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festival season 2

Sustainability • Creativity • Resilience

Bannabagram • Dariyapur • Tepantar

## Report on the Festival

Dec 3 - 5, 2021



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# Executive Summary

[Ripples Festival Season 2](#) organized by Contact Base in partnership with the British Council was ideated as a sequel to its first edition in January 2021. Held between 3<sup>rd</sup> and 5<sup>th</sup> December 2021, the festival was celebrated in three locations in the Paschim and Purba Bardhaman districts. The aim of this multisite hybrid festival was to integrate hubs and habitats of artists, promote crafts practiced in the region along with creating opportunities for online interaction and showcasing. Folk arts and crafts brought to spotlight in the festival were Baul music, ancient Dokra craft, intricate Kantha embroidery, wooden dolls and indigenous puppetry form Chadar Badar. Tepantar, a theatre village in Bardhaman, hosted a theatre festival with performances by six district theatre groups. They presented localized renditions of famous adaptations and incorporated folk forms like Baul, Khon Gaan, Bhawaiya, Gambhira, Chau dance, and Patachitra. On all three days from 11:30am to 12:30pm, the festival went live on Facebook where artists interacted and shared about their craft. Viewers conveyed positive responses and inquired about the festival and the crafts involved. While Baul and Baulanis performed at Akhras and shared their philosophies, there were also exhibitions held by women making Kantha. A group of ChadarBadar artists came from Warispur and showcased this unique puppetry.

The festival was inaugurated at Bannabagram Baul Ashram on 3<sup>rd</sup> December 2021 by District Magistrate of Purba Bardhaman,Priyanka Singla, IAS, and Dr. Debanjan Chakrabarti, Director British Council East and Northeast India. Sayak Siddique, theatre director from Bangladesh was also present. BDO of Ausgram and OC of Police Station were also present.

International webinars were held on music, theatre and crafts with participation from India, the UK and Bangladesh. Speakers shared about their thoughts and experiences, performed and deliberated upon engaging issues relevant to the present day. They included Barbara Wickham OBE, Director, British Council India, Jason O'Rourke, traditional Irish musician, theatre director Shane Shambhu, Assamese theatre activist Gunakar Dev Goswami, Jonathan Kennedy, Director of Arts for the British Council in India, Sayik Siddique, renowned theatre director from Bangladesh, Dr. Jonathan Karkut, anthropologist and ICH expert and independent researcher Dr. Harriet Deacon and artists from West Bengal. The international webinars reflected on the importance of cultural exchanges and collaborations, the power of digital platforms and technology as a whole, various aspects of theatre including thoughts on innovation, application and presentation, addressing market demands in a heritage-sensitive way and building resilience. Online components together in the festival connected artists with remote audiences as well as experts. The festival reached out to around 62,000 people online among which webinar outreach exceeded 8000.

The festival aimed to support strengthening of market opportunities and linkages for the artists. Visitors to the festival included designers, entrepreneurs, exporters, retail business owners, tour operators, heritage walkers, students, music and craft admirers. The total sale for Kantha was Rs.

65,000 and for Dokra, Rs.1, 00,000. About 40 artists were trained in use of social media. Women practicing Kantha shared that this was their first experience of stepping out from the confines of their homes and more so, interacting and participating in such a festival.

The festival was widely publicized through posters, leaflets and on social media bringing to ground a footfall of 1500 people covering all the three destinations. The Ripples approach connected villages of artists and crafts persons to local cultural itineraries and helped popularize them as destinations using exhibitions, live demonstrations and performances to draw visitors. However, a cyclonic weather marred the festival spirit on the second day. The festival not only celebrated the arts but also mesmerized the audience as they learned about the journeys of the rural artists. Visitors came mainly from Kolkata and around. The following table provides a summary of participation and outreach.

<b>Art Forms</b> - Kantha, Baul, Wooden Doll, Chadar Badar, Dokra, Theatre imbibing Chau, Patachitra, Khan Gaan, Gambhira.	<b>Number of Artists</b> - Baul : 16, Kantha : 42, Dokra : 19, Chadar Badar : 6, Wooden Doll : 1, Bhawaiya : 1, Chhau Dance : 1, Patachitra : 1, Theatre artists : 84 Total : 171, Women : 86, Men : 85
<b>Festival Venues</b> - Baul Akhras, Kantha, Chadar Badar and Wooden doll in Bannabagram Baul Ashram, Dokra hub at Dariyapur, Theatre at Tepantar Theatre village	
<b>Participating Districts</b> - Purba and Paschim Bardhaman, Jalpaiguri, Purulia, Pashchim Medinipur	
<b>Visitors at the Festival</b> - 1500	<b>Attendance at Theatre Festival</b> - 500
<b>Total Sale for Kantha</b> - Rs.65000	<b>Total Sale for Dokra</b> - Rs. 97300
<b>Webinar Speakers and Moderators</b> - 17	<b>Participation from Countries</b> - UK: 4, Bangladesh: 1, India - 12
<b>Webinar Reach</b> (Facebook + Zoom) - 8128 (Day 1 - 2090, Day 2 - 3154, Day 3 - 2884)	Total Facebook Posts reach: 62000+, Instagram Post likes: 200+, Instagram Story views : 500+
<b>Supporting Partners</b> - EbongAmra, Dariyapur Dokra Artisans Co-operative Industrial Society Ltd, Rishra Durayan Kaliaganj Ananya, Bichitra Natyasangstha, Gobardanga Mridangam, Chakdaha Natyajan, Jalpaiguri Kalakushali	

# Background

2021 is the International Year of Creative Economy for Sustainable Development and recognizing the same, the Ripples Festival began in January 2021. The festival helped showcase folk art and craft of Bengal to a global audience with the long-term goal of strengthening the local creative economy. Taking from its success, the second edition was conceived and took place between 3rd and 5th December, 2021 in the Bardhaman district of West Bengal. The Ripples Festival ([www.ripplesfestival.com](http://www.ripplesfestival.com)) organised by banglanatak dot com, and supported by British Council, promoted cultural heritage and rural cultural tourism by strengthening grassroots creative enterprises. It also put the spotlight on local women artists and entrepreneurs – showing how their work is helping the wider community to achieve a better livelihood. Besides bringing forth tangible, intangible and natural heritage, the 3-day fest aimed to contribute to the long-term resilience and sustainability of the crafts economy in India and help local crafts artisans to adapt to new ways of working and engaging with their audiences post the Covid-19 pandemic. A multisite festival, Ripples Festival Season 2 provided people with unique cultural experiences both in-person and virtually and opened up opportunities for dialogue, collaboration and co-creation in theatre, heritage education and music between India and UK. The following sections provide a detailed overview of the festival inauguration, activities, means of promotion and impact.



# Inauguration

The festival was inaugurated at Bannabagram Baul Ashram on 3<sup>rd</sup> December 2021 by District Magistrate Priyanka Singla and Dr. Debanjan Chakrabarti, Director British Council East and Northeast India, Purba Bardhaman. Sayak Siddiqi, theatre director, Bangladesh, Bulti Bibi, Kantha artist, Anita Baulani, Maheswar Baul and directors of banglanatak dot com.

In the introductory address, Dr. Debanjan Chakrabarti mentioned that the creative industry is a very important tool for global economic growth and that the British Council has extensively worked on projects that interlink tourism and the creative industry. Priyanka Singla added that it is high time initiatives must be taken up to help the rural artists and entrepreneurs and that the government has been continuously putting in similar efforts. She also urged the artists to carry on with their art and transmit the rich traditions to the next generation. The inaugural ceremony was followed by a Baul song performance by Anita Biswas.



Inauguration of Ripples Festival Season 2



DM Priyanka Singla, IAS at the inauguration



Dr. Debanjan Chakrabarti, Director British Council East and Northeast India at the inauguration

# Promotion and Publicity

A microsite [www.ripplesfestival.com](http://www.ripplesfestival.com) shared the details of the festival. An e-brochure was also created consisting of more elaborate information.

Posters were developed for the festival.

2000 posters were printed and put up in Kolkata, Bardhaman, Ilambazar, Durgapur and Santiniketan. 500 cards were printed to invite all the delegates from various consulates and art & craft admirers from Kolkata.

Social media was used extensively to promote the festival. Short videos were uploaded to attract tourists in these cultural destinations. The reach of total 32 posts varied in between 25000 – 30000 audiences. According to many visitors, they came to know about the festival from social media posts.



Poster at different venues

# Activities at Bannabagram Baul Ashram

A small village hemmed with wide green pastures is Bannabagram, a beautiful countryside destination. Bannabagram is located at Ausgram 1 block in Purba Bardhaman which is just 14 kms from Guskara station. In it is a Baul Ashram; spread over 1.3 acres next to a forest range – primarily a jamming point for Bauls who reside in the vicinity. The place has small cottages for visitors to stay in and enjoy the serenity around. The Bannabagram Baul Ashram was one of the major centres for the second edition of Ripples Festival. At the premises of the Bannabagram Baul Ashram, there were artists practicing Kantha, Chadar Badar, Baul music and wooden dolls - all from the district of Bardhaman. Performances and exhibitions in Bannabagram were held between 10 am and 5 pm.

## Baul Music

Baul music is all about knowing oneself and reflecting the joy, harmony, love and longing of an union with the Divine and the Bannabagram Baul Ashram is an appropriate place for these mystic musicians to immerse in their art. Baul music performance was one of the prime attractions at Ripples Festival Season 2 in the Bannabagram Baul Ashram. The Ripples Festival Season 2 hosted Baul-Fakiri music on all the 3 days. This was started off with Girish Khyapa, an eminent Baul singer from Bardhaman accompanied by other Baul musicians. On the second day, Bhajan Das Bairagya, an accomplished Baul Guru and a veteran musician, performed along with his team. Baul music in Ripples came to an end with Barun Das Baul and his team. On all three days, the festival also went Live on Facebook for a short span showcasing Baul music. A total of 14 Baul-Fakiri artists participated in the festival.



Baul performance at the festival

## Kantha

An integral part of the festival was Kantha, a craft prevalent from the 1200s. Mostly popular in Birbhum, this time the festival identified and invited around 40 Kantha artists from Ausgram in Bardhaman, all women, to be a part of the celebration. The artistic use of simple hand stitches alongside complex patterns has always been appreciated by the people and so



was the case in Ripples where artists brought with them hundreds of handmade pieces each unique on its own. Artists participating in the festival arrived from the 9 villages situated in the Ausgram block, home to more than 200 traditional Kantha artists. The women shared that this was the first time they came out of their houses independently and even interacted in a public space to sell their handmade products. Apart from daily festival visitors, all three days of the festival also witnessed invitees comprising entrepreneurs, designers, exporters and students who interacted with the artisans on a personal level. Their product repertoire included traditional Kantha quilts, saris, kurtas, dress materials, blouse pieces, dupattas, cushion covers, shawls, and stoles among others. Varying from chic and minimal to intricate works, all these pieces were also showcased online through a detailed live streaming on Facebook. This also helped artists to experience mechanisms of a virtual platform. They were also trained on the use of social media. Three legendary Kantha artists from Nanoor, Birbhum also visited the premises to support and guide the artists. The festival opened a gateway to reach out to the post-pandemic market and attained a sale of around Rs 65,000.



Kantha display and live interaction at the festival



## ChadarBadar

ChadarBadar is a very unique form of puppetry presented with folk songs and instruments like Madol and Dhamsa. Chadar Badar differs in both creation and presentation from other traditional forms of puppetry. Performed by indigenous communities in Bardhaman, the performing art by Lakshmiram Murmu and his team from Warispur was showcased throughout the festival and received due appreciation. What is interesting is that owing to its rarity, Chadar Badar as an art form had not reached out even to the local people of Bardhaman. Ripples acted as a source to familiarize the art form to the uninformed mass. People from Kolkata had also arrived to witness Chadar Badar. Previously unaware of its existence, owing to Ripples, it was found that Bannabagram consists of around 10 Chadar Badar groups.



## Wooden Doll

Natungram in Bardhaman is the hub of handcrafted wooden dolls and their makers. Herein resides Dilip Sutradhar, a legendary wooden doll artist who graced the Ripples Festival Season 2. Dilip, an expert, has been practicing the craft for the last 35-40 years. In Ripples, he brought with himself a number of products ranging from Raja-Rani dolls, the famous Natungram owl in different sizes and designs, Ganesh idols and other utility items. On the last day, he also shared virtually about his craft and its relevance in the present market situation on Facebook.



## Dokra at Dariyapur

Dokra, an ancient craft, involves one of the earliest methods of non-ferrous metal casting known to human civilization. The craft has also received the Geographical Indication (GI) tag. Ripples Festival Season 2 brought forth Dokra of Dariyapur where around 20 artists showcased a wide range of traditional and diversified handmade artifacts comprising lanterns, showpieces, jewelleries, wall hangings, idols, masks, candle stands amongst others. People from in and around Kolkata visited, indulged in these rustic beauties, bought and interacted with the makers. The festival acted as a catalyst between artists and business persons where the latter showed interest to work with artists in the future. During this festival visitors also had a chance to witness the complex making of Dokra. The festival in Dariyapur started with a Facebook live session where people had a chance to interact from the comfort of their homes. Exhibition and live demonstration of the craft was held between 11 am and 7 pm. Dokra artists had a total sale of Rs.1,00,000 at the Ripples Festival Season 2.



Dokra display online and at the festival ground



# Theatre festival in Tepantar

Tepantar, popularly known for being a theatre village, is located in the district of Paschim Bardhaman. Ripples Festival Season 2 hosted its theatre festival in this space during which artists of Tepantar celebrated the folk culture of Bengal through six engaging plays. An interesting part of the festival was the presentation of dramas through a blend of Bengal's varied folk art forms. 84 artists from six theatre groups participated in this festival gathering around 500 visitors over three days. The theatre festival at Tepantar was inaugurated by Dr. Debanjan Chakrabarti, Director British Council East and Northeast India and theatre directors of each group. This was followed by a short discussion where directors and actors shared their thoughts behind their productions. Hereafter commenced the first play of the evening.



Inauguration of the theatre festival at Tepantar

## Setu

The theatre festival at Tepantar began with Setu, a production by Rishra Durayan enacting an adaptation of Sunil Gangopadhyay's story Setur Opore. The director carefully blended lines from Dakghar (a drama by Rabindranath Tagore) and from Shakti Chattopadhyay's poem. The play also incorporated unique art forms of Bengal, namely Chau dance and Baul songs were used here throughout the drama.



## RupkatharKhon

The second production was Rupkathar Khon presented by Kaliaganj Ananya and Bichitra Natyasangstha directed by Bibhu Bhushan Saha &Chandan Chakraborty. Based on folk forms like KhonGaan and pala, the drama was an adaptation of Christian Andersen's 'Wild Swans'.



## MeghMallar

The second day begins with a famous adaptation of BibhutibhushanBandyopadhyay's story, MeghMallar. A production by GobardangaMridangam, director BarunKar used a folk visual storytelling art form, Patachitra in his drama presentation.



## NayantararGeet

ChakdahaNatyajan presented NayantararGeet, an adaptation of William Shakespeare's 'Othello' written & directed by SayakSiddique. The director wanted to keep both, a touch of Bangladesh as well as India. While the play used the age-old Pala form of Bangladesh, it also employed folk forms like Gambhira and Bangla Qawwali of Bengal.



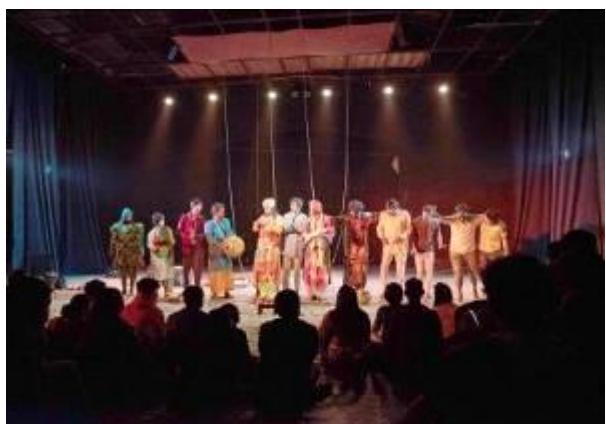
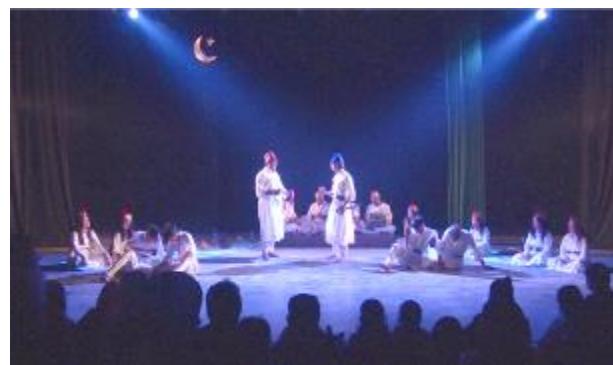
## Gonsha re

Third day, JalpaiguriKalakushali presented the first show Gonsha re, written and directed by Tamojit Roy based on the story 'Ganesh' by SwapnomoyChakraborty. The play gave an essence of traditional folk culture of North Bengal where they used dialogues in Rajbanshi language, folk music Bhawaiya and instruments like Dotara and flute.



## **Neel PiriterFul**

Ripples Festival Season 2 came to an end with Neel PiriterFul presented by EbongAmra and directed by Kallol Bhattacharya. Neel PiriterFul, an adaptation of A Midsummer Night's Dream by William Shakespeare was based on jatrapala and usage of local crafts.



# Connecting Online

A significant part of Ripples Festival Season 2 was a series of international webinars. Artists, experts, academicians, musicians and theatre personalities from UK, India and Bangladesh came together on this platform to deliberate on vital issues of respective sectors. The webinars not only comprised discussions but also live performance and thought-sharing by artists.

## Inaugural speech by Barbara Wickham OBE, Director, British Council India

The series of webinars started off on 3rd December with an inaugural speech by Barbara Wickham OBE, Director India, British Council. Ms. Wickham started her speech by highlighting the importance of collaboration and how it has had positive consequences amidst the global pandemic. She also touched upon initiatives undertaken by the British Council in supporting rural and local artists and crafts persons. Barbara was hopeful that the festival would help increase income opportunities for artists living in that region and like every other festival, Ripples would play a part in driving the creative economy and revitalize livelihoods.



## Meitheal -Working Together

### Upholding the significance of musical collaborations through digital platforms

Meitheal - Working Together was the theme of the opening day of the webinar series at Ripples Festival Season 2. An ancient Irish term signifying people coming to get their harvest, in this context Meitheal stressed on the importance of collaboration. Part of the session was Jason

O'Rourke, a traditional Irish musician who spoke about his collaboration with Baul musician GirishKhyapa and Kolkata based urban folk artist Deepmoy Das. This very interesting musical collaboration, pre-recorded with over a month's effort, was streamed in the webinar. All three artists, Jason, Girish and Deepmoy, part of the webinar, also performed short presentations. While Jason played the Concertina, Girish sang his heart out with his Ektara and Dugi. Besides sharing various experiences of a musician's life, they all shed light on the topic Meitheal. Each described in their own way the significance of working together, how it has helped everyone in these trying times and how they felt alive through this collaborative initiative. The webinar was moderated by DebalinaBhowmick, a singer herself as well as the MusiCal coordinator of banglanatak dot com.



## A Thought in Theatre

### Championing shared values such as inclusion and freedom of creative expression

The webinar on the 4th of December highlighted the idea of shared values such as inclusion and freedom of creative expression. The discussion took place between theatre directors from UK, India and Bangladesh who exchanged their views on various aspects of theatre including their thoughts on innovation, application and presentation. The session was moderated by Amitava Bhattacharya, Founder-Director, banglanatak dot com. Shane Shambhu, the creative director of Altered Skin and a trained Bharatanatyam dancer, spoke about how he infuses and embraces interactions of different cultures in his art. He referred to himself as polycultural and that his company works towards sharing and celebrating transcultural narratives. While speaking about his multilingual theatre company, he said "When I say multilingual theatre company, I am not only referring solely to the diversity of spoken languages but performative language too". He strongly refuses to be boxed in by the colonial idea of identity and believes that categorization is reductive. GunakarDevGoswami, an eminent theatre activist in the field of traditional Assamese theatre and the 9th generation theatre practitioner in his family shared about his work with a form name 'Sattriya', a traditional classical dance-drama form introduced by SrimantaSankaradev in the Natyashastra. Jonathan Kennedy, Director of Arts for the British Council in India emphasized on the importance of carrying out initiatives like Ripples where the spirit

oftogetherness and solidarity comes into being. He also mentioned his first meeting with Shane at the latter's show in London which influenced people within and outside the South-Asian and Indian diaspora. There was also a discussion on the relevance of proscenium theatre at the current day. Siddhartha Chakraborty, theatre expert from Bengal talked about the pala form of Bangladesh and how SayikSiddique, a renowned palakar from Bangladesh, incorporated the same in the plot of Shakespeare's Othello. The session came to an end with an exchange of thoughts and questions among the present participants and audiences.



## Rural Craft and Tourism Economy: Innovations for Resilience

### Exploring innovations and promotional strategies in craft and sustainable tourism for building resilience

The concluding webinar of the Ripples Festival Season 2 dealt with artists and experts from India and the UK discussing how product innovations and promotional strategies in craft can build resilience. Wooden doll artist, Dilip Sutradhar from Natungram shared about his involvement with the craft since the past 35 years and its making. He also talked about how his village has transformed to be a cultural hub with the establishment of a folk art centre, increasing footfall during annual fairs and a craft cooperative managing it all. Dr. Jonathan Karkut, anthropologist and ICH expert mentioned intangible cultural heritage is continuously evolving; that it isn't something created in a bubble. He said, 'the interplay between the local and global is very interesting' and that stress must be put on how ICH is to be utilized. Dr. Debanjan Chakrabarti, Director British Council East and Northeast India shared that the creative economy values somewhere around 2 trillion dollars employing about 30 million people. While explaining art and culture and its mechanism, he also shared about the work that the British Council has been doing in this sector through publishing survey reports and giving out scholarships. Another speaker in the webinar was Suresh Karmakar, an eminent Dokra artist from Dariyapur, who shared very interesting insights about how the craft has evolved. He said "*the original Dokra products have a rustic finish devoid of any lustre, but to cater to market demands we have started adding a layer of polish and make it shiny*". In this context, Dr. Harriet Deacon shed light on how communities can safeguard age-old traditions together with addressing market demands

in a heritage-sensitive way and therefore prevent decontextualization of cultural heritage. Eminent Kantha artist, Afruza Khatun mentioned how the craft had changed her life and that of her family, took her places around the world and gained recognition. There were discussions on the hybrid nature of communication and how technology has maxed out to reach masses during the pandemic; if technology is a bane or a boon. In this context, the idea of 4Cs was also highlighted Context, Connectivity, Continuity and Changing. The webinar was moderated by Ananya Bhattacharya, Director and Vice President of banglanatak dot com who concluded with the hope of continuing similar efforts in the future.



## Collaboration

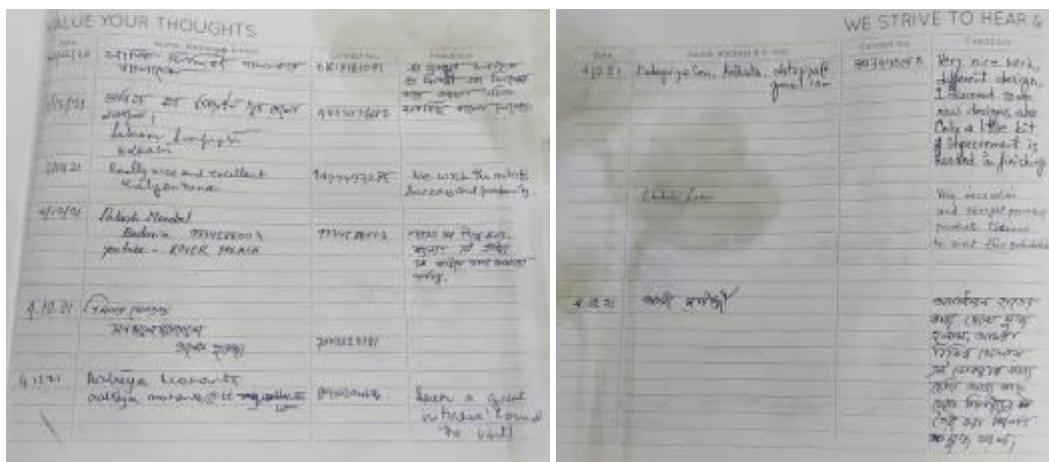
A major part of the Ripples Festival Season 2 has been collaboration on multiple grounds. Through crafts, theatre, music - Ripples, this season highlighted the necessity of collaboration in a world strewed by the global pandemic. Amidst music from the roots of Bardhaman, an interesting musical collaboration was presented digitally. The performance witnessed a blend of Baul music by Girish Khyapa with traditional Irish music led by Jason O'Rourke. Accompanying them on the flute was Mohan Tati and Deepmoy Das on percussion. This international co-creation brought together musicians of Belfast and Bannabagram and put forward a musical presentation. On the other hand, Tepantar saw a series of theatres imbued with interesting folk forms of Bengal. Famous pieces by William Shakespeare, Bibhutibhushan Bandyopadhyay, Christian Anderson among others were beautifully interspersed with unique forms like Chau dance, Patachitra, Gomira, etc. In the craft segment, the presence of three ace

Kantha artists from Birbhum in the festival ground boosted the morale of artists who came from Ausgram. International webinars held in the festival also saw collaborative efforts where artists from interior villages in Bengal, experts and musicians from the UK and Bangladesh shared thoughts and experiences.



# Participant Feedback

Visitors wrote their feedback in the comment book. 50+ visitors gave their feedback via email, feedback book, and feedback survey. A wide variety of people from neighboring towns, tourists visiting Santiniketan, travel bloggers, entrepreneurs and photographers gave their feedback. Many bought art pieces and some even showed future interest to collaborate with these artists. They said that the festival made them aware of artists living in the area and suggested that such festivals must occur more often in order to promote the artist communities and their villages as cultural tourism destinations



VALUE YOUR THOUGHTS			
Date	Name, Address & E-mail	Contact No.	Feedback
5/12/2021	Aritra Chatterjee		Excellent craftsmanship variety of designs and an unique experience
5/12/2021	AGNIDIPRA GUHA	9671147178	beautiful cut, loved the collection, will keep coming back to buy more.
5/12/2021	CHARLIE MONDAL	9163040977	Excellent and weird and unique design. Fest. is doing lovely work to promote this art by more to do in upcoming time.
05/12/2021	ARABINDA LAHA	9153447176	I Reisted the exhibition is very good & verity Product but Price havy High. Then all are is very good experience.

# Festival Impact

Ripples Festival Season 2 acted as a recurrent initiative highlighting the significance of cultural collaboration and exchange through enriching art experiences. It put the spotlight on local women artists and entrepreneurs and opened up avenues for dialogue and collaboration. The festival also contributed to further rural tourism by integrating heritage. The festival achieved its set targets as follows:

- *Promoting cultural tourism in Bardhaman region:* The Ripples festival built awareness on the cultural heritage of Bardhaman through promotion of local crafts like Kantha of Ausgram, Dokra of Dariyapur, Chadar Badar puppetry and wooden doll of Natungram. The festival also furthered promotion of tangible and intangible resources among tourism stakeholders and tourists. Visitors to the festival included designers, entrepreneurs, exporters, retail business owners, tour operators, heritage walkers, students, music and craft admirers. From Reporters from six different media houses interviewed delegates, visitors and covered the festival. While Ripples I reached out to about 10,800 people digitally, this time online outreach of Ripples II exceeded 62,000 bringing in participation of speakers from India, the UK and Bangladesh. At the inauguration of the festival, the presence of the District Magistrate of Purba Bardhaman, Priyanka Singla, IAS, reinstated hope within the local people. She personally met artists, spoke about undertaking by the government and assured that the latter is in line with such initiatives. Also, Director British Council East and Northeast India, Dr. Debanjan Chakrabarti being there at the event manifested and strengthened the essence of collaboration.
- *Supporting grassroots creative economy and livelihood:* Large rural clusters of Kantha-embroiders, wooden and metal craft workers have been supported in Ripples II. 171 persons directly participated in exhibitions and performances, in comparison to 116 in Ripples I. The participation of 86 women is a key achievement. The women doing Kantha embroidery mentioned that this was their first exposure to buyers and appreciated the opportunity. The Ausgram cluster has 1000 women embroiders and they have been largely benefitted by the participation of 42 women from among them. The festival has given rise to hope amidst the global pandemic. The Dokra makers of Dariyapur had been bereft of a proper market linkage or exposure. But with the initiation of Ripples, Dariyapur transformed into a lively space with visitors ushering in, artists interacting online and live demonstrations of craft making. The total sale for Kantha was Rs. 65,000 and for Dokra was Rs. 97, 300. The boutique owners, designers, tourism operators who visited the festival have started planning business activities with the Kantha artists and Dokra makers.

- *Capacity building in digital tools & promotion of hybrid model:* Another impact of the festival has been digital empowerment of artists. Through a series of Facebook Live sessions and international webinars, artists interacted with audiences through a medium comparatively new to them. International webinars conducted through all three days on music, theatre and craft respectively. About 50 artists making Kantha (42 women) and Dokra (7 men, 1 woman) were trained in use of social media. The artists appreciated the exposure to Facebook and interacting with on line audience. They have requested for more training. The large outreach of online events and cross-sectoral participation from different countries show the possibility of developing hybrid festivals with on line and on site components. Such models reduce environmental footprint and support building resilience.
- *Supporting collaborations for new innovation:* For theatre practitioners, the festival in Tepantar was a rejuvenating experience where they used their innovation to incorporate various folk forms in their theatre presentations. Ripples gave them the platform to cultivate their imagination and present something unique. There was also collaboration between musicians from Northern Ireland and West Bengal and the recorded musical pieces were shared online.
- *Fostering inclusion and strengthening recognition:* The puppeteer group who seldom gets opportunity to perform was a key attraction and visitors form Kolkata mentioned Chadar Badar puppetry as a key draw. The women Kantha embroidery workers appreciated the opportunity to interact with visitors and dignitaries like the District Magistrate. The artists who performed in the webinars mentioned this was their first opportunity to talk about their work and situation with experts from abroad. The theatre groups from different districts appreciated the opportunity to network with each other as well as meet exponents from UK (online) and Assam and Bangladesh.

# Annexure I: List of Participating Folk Artists

Sl. No.	Name of Artists	Art Form	Location
1	Ohida Khatun	Kantha	Bannabagram, Purba Bardhaman
2	Fatema Sheikh		
3	Rojina Sheikh		
4	Piyarrunnisha Sheikh		
5	Parveen Sultana		
6	Rupsona Khatun		
7	Rimpa Begam		
8	Ansura Bibi		
9	Rupali Dey		
10	Sima Das Bairagya		
11	Nurulnisha Bibi		
12	Shahida Bibi		
13	Beli Begam		
14	Minufa Yasmin		
15	Shalener Khatun		
16	Sagarika Akure		
17	Chumki Mandal		
18	Sagari Bairagya		
19	Hasma Begam Mullik		
20	Jannatunnisha Khatun		
21	Rabia Shah		
22	Lutfana Nazir		
23	Fulbanu Sheikh		
24	Bulti Bibi		
25	Runa Mulla		
26	Purnima Begam		
27	Khalima Khatun		
28	Hasnahena Khatun		
29	Tahamina Begam		
30	Tutul Mala		
31	Kulsuma Sheikh		
32	Rumi Khatun		

33	Samsunnihar Khatun		
34	Santana Khatun		
35	Natifunesha Khatun		
36	Aasma Begam		
37	Monoara Bibi		
38	Khyarunnesha Mandal		
39	IsmataraBibi		
40	JelekhaBibi		
41	Dalia Begam		
42	Indrani Dutta		
43	Dilip Sutradhar	Wooden Doll	Bannabagram
44	Girish Mondal		
45	SubhankarMondal		
46	Bhajan Das Bairagya		
47	Narugopal Mistry		
48	Barun Das		
49	Chandan Sil		
50	Suman Biswas		
51	Anita Biswas		
52	Maheswar Halder		
53	Nirmal Das		
54	Mamata Bharui		
55	Pijush Banerjee		
56	Arun Hajra		
57	Bamaprasad Singha		
58	Santana Karmakar		Dariyapur, Purba Bardhaman
59	Ashok Karmakar		
60	ChampaKarmakar		
61	GaurangaKarmakar		
62	RajuKarmakar		
63	SanjuKarmakar		
64	Suresh Karmakar		
65	SanjoyKarmakar		
66	RakhiKarmakar		
67	SubhasMondal		

68	GaurangaKarmakar		
69	SubhoKarmakar		
70	ChayaKarmakar		
71	Puja Karmakar		
72	PriyaKarmakar		
73	DayalKarmakar		
74	SomuKarmakar		
75	ManashaKarmakar		
76	Mala Karmakar		
77	Anindita Roy	Bhawaiya	Jalpaiguri
78	Bijoy Mahali	Chau	Purulia
79	SoniyaChitrakar	Patachitra	Naya, Paschim Medinipur
80	Rishra Durayan	Theatre groups	Rishra , Hooghly
81	Kaliaganj Ananya And Bichitra Natyasangstha		Kaliaganj, Dakshin Dinajpur
82	Gobardanga Mridangam		Gobardanga, North 24 Pargana
83	Chakdaha Natyajan		Chakdah, Nadia
84	Jalpaiguri Kalakushali		Jalpaiguri
85	Ebong Amra		Pashcim Bardhaman

## **Participants in the Webinar**

<b>Sl. No.</b>	<b>Name of Participants</b>	<b>Country</b>
1	Jason O'Rourke	UK
2	Shane Shambhu	
3	Dr. Harriet Deacon	
4	Dr. Jonathan Karkut	
5	Sayik Siddique	Bangladesh
6	Barbara Wickham OBE	India
7	Jonathan Kennedy	
8	GirishKhyapa	
9	Deepmoy Das	
10	Suresh Karmakar	
11	Dilip Sutradhar	
12	Debalina Bhowmick	
13	Siddhartha Chakraborty	
14	Gunakar Dev Goswami	
15	Amitava Bhattacharya	
16	Dr.Debanjan Chakrabarti	
17	Ananya Bhattacharya	

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## Annexure II: List of Market Linkages

<b>Sl. No.</b>	<b>Organization</b>	<b>Name</b>	<b>Category</b>
1	Earthwear	VineetaGaneriwala Gupta	Chain Store & Online
2		NiloySengupta	Fashion designer, choreographer
3	Khaddar	Ruma. S. Dutta	Boutique
4	Neerosha	Rajnandini Mohanta&Srabant	Boutique
5		Swati Dutta	Interior Designer
6	Tvami& Hibiscus	DebapriyaSen	Online Company
7	Rangamaati	Sanjay GuhaThakurta	Online Company
8	MKS Exports	Archi Dam	Exporter
9	Earth n Route	Rita Shome	Online Company
10	The Handicart	Sanchari&Saikat Mukherjee	Online Company
11		NavoreetArora	Tour operator & heritage walker
12	Earth And Partner	Abhik & SabnamSengupta	Online Company
13		Agnidipta Guha +3	Designer
14	Fun on Streets	Navneet Arora	Heritage Tourism

## **Annexure III: Media Coverage**

millennium post  
MONDAY, 22 NOVEMBER, 2021 | KOLKATA

**Boost to rural tourism:  
3-day Ripples Festival  
to be held from Dec 3**

OUR CORRESPONDENT

**KOLKATA:** Three-day Ripple Festival to promote cultural heritage and rural tourism will be held from Dec 2-4.

Many folk artists who had given up their age old vocation had been brought back and were given opportunity to live on these stages.

Musical instruments were given to them free of cost and over 2,000 folk artists were given monthly stipend. They were given singing programmes at the fairs organized by the stage

The festival aims to contribute to the re-organisation by the state government.

The interview aims to communicate the long term resilience and sustainability of local folk artists during the Covid-19 pandemic. The interview centre around the artist's experience of the arts and how they were given opportunities to take part in events that had been organised all over the country.

HOWEVER, because of the Covid pandemic, the festival has had to be postponed as far back as it could be organized in the past one and a half years.

will have to carry proofs of their vaccination.



ষষ্ঠি দিন

বাংলার প্যটনকে আকর্ষণীয় করে তুলতে  
বাউল, ফকির, থিয়েটার উৎসব

ଶ୍ରୀମତୀ ଲୁଚାମ୍ପିଟିଲୋଗ୍ ଦୂ ନାତେକ୍ସି ପ୍ରୋଫେ

বাংলার জনপ্রিয় পর্মী সংস্কৃতি, হস্তশিল্প পর্যটকদের কাছে পৌছে দিতে বাংলা নাটক ডট কর্মের রিপোর্ট ফেন্টিভাল

ବର୍ତ୍ତମାନ

গ্রামীণ সংস্কৃতি আঁকড়ে পর্যটন কেন্দ্ৰ  
গড়তে আউশগামো বিভিন্ন কাউন্সিল