products at low prices, so they will not be a target of marketing efforts. However, they may be interested in the cheaper products in Product line 3.</p>

New opportunities for traditional artists

- Today's consumers are increasingly sensitive to ethical issues such as social justice and environmental sustainability, relating to the whole supply chain in all areas of consumption, including art.
- As art markets mature, there is greater market appreciation for artists with a recognizable aesthetics who are part of a tradition, but innovative (e.g., individual artists with recognizable trajectories rather than, say, 'Indian art' as a category)
- After COVID-19, the shift to digital marketing accelerated. Online buyers tend to be younger, spending more in the mid to lower price range.
- Internationally, there is growing appreciation for post-war and contemporary art, emerging artists and new genres, e.g. African American artists

Price setting: three complementary logics

Cost / Value of labour

• **What would be a decent compensation for the time, materials and other costs of making products or providing services?**

- In the case of products, how much does the product cost to make?
- In the case of performances, how much time will the performance require, including rehearsals and travel?
- Consider both variable costs (materials, stage props, labour) and fixed costs that are independent of quantities produced (such as equipment).
- Include the value of the time worked by unpaid staff (e.g. entrepreneurs, family members)
- Add a fair mark-up so that artists can make a profit.

Competition

- **What is the market price for similar products/performances?**
- Customers often compare prices. Average market price is an important reference.
- Higher prices may reduce demand. They can be justified by explaining the value of the product as heritage/the skills and talent of the performer.
- Lower prices might help sell more, but they could also give the signal that the product or performance is not worth very much.

Customer Perceived Value

- **How much does the customer believe that the product/performance is worth?**
- Willingness to pay increase for well-known products/performers with a good reputation.
- Different client groups (market segments) may have different price-sensitivity. For example, wealthier customers or heritage-sensitive festival organizers may be more willing to pay.
- Promotional storytelling can justify higher prices.

Setting appropriate prices: some guidelines

1. Calculate costs of production, including a fair margin for artists' time and skill
2. Find out what customers pay for a comparable product on average (market price)
3. Find all the ways the product is different from the comparable product.
4. Think of all the different market segments you identified. Place a financial value to those differences (add something for positive differences and subtract something for everything that is negative). You'll realize that the perceived value of different client group will vary (some will be more sensitive than others to some differences).
5. Set a price that covers your costs and acceptable to each client group based on their willingness to pay. Justify your price by highlighting your differences with your promotion, packaging and interaction with customers.

Distribution diagnostics

Distribution refers to the ways products or services are made available to clients. The work of Bengal Patachitra artists is distributed through direct and indirect channels.

Direct distribution:

- Most artists have shops/workshops in Naya Village, West Bengal, which is a tourist attraction visited all year round, but especially during the annual PotMaya Festival. Sales at Naya represent the majority of annual sales for most artists.
- Many artists sell their products directly at crafts fairs, periodic markets, or festival and cultural events where they perform. Some attend 6 to 10 of such fairs every year.
- No artist has an online store (yet). The local artist organization, Chitrataru, might in the future set up a collective online store for traditional and innovative Bengal Patachitra products.

Indirect distribution:

- Some artists who have successfully promoted themselves in the art market circuits have work distributed in art galleries in Kolkata and other Indian cities.
- Other artists have some of their work distributed through traditional craft stores, souvenir stores, and some online retailers

Improving your distribution network

Ask yourself: what is the current distribution network? How can you improve on it to make our products more accessible to potential clients?

- In most cases, the ideal distribution network is a mix of direct and indirect channels.
- Would it be possible to sell your products online?

Businesses with limited level of consumer awareness find it difficult to have access to distributors, but as reputation improves, distributor interest increases.

- Market research can be employed to evaluate distributor interest and current difficulties (for example, lack of appropriate packaging, reduced customer interest).

How to plan your distribution network

1. Select the areas where you want your products to be distributed
2. Identify all the potential points of sale in that area (visualize them on a geographical map)
3. Select those who are the best fit for your products (all of them/only some based on quality criteria/only one per area)
4. Contact them and try and make a deal (not all will say yes, but try and do of your best)

Linking heritage and the market



Understanding the relationship between heritage and products



2 What fruits (products) are made for sale?
How do these products relate to roots of the tradition?
What skills are needed?

1 What are the roots of the tradition?
What skills, materials, meanings and values are important?

3

Pricing and selling the products

What resources (time and materials) go into making the fruits (products)?
What is their reputation in the market?

Who will buy them and at what price? Where will you distribute them?

4

Developing new products

What new products could be made for potential customers? At what price will it be possible to sell them?
How do they relate to the roots?

Legal and ethical strategies to protect and promote the interests of communities engaging in the market:

- Most communities do not have the **financial means** to employ lawyers to advise them, or to enforce their rights.
- **Registering and promoting** trademarks will cost money, although geographical indications registration is free.
- Understanding artists' and community rights can still help them **negotiate with third parties**, identify when they are not treated right, and can also help promote their heritage and their products. **Ethical codes** can encourage third parties to treat artists fairly.
- **Individual and collective rights and interests** need to be considered: artists may want to exercise their **individual copyright** over artworks, but at the same time join a community organization to represent their collective interests, for example with a **collective trademark**.

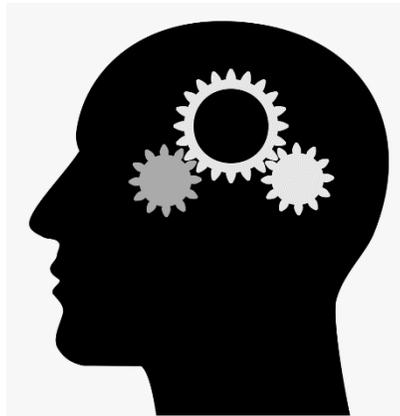
Understanding what legal measures are already in place

A number of questions should be asked before considering appropriate legal protection strategies:

How does the community of artists generally like to share (or keep private) their knowledge or works? Are there secret production processes that could be covered by trade secrets law?

What intellectual property rights do the community or the artists enjoy? Have they registered any trademarks, or geographical indications? How much do they know about their rights that do not require registration, such as copyright?

Is there a community organization? Who does it represent? What does it do? What is its legal status?



Are the products registered under any labelling scheme, such as Craftmark or Mountain Products?

HIPAMS intellectual property mapping

Registered intellectual property rights	Unregistered intellectual property rights	Labels and certifications	Owner / beneficiary	Goods and services covered Conditions of use	Possible benefits	Possible challenges
 <p>Geographical indication (GI) Bengal Patachitra</p>			Chitrataru association of artists in Naya registers artists as users	Registered users in the region covered by the GI can use the logo on all handmade Patachitra products that fit the GI specification	Can increase the reputation of Bengal Patachitra and justify higher prices	Need to register. Need to educate consumers about meaning of GI. Expensive to enforce, esp. outside India.
	<p>Copyright subsists in original Patachitra artworks, lyrics and tunes</p> <p>Copyright also subsists in original writing about and photographs of Patachitra artists and their works</p>		<p>Individual artists, composers, lyricists</p> <p>Authors (whether Patuas or not) writing about and taking photographs of Patachitra and Patuas in Naya</p>	<p>Artists have copyright in all their own original works (i.e. no copyright in an exact copy of another work).</p> <p>Visiting photographers and researchers have copyright in their writing and photographs too.</p> <p>Copyright lasts until 60 years after the death of the author in India – it can be inherited, and it can also be sold to others.</p>	<p>No need for registration.</p> <p>Artists have the right to give or refuse permission to others to reproduce their work.</p> <p>Does not apply to exact copies of other works.</p>	<p>Artists don't always understand their rights in negotiating with others.</p> <p>Copyright can be expensive to enforce.</p> <p>Artists don't always know when other people copy and sell their work.</p>
	Chitrataru logo (unregistered)		Chitrataru association of artists in Naya	Chitrataru officers can use the logo on letterheads and other organizational materials	Gives a brand identity for the association.	Need to raise awareness among consumers about the collective identity of artists in Naya.
	The Craftmark logo is registered as a trademark by the All India Artisans and Craftworkers Welfare Association (AIACA)	Craftmark logo is licensed to Chitrataru for use on Bengal Patachitra after certification by AIACA	Chitrataru association of artists in Naya	Artists from Naya can use the logo on all handmade Patachitra products	Can increase the reputation of Bengal Patachitra and justify higher prices	The Craftmark website does not differentiate between Bengal Patachitra and Odisha Patachitra, which are different styles

Checklist for choosing IP rights for protection of cultural heritage in the market

APPLICABILITY - Does the IP right apply to the cultural heritage? For example, copyright law usually only covers original works by identified authors for a limited time frame.

EFFICIENCY – What is the scope of protection provided by IP law? For example, trademark law usually only provides protection against unauthorised commercial use.

ACCESSIBILITY – Can the community access IP protection and ensure management of their rights? For example, are registrations cost-effective?

USABILITY – How compatible is the management of IP rights (which usually vest in individuals or organizations) with traditional ways in which the community manages rights, responsibilities and disputes? For example, do organizations that register the rights have an appropriate mandate from the community?

Geographical Indication

What is a Geographical Indication?

- A Geographical Indication (GI) is a name or symbol which identifies that:
 - Goods (including crafts, in some countries)
 - Originate/are manufactured
 - In the territory of a country, or a region or locality in that territory,
 - Where a given quality, reputation or other characteristic of such goods is essentially attributable to its geographical origin

How can goods with a Geographical Indication be identified?

- With a Geographical Indication logo

Where can the logo be used?

- Registered users can put a GI logo on their product's packaging, a sign near the product, on their business card, or on their website or videos.

What kind of logo can be used?

- A logo specific to the goods
- The All-India Geographical Indication logo



Example of a specific GI logo



The All-India GI logo



Broader significance of Geographical Indications



Patachitra is known for its rich colours. Photo: banglanatak dot com, 2018. available at: <https://www.bengalpatachitra.com/about/>

Geographical indications can do more than indicate whether a product is made using traditional methods in a specific region. They can promote environmental sustainability and human rights.

Environment

- GIs can give recognition to traditional methods that involve sustainable environmental practices.
- The Bengal Patachitra GI promotes use of natural, environmentally-friendly paints, although acrylic paints are also sometimes used. The specification notes that 'the materials used in the paint are from vegetable, earth and mineral sources.'

Human rights

- In India, applicants for GI registration have to certify that no Child labourers are engaged in the manufacturing process.

Individual Copyright

What is copyright?

- Copyright is the exclusive right to do or authorise the doing of certain acts in respect of a work.

What 'work' does copyright apply to?

- Original literary, dramatic, musical and artistic works.

Who holds the copyright?

- In the case of a painting, the artist who painted it will normally be the holder of the copyright.
- In India, copyright lasts until 60 years after the death of the artist.



A veteran Odisha Pattachitra artist with his work in his house cum studio.

Photo: banglanatak dot com, 2018

Image from: <http://hipamsindia.org/community/raghurajpur-pattachitra/>

Individual Performer's Right

What is a 'performance' and who is a 'performer'?

- A 'performance' is any visual or acoustic presentation made live by one or more performers.
- 'Performers' can be actors, singers, musicians, dancers, acrobats, jugglers, conjurers, snake charmers, a person delivering a lecture or any other person who makes a performance.

What is a 'performer's right'?

- Where any performer engages in any performance, they have a 'performer's right' in relation to the performance
- The performer's right is to do or authorise others to:
 - (a) to make a sound recording or a visual recording of the performance.
 - (b) to broadcast or communicate the performance to the public except where the performance is already broadcast.
- The performer of a performance has the right to claim to be identified as the performer of their performance.



Sadhu Das is an artist who has used social media platforms such as youtube and Instagram to share his work and performances
Image from a video on youtube.com, uploaded by banglanatak MusiCal, Oct 31, 2018, Photo: banglanatak dot com, 2018

Unregistered Collective Trade Mark

What is an Unregistered Collective Trade Mark?

- A trade mark is a mark that can be represented graphically and which can distinguish the goods or services of one person or company from those of others.
 - Most trade marks are logos or names
- A collective trade mark is a trade mark where the members of an association are the owners of the trade mark and they can decide how it should be used by members.
- An unregistered trade mark in Indian Law is a trade mark that has not been registered under the Indian Trade Marks Act 1999.

The Chitrataru logo is an example of an unregistered collective trade mark.

Such a logo can be used on letters, the association's website or even on members' products.



Craftmark

- Craftmark is a label that authenticates genuine hand-crafted processes from India, distinguishing them from industrial products. This increases consumer awareness of distinct handicraft traditions nationally and globally. Craftmark also promotes traceability of the handcrafted product from the original maker.
- Craftmark thereby seeks to promote and protect Indian handicrafts by helping them become more competitive in international and domestic markets.
- Craftmark is registered as a Trademark in India by the All India Artisans and Craftworkers Welfare Association (AIACA) - a membership-based organization for the handloom and handicraft sector. The AICA licenses the Craftmark seal to certified artisan organisations, craft-based businesses, cooperatives and NGOs for use on their handcrafted products.

See <http://www.craftmark.org/home>



Use of Intellectual Property Rights (IPRs)



Multiple IPRs can be applied to the same intellectual creation

Example:

A Patachitra artist could simultaneously benefit from the protection of the following IPRs:

- Geographical Indication associated with the art if it is made by a registered user of the Bengal Patachitra mark.
- Copyright in the artwork itself.
- Unregistered Individual Trade Mark (which may include a signature according to Indian trade mark law).



Frame of a Patachitra on coronavirus by Swarna Chitrakar. Photo: Banglanatak.com 2020

Note: Links to more information on intellectual property can be found in the Resources section of the toolkit, Part 4.

Planning phase

Community empowerment

- Can we benefit from new ways of organizing ourselves?
- How do we want others to interact with us?
- How can we effect the change we want?

Reputation

- What story do we want to tell?
- What legal strategy should be pursued?
- How do we achieve this?

Heritage skills repertoire

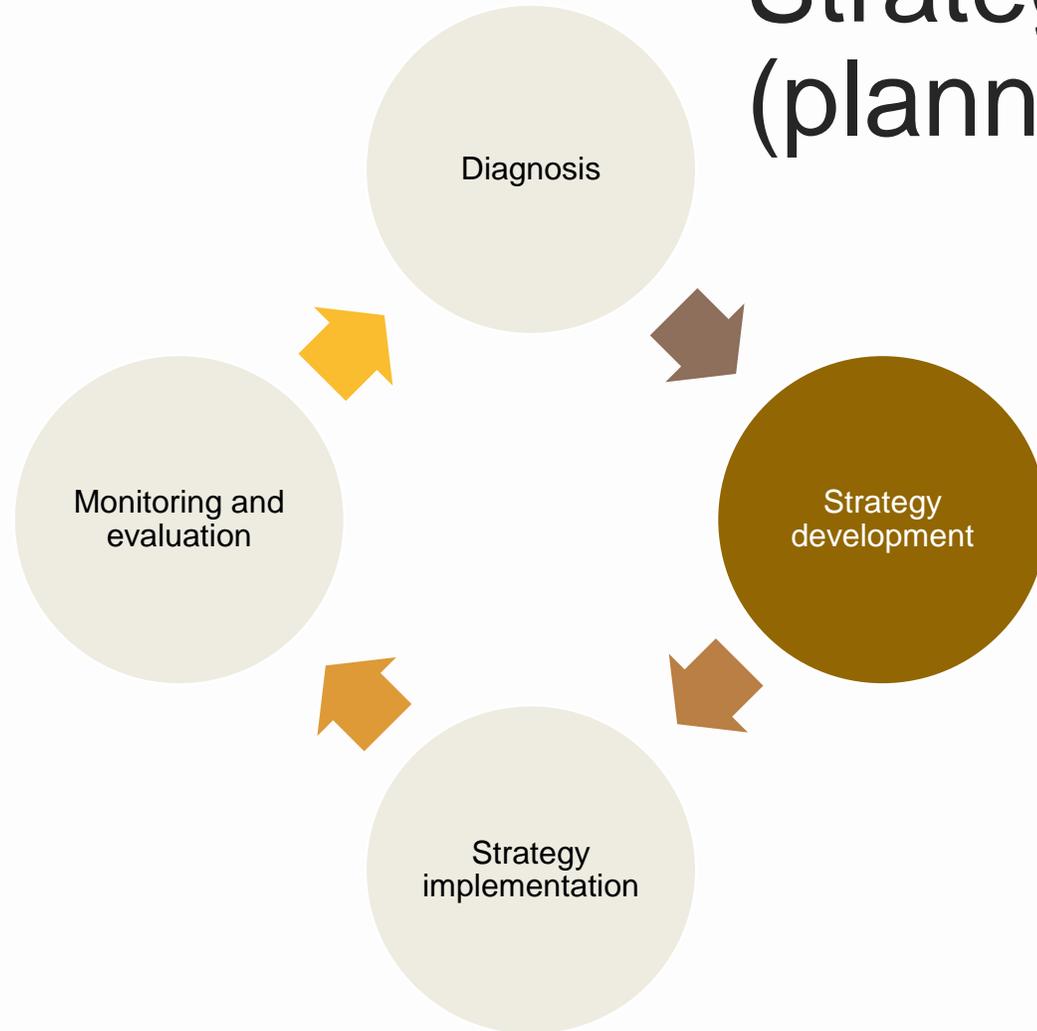
- What do we need to do to keep the full range of heritage skills alive?
- Are there other skills we need to develop? If so, how?
- How can we effect the change we want?

Heritage-sensitive innovation

- How could we encourage innovation?
- Is there some change that should be discouraged?

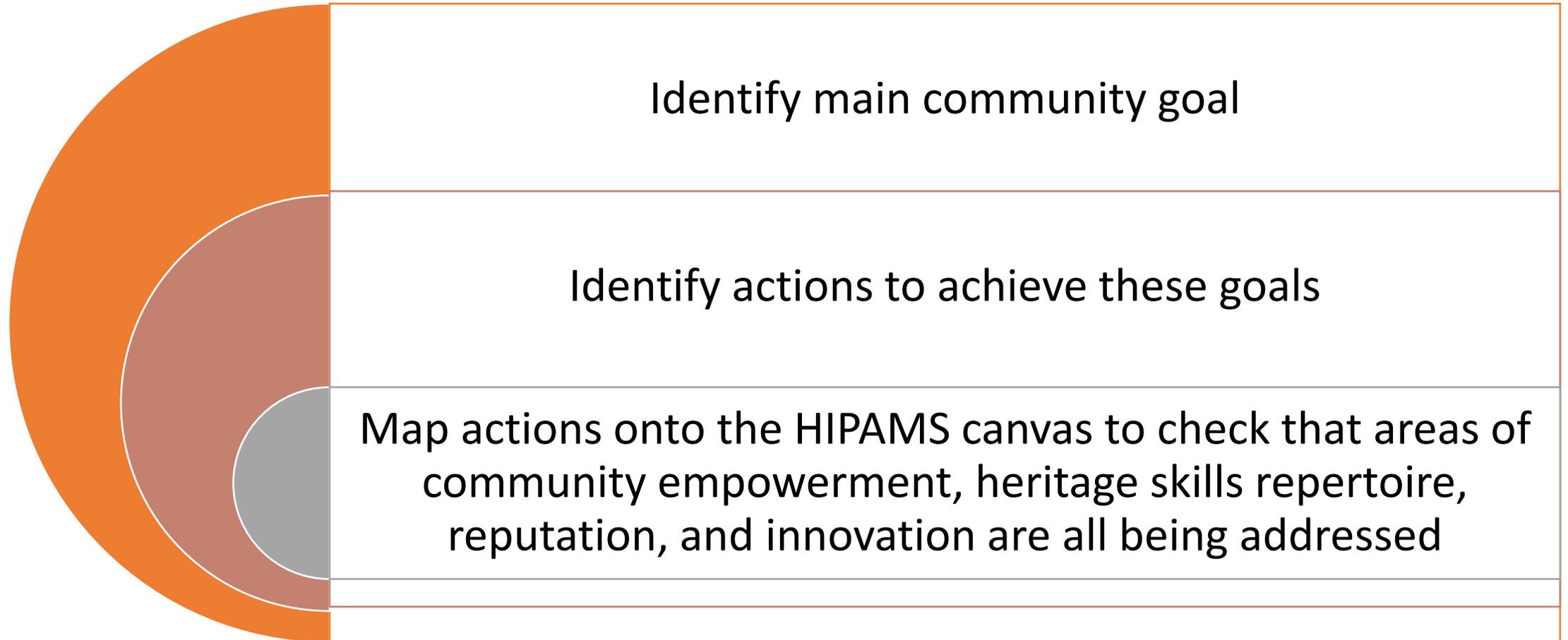
- In this phase, communities decide on their key goals and how to achieve them.
- Communities identify key actions to achieve their goals in the four quarters of the canvas.

Strategy development (planning) phase



- Integrated strategy development tool
- Community goal development

Integrated strategy development tool



Identifying main community goal(s)

Example of main goal: by March 2021, contribute to sustainable development by improving the reputation of and sustaining the heritage viability of patachitra art and singing, supporting the livelihoods of Patachitra artists in an equitable way, according to the evaluation criteria.

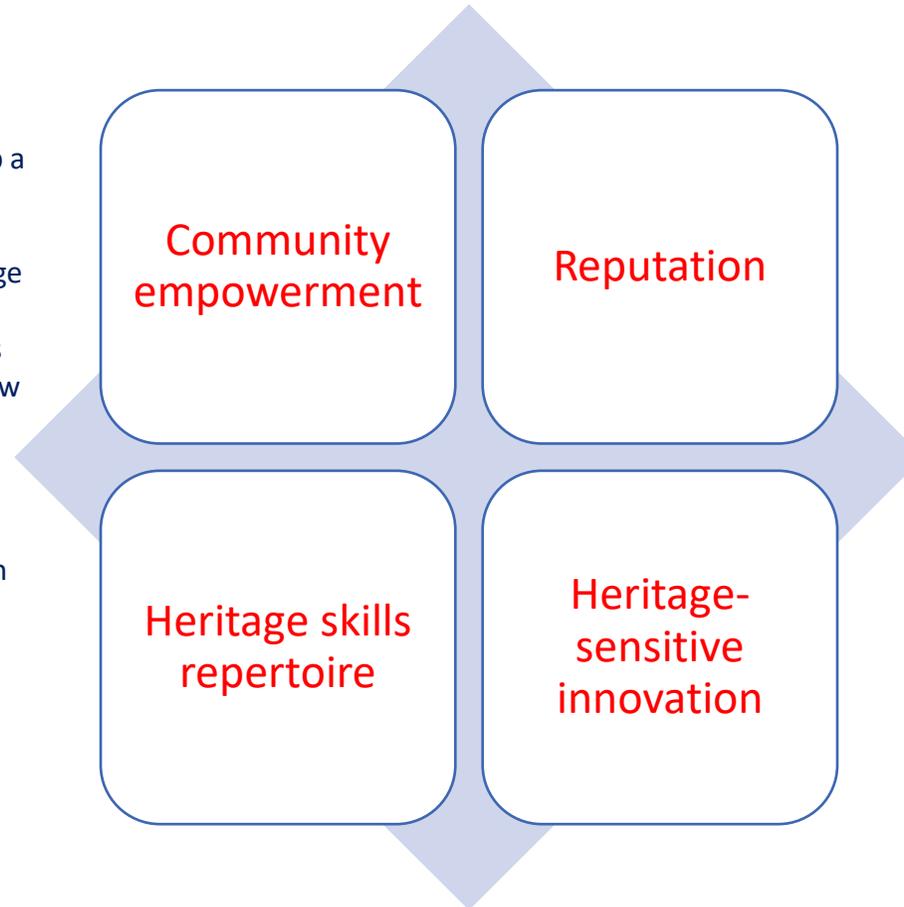
Ideally, goals should be SMART

- S – Specific
- M – Measurable (linked to evaluation criteria)
- A – Achievable
- R – Relevant (for the community)
- T- Time-based

Identify actions to achieve these goals: examples from Naya

1. Artists develop collective marketing capacity through a website for Chitrataru, their organization
2. Artists and the HIPAMS team develop a code of conduct for galleries, publishers, film-makers and researchers engaging with the heritage
3. Artists develop knowledge on intellectual property rights and ethics through HIPAMS training, creating new scrolls to illustrate the concepts

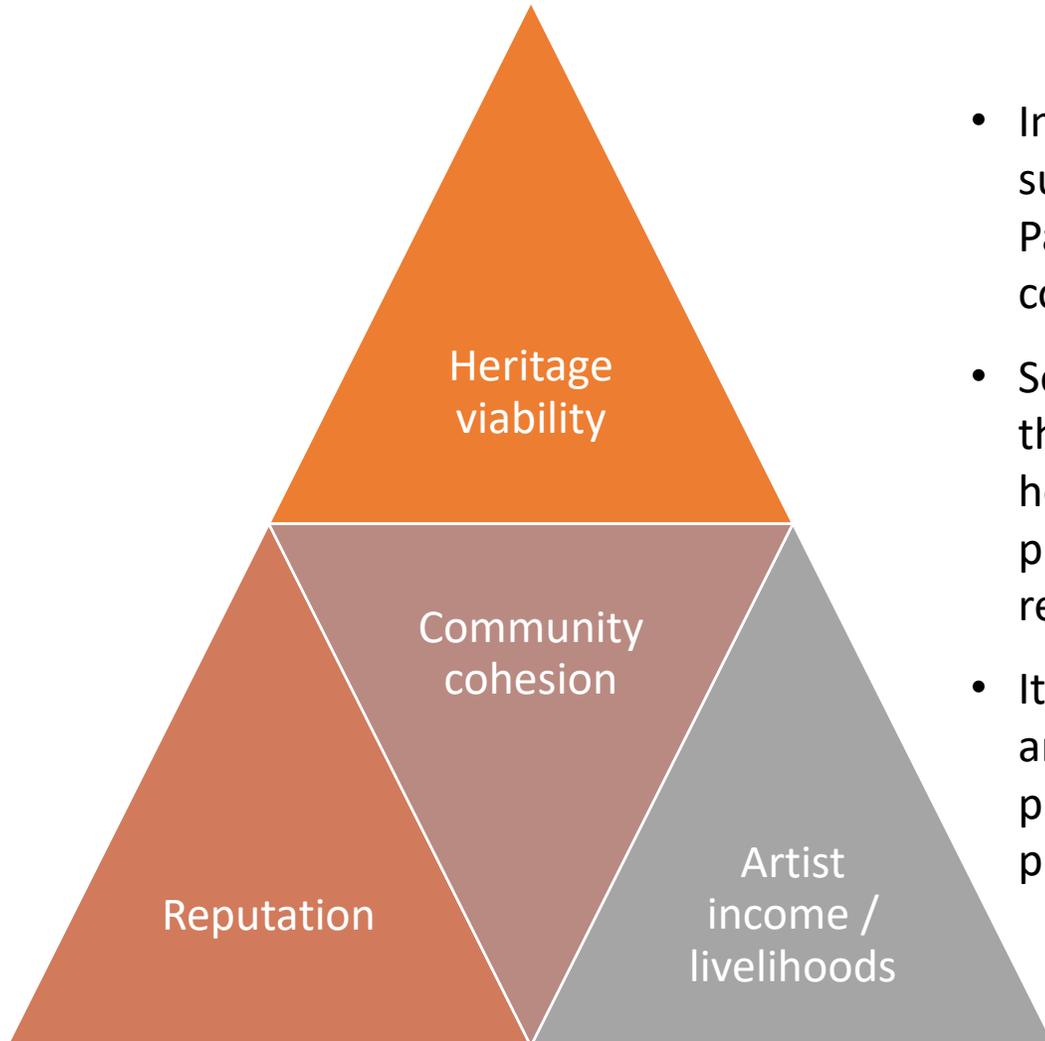
1. Artists continue training each other in the various aspects of the artform identified in the roots and fruits tool
2. Greater emphasis is placed on encouraging boys to sing



1. Artists develop skills to use social media and digital storytelling for individual and collective marketing through HIPAMS training
2. Naya village and POTMaya promoted as destinations through notice about hashtags and CC-BY-NC licenses promoting non-commercial sharing of pictures with attribution
3. Artists registered as users of the geographical indication to promote the reputation of the art
4. Eco-friendly packaging of scrolls helps reach consumers and tell stories about the art and community

1. Artists innovate by linking new products to the 'pater gaan' singing tradition through QR codes on packaging, and online performances

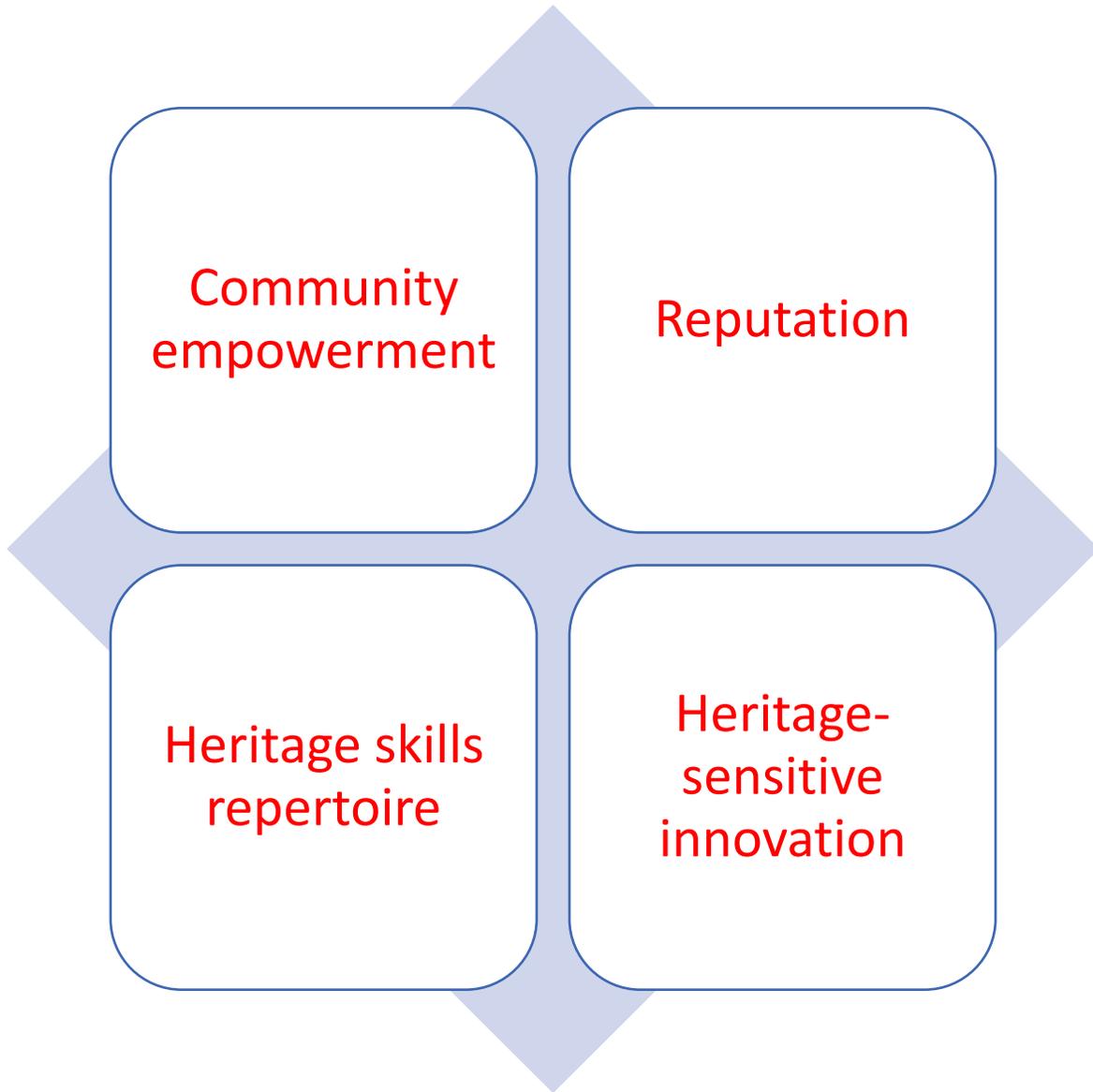
Trade offs: actions balancing different goals



- In achieving the main goal, it may be necessary to balance several subordinate objectives, such as improving the reputation of Patachitra as heritage, increased income for artists, community cohesion and heritage viability.
- Some actions may have more effects on one of these objectives than others, and a balance is needed to ensure that, for example, heritage viability is not damaged by a particular action. For example, printing T-shirts in a factory could promote livelihoods but would reduce the sustainability of the heritage skills for painting by hand.
- It may also be necessary to balance the need to promote individual artists and the community of artists as a whole, and to balance promotion of Patachitra artists in one town with the more general promotion of the art within West Bengal or indeed India as a whole.

Integrated strategy table: example

Intervention	Description	Heritage aspects	IPR aspects	Marketing aspects	Investment/Cost
Capacity development for artists and community organizations on how marketing and IP can be used for local benefit in a heritage-sensitive way especially social media skills and digital storytelling	<p>Training on the purpose and function of IPRs, and purpose and benefits of marketing</p> <p>Training on purpose of social media, how to use it, taking good pictures, digital storytelling skills</p> <p>Platforms: Facebook, Youtube, Instagram</p>	<p>Raising awareness about the important heritage attributes of patachitra and their value</p> <p>Involving younger artists in providing digital support for more senior artists</p> <p>This can create more learning opportunities on heritage skills and interpretation from older to younger artists</p>	<p>Artists accessing information about IPRs, purpose, managing their use and the relationship between individual and collective interests</p> <p>Artists accessing information about how to become registered GI users, and how GIs can be used on patachitra products</p> <p>Artists accessing information about copyright and performers rights licensing options for films, publications etc. For example, royalty / lump sum payment options.</p> <p>New HIPAMS song and scroll created to share this information about IPR and marketing among patuas and with other communities</p>	<p>Artists setting up social media accounts for Chitrataru and individual artists (very few have them currently)</p> <p>Artists accessing information about what platforms to use for what purposes and how to use them effectively</p> <p>Improving quality of individual and collective marketing by artists, including digital storytelling content</p> <p>Artists accessing information about developing a communication strategy including discussion about the relationship between individual and communal marketing messages</p> <p>Use of media about HIPAMS scrolls to promote Naya village and the HIPAMS project.</p>	<p>Workshop on digital storytelling and social media use</p> <p>Commissioning of new scrolls on GI and IPR in general (HIPAMS scroll)</p> <p>Technical assistance with digital storytelling creation</p> <p>Translation / subtitles for individual artists</p>



Implementation phase

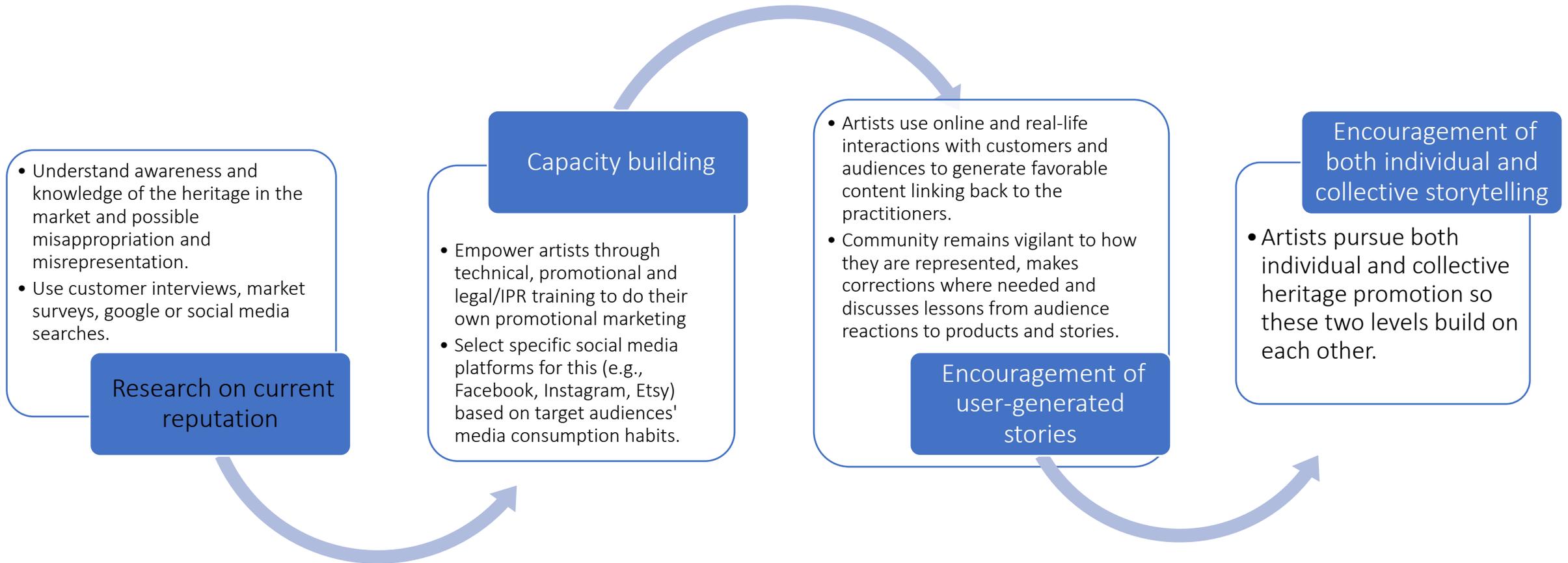
- In this phase, communities put the strategy into practice, implementing actions in the four quarters of the canvas, answering these questions:
 - Who will do what?
 - When will they do it?
 - What resources can we deploy?

Implementation phase



Digital storytelling training tool, see Part 5

HIPAMS Promotional digital storytelling training



Implementation: examples of actions taken

Examples of actions taken in Naya

Task	Responsibility	Cost borne by	Date of activity	Purpose
<p>Community identifies heritage attributes and main goals and challenges</p> <p>HIPAMS diagnostic research on marketing and intellectual property</p> <p>Community discusses and approves HIPAMS strategy</p>	Community HIPAMS team	Community (time) HIPAMS project	December 2018 to September 2019	<p>Establish what aspects of the heritage require safeguarding and transmission</p> <p>Establish community goals and challenges</p>
<p>Digital storytelling and social media training for artists</p> <p>Pingla and POTMaya promoted using hashtags and CC-BY-NC notice</p> <p>Artists and Chitrataru develop their own media presence on social media and website</p> <p>Bengal Patachitra website created (current subset of the website focuses on Medinipur Patachitra, where Naya is located)</p>	Community HIPAMS team	Community (time) HIPAMS project	November 2019 - ongoing	<p>Increase visitor numbers and income for artists</p> <p>Raise awareness about the heritage of patachitra and its value</p> <p>Promotion of individual artists and community organisation</p> <p>Direct access for artists to customers</p>
Code of ethics finalised with community participation	Community HIPAMS team	Community (time) HIPAMS project	January 2020	Ensure that galleries, film-makers, researchers and publishers are motivated to act ethically towards artists
Development of new packaging including GI labels and QR codes	Community HIPAMS team	Community (time) HIPAMS project	March 2020	Link products to websites and performances, increase reputation

The diagnosis phase identified that many Patuas were not in charge of their own marketing.

Storytelling rooted in the heritage can enhance consumer awareness and reputation of the art form. It can educate consumers about individual artist trajectories as well as their relation to the tradition.

Training helped artists telling their own stories, collectively and individually. A collective website was established.

Facebook video post by Patua Sonali Chitrakar: individual marketing developed by the artist



Sonali Chitrakar
2 June · 🌐

Corona viras pata chitra messenge

👍❤️ 27 9 comments

👍 Like 💬 Comment ➦ Share

Comments Hide

-  **Sukhendu Jana Asadharan** ...
Like · Reply · See translation · 4 w
-  **Prabir Mallick**
Valo thakis bon... ...
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-  **Arupesh Jana**
গান ও আঁকা দুটোই চমৎকার।
ভালো থেকো। ...
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-  **Atasi Nanda Goswami**
সোনালী শেয়ার করতে পারছি না
কেন? কাউকে দিয়ে ওটা ঠিক
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Sonali, খুব ভালো হয়েছে, ছবি ও
গান দুই, ...
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-  **Mousumi Jana** ...

Like · Reply · 4 w

https://www.bengalpatachitra.com

Search



Search...

পটচিত্র Art

Experience stories in painted frames.



Patachitra is a unique folk tradition of visual storytelling accompanied by songs. In Patachitra, stories are painted as frames on long scrolls and the Patuas gradually unfurl them while presenting the story through their songs.

The Chitrataru (artists organization) website on Bengal Patachitra and their Facebook page provide the basis for collective marketing online.

Online marketing became particularly important after the COVID-19 pandemic affected tourism-related income and visitors to the village.

Responding to COVID-19 with heart, building resilience



Swarna Chitrakar performing with her COVID-19 scroll. Photo: Banglanatak.com 2020

- Swarna Chitrakar, an experienced artist who is already known for her expertise in painting on traditional themes as well as social issues, developed a 7-frame Patachitra and a song on COVID-19 to raise awareness about the health crisis and precautionary measures that should be taken. Swarna has represented the virus as a bright red monster in her scroll painting.
- With the help of her daughter, she made a video of the Patachitra narration and sent it to her contacts via WhatsApp. Her contacts shared it on platforms like Facebook and Instagram and reached over a million people. It was also included on YouTube. The scroll was widely covered in the media, e.g. the Telegraph India and the Times of India, and on the UNESCO website about responses to COVID-19 globally.
- Other artists in Naya, whose income was badly affected by the pandemic, began to earn money from performing and teaching online through YouTube and Facebook.

Linking songs to scrolls and other products

- Songs or 'pater gaan' were identified as one of the most important attributes of Bengal Patachitra as a storytelling tradition, differentiating it from other kinds of patachitra.
- However, new kinds of products, especially T-shirts or other painted objects, are not associated with songs in the market today. Even when scrolls are sold online, or taken home after purchase in the village, the song performance is dissociated from them too. Consumers may forget the name of the artist.
- Better packaging can help link Patachitra products to the songs and the online storytelling developed by individual artists. This is done using QR codes that are stuck onto specially-designed packaging.



Swarna Chitrakar performing with 9-11 scroll.

Photo: Charlotte Waelde 2018

Reconceptualising packaging



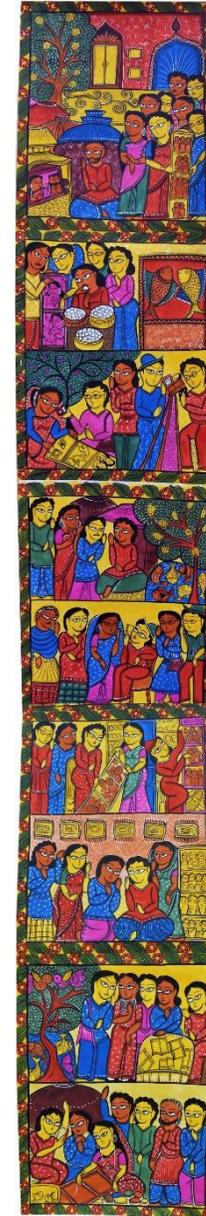
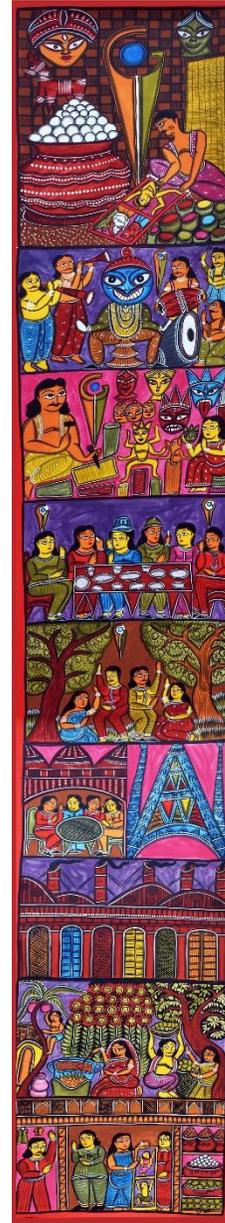
- Patuas designed traditional Patachitra motifs for the packaging and used labels and links to educate customers about the heritage. Packaging can also protect goods for transportation.
- Using the same packaging reduced costs for artists and emphasizes their common identity. Natural brown cardboard is eco-friendly and appeals to eco-conscious customers.
- The packaging comes in different shapes and sizes so it can be used for traditional scrolls as well as T-shirts and newer products.
- The GI Logo used on the labels guarantees that these are Bengal Patachitra products made under the specified conditions by registered users.
- The QR Code (printed in sticker form) links specific products to the websites or social media pages of individual artists, which can include performances.

HIPAMS scrolls

Many artists do not know what rights they have over their art, for example copyright that protects them against unauthorized copying of their work

After training, artists created HIPAMS scrolls to educate other artists about their rights

Scroll explaining the geographical indication, created by Manaranjan (Manu) Chitrakar



Scroll explaining intellectual property rights of artists created by Swarna Chitrakar.

বৌদ্ধিক সম্পত্তির অধিকার নিশ্চিত করুন
Uphold Creative Rights

Photography and Videography is allowed under
Creative Commons license CC-BY-NC.

পটচিত্রের ফটো এবং ভিডিও তোলার ক্ষেত্রে
ক্রিয়েটিভ কমন লাইসেন্স CC-BY-NC প্রযোজ্য।



Please mention the names of the artists and Naya village
when you publish photos and videos you take.

পটচিত্রের বা শিল্পীদের ফটো এবং ভিডিও কোন প্রকাশনা
ও অন্যান্য মাধ্যমে ব্যবহার করার সময় অনুগ্রহ করে
শিল্পীর নাম এবং গ্রাম নয়ার কথা উল্লেখ করুন।

Please take artist's permission for commercial use of the photos and videos.
ফটো এবং ভিডিওগুলির বাণিজ্যিক ব্যবহার অনুমতি সাপেক্ষ।



#BengalPatachitra #Pingla

Educating artists and visitors about artists' rights

Artists wanted to encourage sharing of information about their work online. However, they did not at first understand what rights they have as artists, and how they could best exercise those rights to promote their work.

After training in artists' rights, they realised that while they could not easily control the distribution of visitor photos on the internet, they could ask visitors to follow some guidelines when taking photos in the village.

They worked with the HIPAMS team to develop a notice promoting use of the CC-BY-NC creative commons license that encourages non-commercial distribution of photographs or video, as long as artists' names are included. They also asked visitors to include the name of the village.

The artists ask visitors to seek consent if they intend to sell their pictures commercially. This becomes a condition of the permission artists give to visitors for photography and videography of their work.

POTMaya festival notice



The notice for festival attendees encourages visitors to help raise awareness about Bengal Patachitra and Pingla, by using common hashtags.

The notice also asks visitors to mention artists' individual names, which helps to promote them and their work online.

Codes of ethics can help build the market for traditional art and protect artists

- Artists increasingly know their rights and want decent work with fair treatment. This helps sustain the heritage as well as their livelihoods.
- Consumers today appreciate purchasing products that support environmental sustainability and social justice.
- Intermediaries such as galleries can thus also differentiate themselves in the market and nurture long-term relationships with artists and consumers by actively promoting ethical practice.
- For this reason, the Patuas of Naya worked with the HIPAMS team on a code of ethics – the Patachitra Art Code – to be used by them and gallerists, film-makers, publishers and other stakeholders.

Art codes can help artists negotiate with customers

“The Art Code will help musicians who are introvert like me and cannot always speak up, we can give a copy of the Art Code to the stakeholders we work with”

young Fakiri singer working with the HIPAMS project on the use of art codes for Baul-Fakiri artists

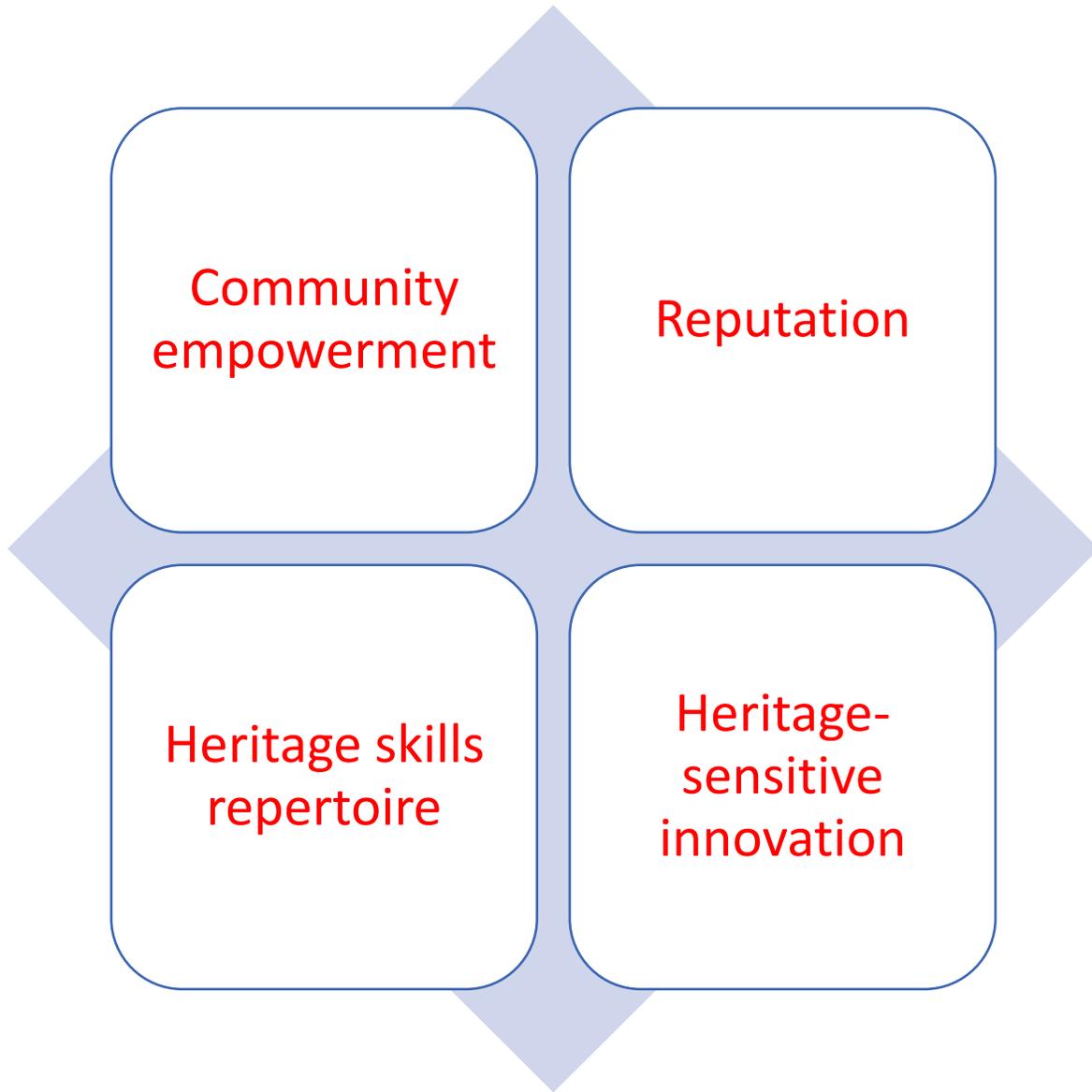


Patachitra Art Code: main aims

- Promote respect for and awareness of the tradition and the artists
- Encourage others to involve artists in projects about their heritage and their work
- Promote fair remuneration for artists
- Encourage others to acknowledge and attribute artists' work in books, films, and other products they contribute to
- Discourage others from copying without permission
- Promote use of the geographical indication where appropriate

Scroll explaining intellectual property rights of artists created by Swarna Chitrakar. Photo: Banglanatak 2020

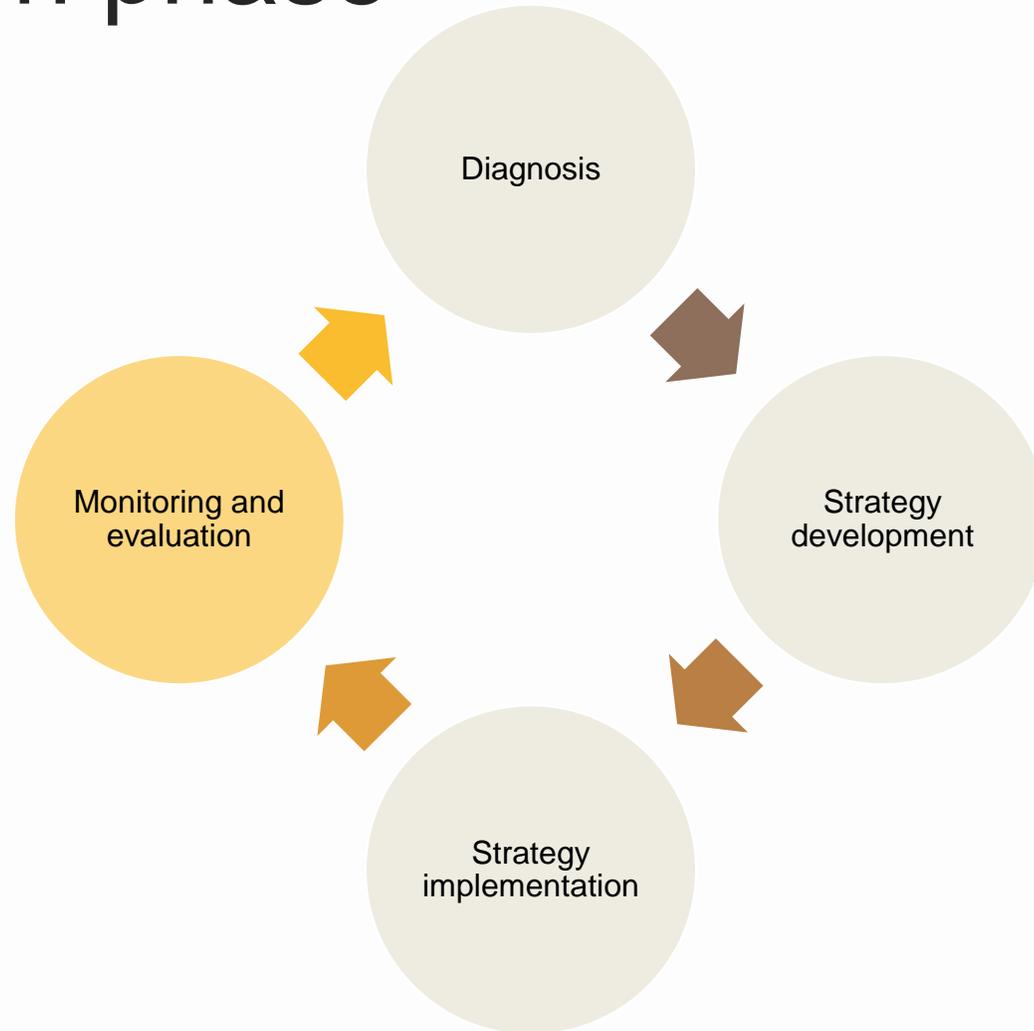
<http://hipamsindia.org/wp-content/uploads/2021/01/Patachitra-Art-Code.pdf>



Evaluation phase

- In this phase, communities assess the successes and failures of their strategy
- Communities collect information about problems and successes implementing actions in the four quarters of the canvas, answering the following questions:
 - What can we measure to track success (or failure)?
 - How can we measure it?
 - How can we use this information to improve our strategy or implementation?

Evaluation phase



Designing monitoring and evaluation strategies

- Communities can develop their own ways of measuring whether their HIPAMS strategies have helped them safeguard their heritage and promote their sustainable development.
- Measuring success should be aligned with the goals identified in the planning phase.
- Tools for monitoring and evaluation can be adjusted to the resources and needs of each community.
- In this section, we provide some examples of the kinds of questions asked in the monitoring and evaluation phase for the Patachitra HIPAMS.
- Further resources on monitoring and evaluation are available in Part 4.

Kinds of evaluation questions: community empowerment

Questions

- To what extent has the community found ways to work together where needed?
- What problems have they been able to address together?
- To what extent has the community been able to strengthen their bargaining power with external parties?
- To what extent has the community been able to benefit from promotion of their heritage in the market?

Evaluated by

- Qualitative data on changes in community organization and their effects internally and externally
- Progress on waste management, use of natural dyes and other community goals
- Awareness of collective organization and its initiatives among customers or clients
- Number of community initiatives for collective benefit, e.g. development of the codes of ethics
- Percentage of artists who have benefited from collective initiatives
- Average monthly income of artists

Kinds of evaluation questions: skills repertoire and innovation

Questions

- Has heritage viability been maintained within the community?
- Has practice and transmission of the heritage been promoted and sustained?
- Is the full range of heritage knowledge and skills available to the community?
- How has this been affected by the sale of heritage products and services, whether positively or negatively?

Evaluated by

- Qualitative data on changes in practice and transmission of heritage in the community
- Number of new artist entrants
- Percentage of artists still practising after x time
- Percentage of artists able to make traditional scrolls and sing traditional songs
- Number of innovations in concepts, design or songs

Kinds of evaluation questions: reputation

Questions

- To what extent has community awareness of the value of the heritage and the associated products or services increased and improved?
- To what extent has consumer awareness of the heritage and the associated products or services increased and improved?

Evaluated by

- Qualitative data on awareness of heritage in the community
- Number of social media posts about Bengal Patachitra from Naya
- Percentage of artists posting on social media about their art. Number of hits or likes on these posts.
- Percentage of artists registered to use the geographical indication (GI)
- Percentage of artists using the GI or Craftmark on their packaging

Selected outcomes and impacts

Data from short-term evaluation interviews with fourteen of the participating Patachitra artists and from evaluation research (January 2021)

Outcomes and impacts

General observations

1. Artists using the collective organization and community website / Facebook page more often to market their work and share information.
2. Artists more confident in promoting ethical practice in engagement with others
3. More awareness about IP rights among artists, expressed in the HIPAMS scroll.
4. Artists more confident in negotiating proper attribution & quality content in social media sharing.
5. Artists using digital tools for collective and individual promotion more often and more effectively.
6. Artists showing greater agency in online promotion.
7. Artists have increased skills and confidence in doing online workshops and exhibitions.
8. Heritage skills repertoire maintained through training. More boys interested in singing.
9. Innovations draw on new themes such as COVID-19 in the traditional style.
10. New packaging links songs to products, increasing reputation and understanding of their art.



Outcomes and impacts

Rights knowledge and negotiation

Most artists surveyed said that the new festival signboards requesting visitors to attribute the artists and to use hashtags were very effective and they could continue to use them in future.

Whereas before the project few were aware of their rights as artists, almost all artists now wanted visitors to ask permission before taking photos or videos using copyright law and the right of attribution. They believed it was important for visitors to add artist's names and the village name when posting these visuals on social media, and now always asked the visitors to do so.

About a third of the artists now feel empowered to negotiate with the customers who buy their products for commercial purposes using copyright law. For example, Patachitra artist Suman Chitrakar asked a customer how they would use his artwork. After learning that a customer was planning commercial use of his patachitra design on a candlestick, Suman negotiated a higher price for the scroll.



Notice to visitors on creative rights in Naya village
Photo courtesy: banglanatak dot com 2021

Outcomes and impacts

Online promotion using social media

Most artists surveyed now have their own Facebook account (compared to only a few before the project)

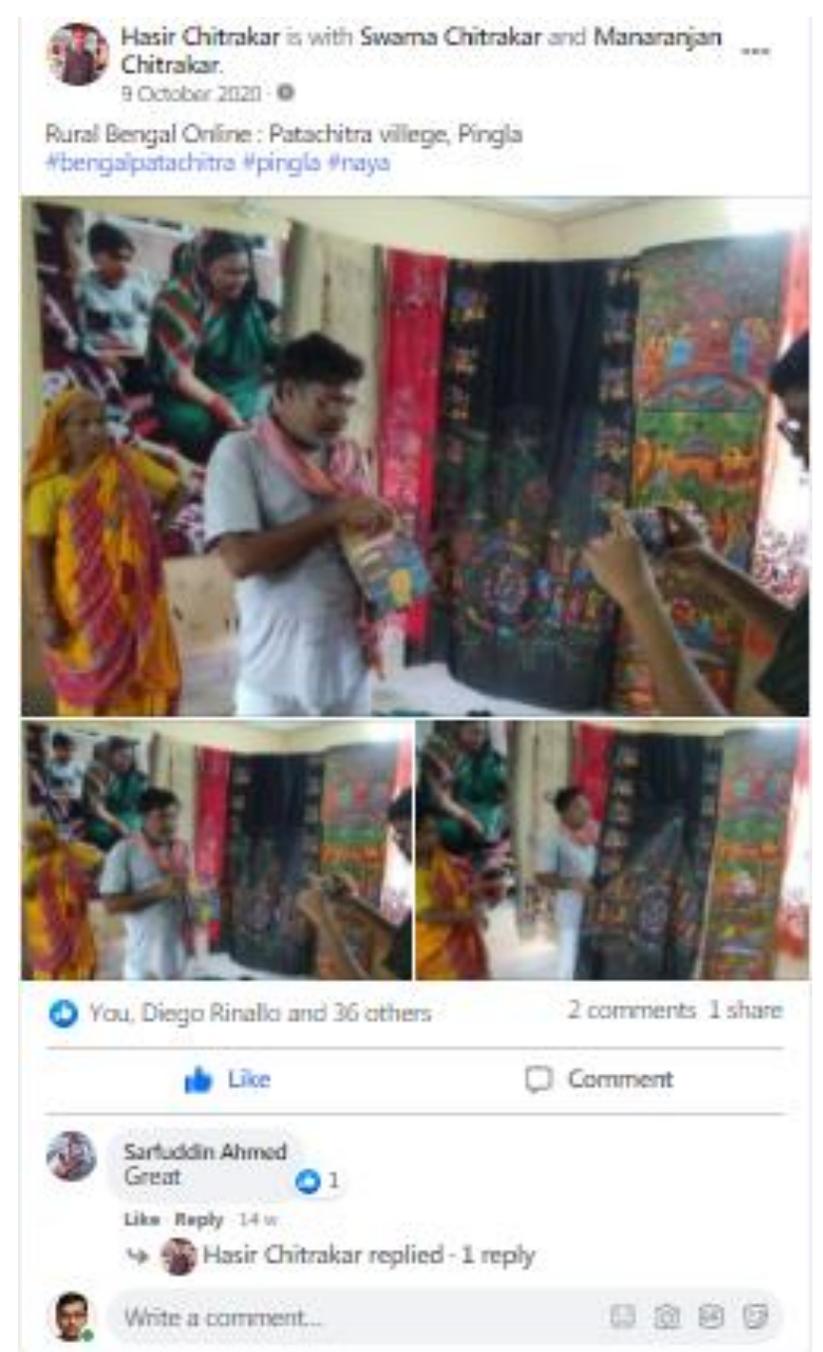
About half of the artists actively use social media for promotion of their artform and their artworks/performances.

Over half of the artists said that their social media skills have improved considerably after undergoing the digital storytelling training.

About two thirds of the artists respond to the queries or comments made by the people on their posts.

About half of the artists use rights hashtags on their posts.

Facebook post by Hasir Chitrakar showing his father Manoranjan Chitrakar participating in an online exhibition
Photo: Banglanatak dot com 2021



Outcomes and impacts

Online sales

Around a third of the artists surveyed have conducted online workshops, compared to very few beforehand. They were able to earn from these events.

Over half of the artists have participated in online exhibition of their products and received orders by phone

Over two thirds of the artists are quite comfortable offering online activities.

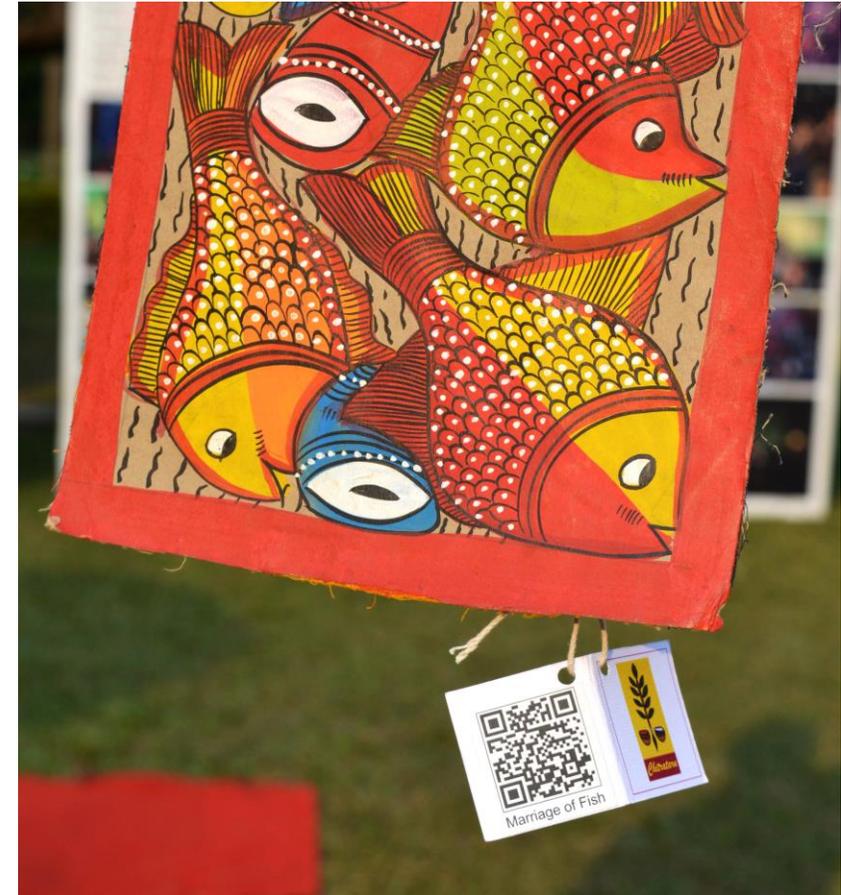


Manoranjan Chitrakar conducting a n online workshop.
Courtesy – Hasir Chitrakar

Outcomes and Impacts

Linking songs to products

- Almost all the Patachitra artists said that QR code effectively linked the products they sold with the songs. They had not previously used a QR code at all.
- The use of online workshops and increased emphasis on songs as part of the product being sold to customers has encouraged more boys to show interest in learning the songs and music.



Fish marriage scroll with new labels and QR code
Photo courtesy: banglanatak dot com

Outcomes and impacts

Packaging

- Over two thirds of the surveyed artists delivered their products using the new packaging. Previously, they had offered no tailored packaging options.
- Most of the artists feel that packaging has added value to their products – it connects them to information about the heritage and to song performances
- Artists like the packaging as it is easy to use and protects the products
- Customers are happy with the new packaging and some of them called the artists to share their satisfaction



Photo courtesy: banglanatak dot com

BENGAL PATACHITRA



**BENGAL
PATACHITRA**

Patachitra of Bengal is a unique folk tradition of visual storytelling. The Patuas sing the stories while unfurling the scrolls painted with natural colours.

Bengal Patachitra has received the GI tag in 2018.

Outcomes and impacts

Use of the Geographical Indication

- Percentage of artists registered to use the geographical indication Bengal Patachitra (GI): 27 out of 350 artists (8%) at the end of the project compared to none at the beginning. Registration is ongoing.
- Awareness of GI among Patachitra artists in the community has increased over the course of the project: 100% of surveyed artists (n=14) were aware.
- Geographical indication used on packaging labels by most artists.

Patachitra artist Sushama Chitrakar comments on how a combination of the different strategies have had an impact on his work ...

“The HIPAMS project has taught me about Geographical Indication (GI). During the lockdown I have done many a workshop, programmes online and learned from it as well. Previously people would come to our village to buy products and attend workshop but now I can do all these online. We were unaware about online marketing before, HIPAMS has taught us to do that. We have learnt that business can also be done online by posting pictures of our product. The Art Code will also help us immensely. “

Outcomes and impacts

Livelihoods

The price of Patachitra products increased 5-10% in the last 3 years; coupled with an increase in the volume of sales, this has resulted in increased income for the artists in spite of the pandemic.

Note: not all the outcomes can be directly linked to the HIPAMS project initiatives.

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- For any suggestions or comments on the toolkit please contact Ananya Bhattacharya (Contact Base / Banglanatak.com) at ananya@banglanatak.com