

Mapping the economic worth of the creative industries of West Bengal



An investigation conducted by Department of Architecture and Regional Planning,
Indian Institute of Technology Kharagpur

In association with
Centre for the Creative and Cultural Economy
Queen Mary University of London



Prologue

The Department of Architecture and Regional Planning, Indian Institute of Technology, Kharagpur in association with the Center of Creative Culture and Economy, Queen Mary THE UNIVERSITY OF LONDON have conducted the mapping exercise. The Global Division of the British Council in India, The Government of the United Kingdom has funded the project. Details may be seen:

<https://www.britishcouncil.in/programmes/arts/opportunities/open-call-creative-mapping>

Highlights are available:

<http://www.businessworld.in/article/The-Puja-Economy/20-09-2019-176487/> and

The “Network” division of QMUL, UK is currently collaborating with the Indian Institute of Technology, Kharagpur, West Bengal on a consultancy project funded by the British Council (India) in partnership with the Department of Tourism of the Government of West Bengal.

PI see:

<http://www.networkcentre.uk/consultancy/mapping-the-economic-worth-of-the-creative-industries-in-west-bengal/>

The objectives are:

1. To establish the economic worth of the Creative Industries that function around the Durga Puja festival in West Bengal, with the aim of documenting baseline evidence of the livelihood generation opportunities generated across a cross-section of society.
2. To identify the potential opportunities in these creative industries to enhance and improve the quality of life of artists, artisans and craftspeople who engage with this festival.

3. To gather evidence about the flow and number of visitors to West Bengal, both domestic and international around the festival season.
4. To document case studies around the lives of artists, artisans and craftspeople with a focus on gender and inclusion.

The project has used both quantitative and qualitative methods, including: (i) designing and analysing the results of a questionnaire; (ii) undertaking desk-top research on the creative economy in West Bengal; (iii) analysing secondary data related to the creative economy in West Bengal and (iv) undertaking a series of interviews in different locations.

The five economic sectors being surveyed and mapped are:

1. Installation Art, Idols, and Illuminations
2. Retail
3. Advertising and Communications
4. Rural and home crafts
5. Tourism

The report is forwarded in 3 parts:

1. Key findings based on Engagement surveys prior to Quantification
2. List of Traditional Durga puja of Rajbaris of Kolkata and 19 districts, and
3. A picture gallery explaining the mapping exercise

1

**Key findings
based on
Engagement
surveys
prior to
Quantification**

A. In-depth engagements (informed by secondary data)

1. One clear finding from the 40+ in-depth engagement interviews undertaken was that Puja organizers typically function as part of an ENSEMBLE, involving a significant level of teamwork. Members of such an Ensemble include: philanthropic individuals with local connections; local councillors; individuals involved in governance; and local residents who are (a) generous and culturally minded patron-businessmen or women (and often connoisseurs of art-craft-installation) on the one hand; and (b) individuals with retail and advertisement connections on the other. This ensemble structure was evidenced across all the in-depth engagement interviews undertaken.
2. Comprehensive responses from such Ensembles provided evidence across the five sectors being mapped. Ensembles support a two-way system of backward and forward linkages: one with individuals within the Artisans-Craft-Illumination sector; and the other with Media-Communication/ Advertisement and Sponsorship/ Food & Beverage / Retail setups. Questionnaire data had also included questions relevant to multiple sectors, and revealed the intra and inter-connectivity between them. Findings from the in-depth engagement interviews thus appear to validate the statistical outputs of the questionnaire.
3. The array of organizers' Ensemble enables a larger-scale of event management; an expansion in number of members in the core committee of an event (or Puja Pandal unit); and a significant diversification in the coverage of activities beyond what might be imagined as the two 'core' sectors (art-installation and rural-crafts). The engagement interviews strongly complemented the findings of the first 6 questions within the Questionnaire, underscoring the capacity of the Organizer-Ensemble to work across up to five sectors, drawing on the internal funding/resources capacity of the Ensemble.
4. The findings of these qualitative and quantitative mappings have reinforced important ideas about the Creative Economic Worth (CEW) associated with large-scale events that function as 'Pulsars' (understood as being the peaks and troughs of large-scale events which have a distorting effect on the day-to-day operations of the modern city. -- 38th International Planning Congress: The Pulsar Effect, 2002).
5. The engagement interviews clarified the economic impacts of the different scales of event that form part of the Durga Puja Festival. These can be described using a 5-point scale:
 - Scale 1: Very small and highly localized pujas with funding below 10 lacs INR – most of them handle the first 2 sectors, i.e., art-installation and a small engagement of local or rural craft. Such Pujas are evident at discrete household levels and mostly across Districts with predominant semi-urban and rural features, and not in Core Kolkata.
 - Scale 2: Small to medium-sized pujas with funding over 10 lacs up to INR 20 lacs – these have local/ neighbourhood impacts, including some minor retail and advertisement agencies. There are many of these Pujas found in the inner alleys of older neighbourhoods.
 - Scale 3: medium-sized to large pujas with funding over 20 lacs up to INR 50 lacs – these are large scale local/ neighbourhood pujas with moderate to high impact; they are mostly operating from a public space like a playground, or a large park or from an intersection of 2-4 streets; they display evidence of some retail activities, Food and Beverage (F&B) and advertisement-driven activities towards which the crowds gravitate or disseminate before peaking up to Scales 4 and 5.
 - Scale 4: Large to very large pujas with funding over 50 lacs up to INR 1 crore – these are very large scale multi-neighbourhood impact-based Pujas. They are mostly operating from a major public space like a very big park or a major intersection of important streets. Their immediate surrounding is inclusive of some very major retail ribbons (temporary stalls to nearby Informal markets, Malls and Marts), to stalls driven by F & B attractions, and ground-breaking events by large advertisement agencies and their large visibility on ground. The fourth category pujas often have a large engagement with art-installation and local or rural craft with some 'state-of-the-art' installation technology and other features.
 - Scale 5: Extremely large pujas with funding over INR 1 crore. With high patronage, mega sponsorships, local power impacts, scale 5 often operates beyond INR 2-3 crores. These pujas are 'Pulsars'. They vibrate and emanate 'magic' across a large urban area, and pull in a huge flow of people (often exceeding 1-2 million per night). The crowd agglomerate and experience the highest mega ramifications of each of the 5 sectors.
6. Over the last ten years or so, most of the Pujas within Core Kolkata and the greater Kolkata Metropolitan area have scaled from level 2 to levels 3 and often, 4; and some have reached even level 5, which are pulsars. However, this year (2019), many Durga Puja events partly scaled down from Level 4 to level 3, due to the economic slowdown and market recession.
7. The engagement interviews highlighted the peak values associated with seasonal Tourism, and with the involvement of Craft workers/Artisans in the autumn (Durga Puja time). These peaks are both cyclical and annual. Good engagement by the Retail and Garments sector were also reported, and have been endorsed through analysis of secondary data and reports spanning the last 5-7 years.
8. A wide range and a good volume of secondary data reports from 2011, 2013, and 2017 have provided additional information about all 19 Districts of West Bengal. They have particularly validated the observation of a significant degree of backward and forward linkages between the Core Kolkata / Kolkata Metropolitan Pulsars and the remaining Districts of West Bengal.
 - The Backward linkages represents the inherent capacity of events to provide earning opportunities for the art-installation and rural craft sectors from across the surrounding southern Districts.
 - The forward linkages represent the gravitational pull for people from these Districts to travel into Core Kolkata / Kolkata Metropolitan to experience Pulsar Pujas including:
 - I. Touristic scintillating experiences often leading to night-long trails across urban corridors and their embedded networks (Metro-Road-river connections)
 - II. High expenditure at the household level on Fashion as backed up by Garments and décor industry.
 - III. Recreational tourism on F & B outlets and multi-cuisine experiences.
 - IV. Experiences and expenditure on events (music, shows, star nights, fair, light shopping, sit-out funs etc.) governed by advertisement, communication and event logistics industries.
9. The backward linkages (see points 2 and 8) displayed a great degree of informality and an involvement of large numbers of poor but highly creative individuals/groups/communities (from creative art-installation and rural crafts sectors) coming from 19 different districts. The

employment generation and consequent earnings that Scale 3-4 pujas and Pulsar Pujas (scale 5) generate is often the only source of livelihood for many within the state of West Bengal. Much of the CEW is hidden here.

10. The urban fabric of Kolkata and its metropolitan periphery show the contours of networks generated around pulsars and scale 3-4 pujas. The contours demonstrate:
 - The involvement of a large number of diverse creative groups, exhibiting creative intensity and variety, but working as one cohesive whole under 1-2 key Artisans of local, national or sometimes international repute. They seek to maintain a 1-1 connection with the Organizer-ENSEMBLE (see point 1).
 - Huge volume of supplies in terms of design and creative resources, related to activities in the core City. These often gravitate towards the organizational and operational capacity of the ENSEMBLE and their demands, which may be assessed in terms of:
 - I. Extent of pulsar.
 - II. Dhamaka or traditional tempo.
 - III. Thematic outbursts based on some contemporary scientific, social, ecological, environmental or geo-political theme.
 - IV. Media impact and Star Events associated with it/ other pull factors.
11. Through the key lifeline of Durga Puja activity, a relatively informal, organic mesh of creative activity has scaled up to huge pulsar activity over the years, and this now covers over 50% of the CEW. These tendencies increase as one gravitates into the Dense Core, dotted with ribbon of DP nodes along major arterial traffic lines, integrated often with major parks or street

intersections. Here the quantity and impacts of event-driven creative economy activity outshines traditional approaches to Puja.

12. This reverses as one branches off to Districts, and goes to distant regions and Zamindari (Landlords/ Baron/ Overlords) Pujas that are more tradition-based. Thus, the issue of balance or contrast in mapping economic impacts is strongly evident as one cuts across the Core to the Metropolitan periphery and beyond. The key contributor to overall economic impacts is of course, the availability of high-end urban infrastructure and business concentrations in the Core as compared to Distant Districts. Distant Districts often experience leisure and religious tourism intertwined around sacred spots, precincts and green groves/ spaces/ waterbodies. It is thus important to establish an economic measure to best balance between tradition-livelihood on the one hand, and the plethora of business and commercial retail 'outbursts' in the dense core, on the other hand.
13. In relation to creative art, some pointers towards how such a balance in economic analyses could be achieved come from a young pool of highly talented artists (mostly evident in scales 2 and 3 Pujas), who are now trying to document:
 - Social themes.
 - Contemporary features of the lives and creative patterns of design communities, allied societies and art guilds, and various associations, small to large.
 - Parameters of awareness on a diverse range of topics on geo-political and social corrections, which they offer to visitors.
 - Some attempts to enhance the Quality of Life of the backbone of creative art practices and forms .

Overall, evidence derived from in-depth engagement



interviews has strongly complemented findings derived from statistical analyses of publicly available secondary data. Combined with the findings of the questionnaire they have enabled this interim analysis of the creative economic worth associated with the Durga Puja Festival in West Bengal.

CASE STUDIES: A NARRATIVE OF ENGAGEMENT WITH FIVE SECTORS

Formal orientation and preparatory exercise



More than forty in-depth engagement interviews complemented the key questionnaire-based mapping exercise completed across the Metropolis and beyond, in Districts across West Bengal. The questionnaire drew on over 240 samples, generating evidence across all 5 sectors: Food and Beverage, Rural and Home Crafts, Installation-art-idol-and-Illumination, Retail and Fashion, and Advertisement and Communication.

Subjects for in-depth interviews were chosen from DP participants with significant experience of puja-traditions, including some with a knowledge of the range of pujas activities across different metropolitan spaces; some with a visible degree of intensity in relation to one of the five chosen sectors; and some with knowledge of the extent of nodal attraction across urban or semi-urban spaces.

All of the engagement interviews revealed a significant range of functionality, variety and heterogeneity conducive to more than one sector, but having a predominance in one. QMUL and IIT researchers agreed the focus of these in-depth interviews, with IIT researchers undertaking the location-specific engagements. These took place over more than a week, in the period preceding the Mega festival initiation. They began with

Preparations for engagement



Indoor Desktop video-graphing and outdoor Mass engagement

a formal orientation and preparatory exercise (see image above), and were then transformed to live and grounded explorations. Each involved two hours of intense conversation, discussions, photo-shoots, videography, and cross verifications. Five engagements out of 40 highlighted. They have been chosen to provide evidence of the depth, and intensity of economic and cultural activities within each sector.

Food and Beverages

Bosepukur Shitala Mandir

Predominant Features

Three features were evident:

1. The area of the event had been reduced to facilitate the food and beverage companies.
2. The companies, who have sponsored this puja have also sponsored or directly supported food stalls at one side of the pandal / event node (near the exit)
3. The companies were: Pepsi, Coca Cola, KFC, WOW Momo, local food joints and others.

<https://www.youtube.com/watch?v=ZjwMR01cVsw>

<https://www.youtube.com/watch?v=mJFvzxDr3L4>



QMUL-IIT team talking to Event managers organizing a niche for Food & Beverage

Apart from wearing new clothes and fashioned material, or exploring and experiencing art-light installation or craft artefacts, the principal attraction for participants in DP was described as being 'Indulgence in cuisine' or embarking on a journey sampling a variety of local and regional, and even exotic Food items.

From traditional Bengali sweetmeats to Mughlai Tandoors and Kababs enjoyment of excellent and diverse food and beverages was key. Why is it a driving force? As Puja trails or ribbons of 'Pandal hopping' is a craze from evening until late-night hours, the thousands of people circulating need an occasional opportunity to rest. Occasional spaces serving food and light beverages, with a temporary rest room, offer a very good break.

A single stopping point such as Bosepukur Shitala Mandir has become an epitome of what may be called a key F & B node, linking the inpouring and outgoing crowd flowing from the Eastern limits of the Metropolis to the south, and vice versa.

Overall, the wonderful repertoire of art-craft confluence produced by a group of creative communities from Tamluk had also attracted the creative installations of Food and Beverage stalls. Nothing had been 'sectored', but rather the site remains an organic whole. Bosepukur Shitala Mandir 2019 had been a living representation of that organic repertoire.



Outdoor F & B spaces carved out from the rich interiors

Rural and Home Crafts

Gariahat Hindusthan Club

(Mainly managed and organized by women only)

Predominant Features

The efforts of the Club displayed four unique Craft dimensions by:

1. Bringing rural and home crafts materials from the Districts of Purulia and Jharkhand.
2. Using everyday items from Santhals and aboriginal / tribal precincts and sacred groves.
3. Installing over 3500 earthen pots to create the form of a mega beehive in a tree.
4. Using hats made of palm leaves, small totem dolls made up of Sholapith, leaves of Shaal Tree.

<https://www.youtube.com/watch?v=kOV0z70EOUE>

<https://www.youtube.com/watch?v=UdOSFyqrffU>



Team QMUL-IIT Kharagpur talking to organizers who excelled in involving talents from the Rural Crafts sector

Located at a key intersection of Kolkata, Durgotsava, Gariahat Hindusthan Club participated once more this year with great zeal and enthusiasm. The event was tuned in to the rhythmic moves of tribal dances, drumbeats and mystic rhythms. The majority of those managing the show were women. The Puja installation exhibited an awe-inspiring mesmerizing creation of the divine idols of the Mother Goddess and her consorts in a traditional style, and studded or dotted with tribal landscapes.

The kind of artistic decorations delivered by the Craftsperson were unique, dedicating their innovative work idolized in the tribal version of Cosmic Creative Energy called Shakti. The installations exhibited a range of magnificent rural creations in the form of textiles, arts and craft, and pottery. The Durga idol was made of fibre and placed in a traditional aboriginal style drawing on nature and star-worship from the tribal lands of Bengal.

Every autumn one can experience the very first sign of the approach of Durga Puja as the white bunches of Kaash flowers (wild grasses) array the rural hinterland, while in a train or in a car passing by a highway. The touch of a green field and a distant meadow prior to the celebrations through a remote tribal land are highly evocative. The warmth of the soil, the setting dew, the blooming fragrance of Fall flowers exuding the colours of Shiuli and the tone of a wood apple leaf, make the experience even richer. Such experiences remind the visitor every year that the Puja is just round the corner. Gariahat Hindusthan Club had been successful in implanting such an ancient rural and tribal scape right in the hustle and bustle of a dense urban metropolis.



Engaging in a conversation on Exquisite exhibits, installations, facia and montage on Rural Craft and tribal art forms

Installation Art, Idols and Illumination

Dada-Bhai Sangha (Dumdum)

Predominant Features

Nothing could have exceeded what was achieved here in terms of three key features:

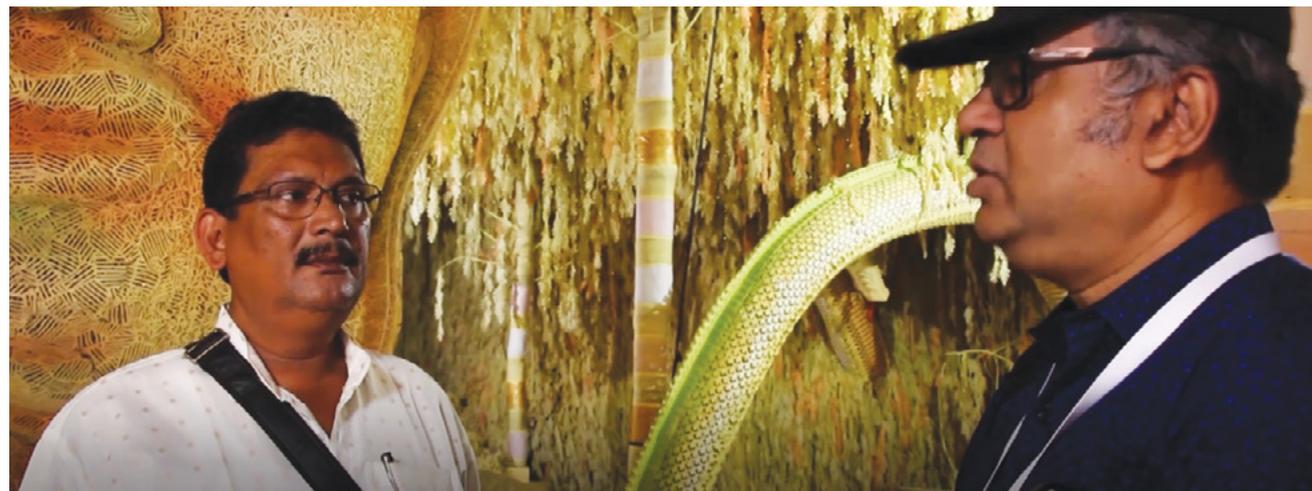
1. A Centroid that was almost 1.5 km from the main road. The Shape exhibited features of an ancient East Asian Shinto or Buddhist Temple. The feeder road produced a journey through a ribbon of art-extravaganza in street-lighting.
2. The concept by Artist Gouranga Kuila, of building out of used sponge sheets, and thermocol cut out with very fine machine razors. Transparent materials like a blend of cloth and paper, and biodegradable materials used in eco-friendly bags were used.
3. Elements from this pandal have been partly recycled and reused at Chandannagar during Jagaddhatri puja this year.



<https://www.youtube.com/watch?v=mepL84QMEwc>
<https://www.youtube.com/watch?v=ZxadjmbeJ1k>



Very innovative art-light-décor installation and place-making utilizing both district level community convergence and local 49 clubs camaraderie



A Key Organizer, who is also a patron-Councillor, is a connoisseur of Art Installation. QMUL-IIT Kharagpur team unravels at Dadabhai (Elder-and-young coterie of brothers-in-arms) Club

Here the Temple form exuded the sense of a deep religious carnival , with stylized dragon heads jumping out from sacred grooves through a scintillating array of art and light craft installations. The inner experience looked like a mystic public art gallery with beautiful idol of the goddess, nature spirits in form of Fire-dragons, a montage of sea-green and fall colours.

It was an amazing experience to see the ensemble of extravagant deep cultural themes intertwined with modern artworks. Vehicles and people were given a lovely way in and way out, interacting with these amazing pop-up religious structures with modern decorative art installations all around them. The whole pandal looked like a giant art installation, and a catalyst to boost 'pandal-hopping' leading to a gigantic public gallery place making.

Retail and Fashion

Maddox Square

Predominant Features

This event was unique because:

- Zee TV Sponsors the whole stage and the cultural programs for 5-6 days.
- Artists connected to Zee group perform the daily cultural program.
- Visiting celebrities during puja make it one of the most prominent hubs of fashion and of tradition.

<https://www.youtube.com/watch?v=YYKD2DfEA4c>

<https://www.youtube.com/watch?v=v1ZGHFO-LFQ>

<https://www.youtube.com/watch?v=D2zNHGn718I>



Talking to Key Organizer who is also a lead Media Publisher and supporter of Traditional Retail and fashion industries

Durga Puja at Maddox Square is magical: a magic that blends tradition with fashion; and hearty exchange with a hoard of retail activity. Over the decades, the park, the puja, has become a premium fashionable hot-spot of the metropolis. 'Oh! You have not been to Maddox Square', is the frequent cry in case you miss out on this experience...

All Puja historians suggest that it is a wonderful place-making park, giving opportunities to congregate, display, gossip and wander. And this is very different from other Pujas that take place across junctions, or on the street where a thick ribbon of moving crowd emits anguished

cries of 'push, go on and go on'. In Maddox Square, visitors settle, converge and become one over a long, long time period! Everyone is at ease.

The location is also a well-connected one, where the best of celebrities, creative minds, talents, and media figures converge to contribute to a significantly popular and presumably moneyed gentry of the Metropolis.

So welcome to this display of unique retail and modern fashion amidst an old river of tradition and conformity. This is Maddox Square!

Advertising and communication

Tridhara

Predominant Features

This whole spot is highlighted by a 15/20 feet long, full AC lounge. It was sponsored by ITC or, India Tobacco Company/ Previously Imperial Tobacco Limited; and now a MNC and a multi-sector firm in Media, Music, Tourism, Hotel and Fashion industries.

https://www.youtube.com/watch?v=yChZCI_j1nE
<https://www.youtube.com/watch?v=oq80bGORIik>



Talking to Key Organizer who is also a local representative and have made the best use of funding from sponsors, advertising and communication industry

In the past, Durga Puja was classified in terms of two categories: 1) the 'Baroyaari' or neighbourhood puja held by enthusiastic people of a particular locality; and 2) the traditional 'Barir Puja' mostly held by Zamindar families across Districts and old business families of Kolkata. But there came a point where both converged within a great melting pot. Today it has become even more than that. A third dimension has become a part of the puja campaign with multi teasers, captions, hoardings, advertisements, e-notes, Apps and even a corporate control lounge at its very heart. If there is one Puja that has all of this, it must be Tridhara in South Kolkata. It is closest to the celebrated Deshapriya Park and the old coveted Priya Cinema Hall.

The in-depth engagement interviews revealed that the corporate social responsibility investments and patronage

of a company and MNC as big as ITC have shaped and advanced Tridhara into a scale of 5, or in other words a Pulsar. Many thousands have poured in and enjoyed the thematic exuberance of 'The Mother in many forms', under corporate strands and patronage. Three issues present themselves in the light of its success:

1. How awards in addition to support from the corporate world have taken advantage of a hotspot like Tridhara.
2. How the corporate sector has discovered a fresh opportunity to associate their brands with theme Pujas like Tridhara.
3. How corporate money has flowed into this event promoting linkages with the youth of this particular urban site.

2

*List of
Traditional
Durga puja
of Rajbaris of
Kolkata and
19 districts*





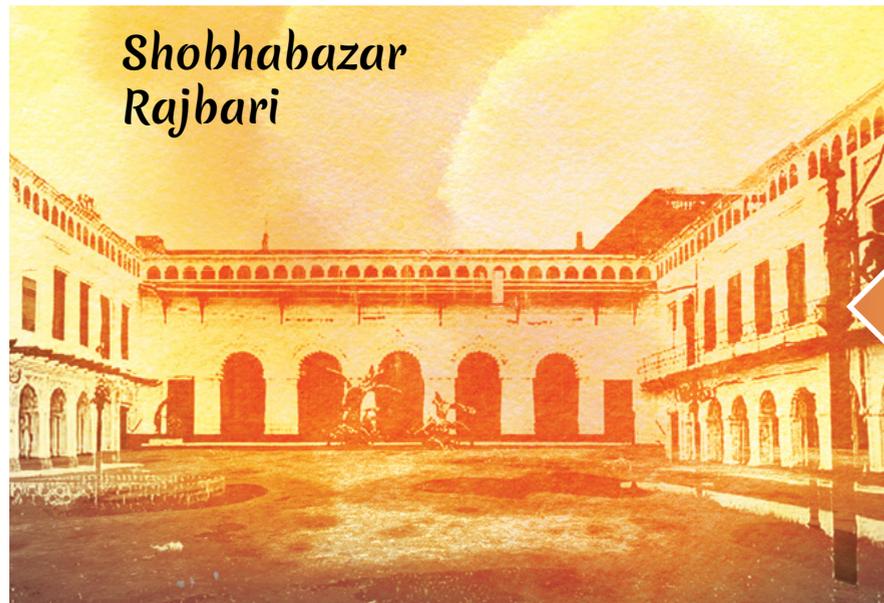
**Serampur
Rajbari**

Raghuram Goswami had built the mansion between the years of 1815 to 1820.

A businessman from north India, Janardhan Upadhyay Garg, developed a large estate in the 16th century. During the days of Rani Janaki Devi, it reached its zenith in the 18th century. There are two palaces – the old one was built in 1840 and the new one in 1935. One can see stuffed animals, hunting weapons of the 16th and 17th century, paintings and furniture. Gopaljew and Ramjew temples are popular with tourists. The place is half an hour's drive from Haldia.



**Mahishadal
Rajbari**



**Shobhabazar
Rajbari**

Shobhabazar Rajbari (Shobhabazar Royal Palace) is the palace of the Shobhabazar royal family located in the Indian city of Kolkata. Raja Nabakrishna Deb (1737–97), founder of the Shobhabazar Rajbari (at 35), started life modestly but soon amassed considerable wealth in his service to the British, in particular by his role in assisting to topple Siraj ud-Daulah.

Durga Puja at the Sovabazar Rajbari was started by Raja Naba Krishna Deb in 1757.

This Rajbari is also known as the Krishnanagar Palace is by far the most widely visited architectural marvel in the city and is mostly visited for the celebration of different festivals. These include the popular Jhulan Mela and the festival of colours Holi or Baro Dol. The historical monument surrounded by a water-body known as Dighi has a beautiful Goddess Durga temple erected in its central courtyard.



**Krishnanagar
Palace**

Itachuna Rajbari

Itachuna is a village and Itachuna-Khanyan is a gram panchayat in Pandua CD Block in Chinsurah subdivision of Hooghly district in the state of West Bengal, India.

The history of the Itachuna Rajbari dates back to almost 300 years. Going back to the time when the bargees who came to attack the province of Bengal and Odisha.

Few of the families stayed back in Bengal and made this place their home. One such bargee who stayed back was Safallya Narayan Kundan, who built Itachuna.

Dighapatia Raj was a zamindari in present-day Rajshahi, which was ruled by this dynasty of 7 generations of Rajas from early 18th century till the mid-20th century; when the democratic government took power after the end of the British Monarchy's rule in India, in 1950, the East Pakistan government abolished aristocracies and the zamindari system in present-day Bangladesh. The family was seated at the Dighapatia Palace.

Dighapatia Rajbari

Dinajpur Rajbari

Mostly in ruins now, the 100-plus-years-old Dinajpur Rajbari still pulls in the crowds not because of its crumbling walls and moss-hewn pillars, but because of the two Hindu temples standing within its grounds. The one on the right as you enter – Durga Temple – has a large peaceful courtyard, but is, like the rest of the rajbari, largely in ruins. To the left, though, is the still-active Krishna Temple, slapped in bright bold paint, and full of columns and statues.

Cossimbazar Rajbari (palace) adjacent to the historical town of Murshidabad in West Bengal. Way back in time, when Murshidabad was the capital of the Nawabs of Bengal, Cossimbazar was a flourishing port on the Ganga, tucked inside a bend in the river. So it was here —around 1700 — that Ajodhya Ram Roy of Pirojpur village decided to settle down with his family.

Cossimbazar Rajbari

Cooch Behar Rajbari

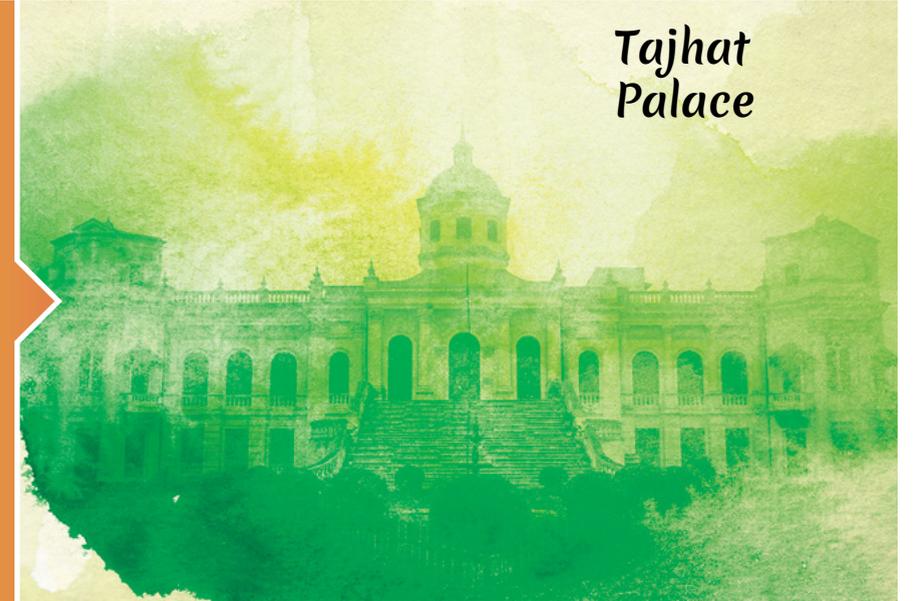


Cooch Behar Rajbari was constructed under the reign of Maharaja Nripendra Narayan in 1887, and the design was inspired by the Buckingham Palace in London.

Rajbari or the Cooch Behar Palace is located in the city of Cooch Behar in the East-Indian state of West Bengal. Rajbari is also known as Victor Jubilee Palace and is considered of great historical importance in the country.

Tajhat Palace, Tajhat Rajbari, is a historic palace of Bangladesh, located in Tajhat, Rangpur. The palace was built by Maharaja Kumar Gopal Lal Roy in the beginning of the 20th century. It is believed that from the conspicuous appearance of his Taj or jeweled crown, his estate derived the name of Tajhat.

Tajhat Palace



Bawali Rajbari



The family history of Bawali Rajbari dating back to over four hundred years, one which started with the Mughal Emperor, Akbar the Great, His Commander in chief, Maharajah Sawai Man Singh of Jaipur and a promising army officer, Shoba Ram Rai, originally from Uttar Pradesh.

East of town, on the banks of the Padma River, Sitlai Palace, dating from 1900, is a grand rajbari that's fairly well preserved.

Sitlai Palace



Puthia Rajbari



Puthia Rajbari is a palace in Puthia Upazila, in Bangladesh, built in 1895, for Rani Hemanta Kumari, it is an example of Indo-Saracenic Revival architecture. The palace is sited on the Rajshahi Natore highway 30 km from the east of the town and one km south from Rajshahi Natore highway.

Murapara Rajbari is a well-known palace in Rupganj Upazila of Narayanganj District, Bangladesh. The palace is situated in Murapara village, about 25 km southeast of Dhaka on the Narsindghi road.

“Murapara Rajbari” is one of the examples of such activity of an affluent community located in Murapara village, about 25 kilometres southeast of Dhaka on the western side of the Dhaka-Narsingdi road.

Murapara Rajbari



Natorer Rajbari



Natore Rajbari (also known as Pagla Raja's Palace, Natore Palace) was a prominent royal palace in Natore, Bangladesh. It was the residence and seat of the Rajshahi Raj family of zamindars. The famous queen Rani Bhabani lived here and after the death of her husband, expanded both the estate and the palace.



Most Significant & Mega Pujas of Kolkata

	Name of the Puja	Address	Year of Inception	Special Features
1	Sabarna Roy Chowdhury Aatchala Durga	26, Sabarna Para Road, Kolkata – 700008, Barisha	Oldest family Durga Puja in the city. The Aatchala Durga Puja was started by Lakshmikanta Majumder in 1610.	Currently, there are eight families celebrating Durga Puja, the main one being the Aatchala Puja.
2	Sovabazar Raj Bari Durga Puja	36 and 33, Raja Nabakrishna Street, Sovabazar, Kolkata – 700005	Durga Puja at the Sovabazar Rajbari was started by Raja Naba Krishna Deb in 1757.	It was said that the Goddess Durga comes to listen to music at the Sovabazar Rajbari. Musical soiree was held all night long during the Puja at the famous Nachghar (Dancing room) of the Rajbari.
3	Rani Rashmoni Family Durga Puja	13, Rani Rashmoni Road, 18/3 S.N. Banerjee Road and 18, Rani Rashmoni Road, Kolkata	the puja was originally started by the Rani's father-in-law Babu Pritaram Marh (Das) in 1774.	This house has a square-shaped courtyard and the Goddess is the traditional 'ekchala' type with 'daker saaj'.
North Kolkata				
4	Pathuriaghata Khelat Ghosh Durga Puja	47, Pathuriaghata Street, Kolkata – 700006	This aristocratic Durga Puja is almost 170 years old.	On Mahasaptami morning the idol is bathed with water collected from the proverbial 'Saat Samudra Tero Nadi' (7 oceans and 13 rivers) and fruit juice of 12 fruits. And on Maha Ashtami, a symbolic sacrifice of sugar structures known as Mata Chini is done here.
5	Purna Chandra Dhar Family Durga Puja	32A, Debendra Mullick Road, North Kolkata	Purna Chandra started Durga Puja here about 157 years ago.	The Goddess here does not have ten hands but only two. Also, there is no demon asura, but two lions seated at her feet. Here the Goddess is worshipped as Abhaya.
6	Jhamapukur Chandra Family Durga Puja	24A, Bechu Chatterjee Street, Kolkata – 700009 (Near Thanthania Kalibari)	Subal Chand Chandra, one of the rich merchants of Calcutta city had started the Durga Puja at his Jorasanko residence in 1761.	The Goddess is not in her demon slaying avatar but is sitting on the lap of Lord Shiva.

Most Significant & Mega Pujas of Kolkata

	Name of the Puja	Address	Year of Inception	Special Features
7	Badan Chandra Roy Family Durga Puja	2A, Gopal Chandra Lane, Colootola, Kolkata – 700073	The Badan Chandra Roy Durga Puja finds its origin in the year 1857 when Mackintosh and Burn had built the palatial house.	The Goddess here is seated on an altar under the chalchitra decorated by 'daker saaj'.
8	Ramgopal Saha Bari Durga Puja	4 Thakurdas Palit Lane, Kolkata – 700012	The Durga puja started by Ramgopal Saha is almost more than 175 years old.	
9	Bagbazar Haldar Bari Durga Puja	17/1, Kaliprasad Chakraborty Street, Kolkata – 700003	Started around 1760.	The deity at Haldar Bari is touchstone idol of the Goddess in her Mahisasuramardini form. There are two winged-angels above the Devi on both sides and two tiny female figures at her feet.
10	Shib Krishna Daw Family Durga Puja	12A Shibkrishna Dawn Lane, Kolkata – 700007	The Durga Puja was started in 1840 by Gokul Chandra Daw, father of Shib Krishna Daw.	It is believed that Goddess Durga comes to the Abhay Charan Mitra Bari at Kumartuli for having a meal, goes to the Daw family to wear the jewellery and to Sovabazar Rajbari to enjoy music and dance.
11	Narasingha Daw Family Durga Puja	20, Vivekananda Road, Kolkata – 700006	This Puja started in 1859 at the Dawn Mansion in Vivekananda Road.	Unique tradition in the Daw family is that on Dashami, before the immersion of the idols, a gun salute is given to the Goddess.
12	Laha Family Durga Puja	2A, Bidhan Sarani (College Street) or 121, Mukataram Babu Street, North Kolkata	The Durga Puja at Laha Bari is now a tradition over two centuries old.	One of the unique features of the Laha Bari Bhog is that more than 20 types of sweets are offered to the Goddess, but there is no anna bhog.
13	Madan Mohan Dutta Family Durga Puja	2, Dutta Para Lane, Kolkata – 700020	Jagatram from Haatkholā Dutta Bari started Durga Puja and Kali Puja from 1794 AD.	
14	Chhatu Babu Latu Babu's Durga Puja	"Ramdulal Nibas", 67E, Beadon Street, Kolkata – 700006	The Puja was first organized in 1770 by Ishwar Ram Dulal Deb (Sarkar).	The Goddess here is decorated with family heirlooms and ornaments that includes a dazzling 'Naulakha Necklace'.

Most Significant & Mega Pujas of Kolkata

	Name of the Puja	Address	Year of Inception	Special Features
15	Maniktala Saha Family Durga Puja	122A, Maniktala Street, Kolkata-700006	The Puja is almost 150 years old.	
16	Ghose Family Durga Puja of Ghose Lane	4, Ghosh Lane, Manicktala, Kolkata-700006	The Durga Puja was started by Girish Chandra Ghose himself in 1856.	
17	Pataldanga Basu Mallick Family Durga Puja	18 & 22, Radhanath Mallick Lane, Kolkata – 700012	Radhanath Basu Mallick started conducting Durga Puja at 18, Radhanath Mallick Lane in 1831.	There is an interesting ritual at the Basu Mallick house – ‘Kadamati Khela’ where the men of the house play with clay and mud and dance to the beat of dhak.
18	Thanthania Dutta Family Durga Puja	3, Bidhan Sarani (College Street), Kolkata – 700006 (Near Thanthania Kali Bari)	The Durga Puja was started in 1855 by Dwarakanath Dutta	At Thanthania Dutta family, the Goddess is worshipped in the Hara-Gouri form.
19	Balaram Dey Street Dutta Bari Durga Puja	159, Balaram De Street Kolkata – 700006	The Durga Puja of Dutta family at Balaram Dey Street started in 1882.	During the immersion, the idols are carried on bamboos on the shoulders of the family members instead of carrying them on a truck.
20	1.17 Mahendra Sreemany Family Durga Puja	17, Mahendra Srimani Street (Sukeas Street), Kolkata – 700009	The Sreemany family house was built on 1911 and the Durga Puja celebrated here is almost 100 years old.	
21	Darjipara Mitra Bari Durga Puja	19, Nilmani Mitra Street, Kolkata – 700006	1809 was the year when Durga Puja started in the family.	The idols are placed on a 210 years old grand throne. The chala is known as Muttchouri. Here, instead of offering 108 lotus flowers to the Goddess, are 108 aparajita flowers are offered.
22	Nilmani Sen Family Durga Puja	130, Baithak Khana Road, Kolkata – 700009	Since 1913, the Puja is celebrated at this address.	There is a special ritual of raktadan (blood offering) followed for centuries. Now, the ritual is performed by offering blood from a small cut in the chest onto wood apple leaves and hibiscus flower.

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	Name of the Puja	Address	Year of Inception	Special Features
23	Shambhunath Sen Family Durga Puja	3, Rammohan Ray Sarani (Amherst Street), Kolkata – 700009	The Durga Puja at Shambhunath Sen Family was started in 1923	
24	Patuatola Bannerjee Family Durga Puja	Durga Bari, 8, Patuatola Lane, Kolkata – 700009 (Near College Square)	The Patuatola Banerjee Family Durga Puja dates back to 1890 and was started by Late Beni Madhob Banerjee who was the first Indian attorney.	Elaborate spread is made of 108 mounds of sugar topped with narkol naru (coconut laddoos), symmetrically placed on massive brass plates.
25	Harinath Mookerjee Family Durga Puja	4, Kalidas Singha Lane Kolkata – 700009 (Behind Rajabazar Science College)	Durga Puja started in this grand old mansion way back in 1722	
26	Baishnab Das Mallick's Durga Puja	32, Darpanarayan Tagore Street, Kolkata – 700006	The Baishnab Das Mallick's Durga Puja is almost 235 years old.	Instead of the Lakshmi and Saraswati, there are the idols of Jaya and Bijaya. The idols of Jaya and Bijaya are not only taller than that of Kartik and Ganesh, but also than the Goddess herself.
27	Haatkholo Dutta Family Durga Puja	78, Nimtala Ghat Street, Kolkata – 700006	The Haatkholo Dutta Family Durga Puja dates back to 1794 and is different in quite a number of ways.	Kartik is dressed as a soldier in uniform. The family does not use rice and potato in the preparation of bhog. Another interesting fact about the Puja is that a khirer putul (a doll made of thickened milk) is sacrificed as a symbolic gesture.
28	Bholanath Dutta Family Durga Puja	“Bholanath Dham”, 33/2, Beadon Street (Abhedananda Road), Kolkata – 700006	The Bholanath Dutta Family Durga Puja was first conducted by Bholanath Dutta, first in 1905 at the Varanasi Ashram.	This type of idol is also known as Hara-Gouri.

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	Name of the Puja	Address	Year of Inception	Special Features
29	Mallick Bari Singha Bahini Durga Puja	39, Jatindra Mohan Avenue, Kolkata – 700006	The Mallick Bari Singha Bahini Durga Puja is almost 400 years old.	It is said that in 1614 the ancestor of the Mallick family Baidyanath Mallick found the ashta dhatu idol of the Singhabahini Durga at a cave in Chattagram, now in Bangladesh. He brought the idol to Saptagram of Bengal and after getting divine intervention started worshipping the idol.
30	Kabiraj Ganga Prasad Sen Family Durga Puja	17, Kumartuli Street, Kolkata – 700005 (Near Kumartuli Ghat)	The Durga Puja was started at the Sen Family house in 1840.	
31	Adharlal Sen Family Durga Puja	97A and 97B, Beniatola Street, Kolkata – 700005	Durga Puja was started at the house in 97B Beniatola Lane in 1859 by Ramgopal Sen.	
32	Chorbagan Chatterjee Family Durga Puja	120, Muktaram Babu Street, Kolkata -700007	The Durga Puja was started by in 1860.	The idols are dressed in Benarasi Sarees and extensive gold ornaments.
33	Chorbagan Mitra Family Durga Puja	84, Muktaram Babu Street, Kolkata -700007	The Durga Puja is more than 350 years old here.	It is known as 'Mithai Puja' as 150 kg of laddoos is offered to the Goddess.
34	Chorbagan Seal Family Durga Puja	42, Muktaram Babu Street, Kolkata -700007	The Chorbagan Seal family Durga Puja dates back to more than 150 years and was started by the initiative of Kshetramani Dasi, wife of Babu Ram Chand Seal, a renowned businessman of Calcutta.	The Chorbagan Seal family Durga Puja dates back to more than 150 years and was started by the initiative of Kshetramani Dasi, wife of Babu Ram Chand Seal, a renowned businessman of Calcutta.
35	Motilal Seal Family Durga Puja	60, Colootola Street (Maulana Shaukat Ali Street), Kolkata – 700073	The Durga Puja at Motilal Seal's house is said to be more than 150 years old.	Motilal Seal was said to be the "Richest and most virtuous Baboo of Calcutta" by Hindu Intelligence on his obituary.

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	Name of the Puja	Address	Year of Inception	Special Features
36	Kundu Family Durga Puja	9, Peary Mohan Pal Lane, Kolkata – 700007	The Kundu Family Durga Puja was started by Krishna Das Kundu in 1879.	
37	Amrita Lal Dawn Family Durga Puja	8 Dinu Rakhsit Lane, Kolkata – 700005	Originally from Bankura, the Durga Puja here is more than 120 years old.	
38	Akrur Dutta Family Durga Puja	1, Rajen Datta Lane, Kolkata – 700012		
39	Sisir Kumar Haldar Family Durga Puja	15, Ramanath Kabiraj Lane (55 Sashibhusan Dey Street), Kolkata – 700012	The Sisir Kumar Haldar Family Durga Puja is believed to have started in 1847 by Rashmoni Devi, wife of Lakshmi Narayan Haldar.	
40	Nilmoni Dutta Family Durga Puja	56A, Doctor's Lane, Kolkata – 700014	The Nilmoni Dutta family Durga Puja was started by Nilmoni Dutta almost 110 years back at Doctor's Lane near Taltala.	
Central Kolkata Area				
41	Chandra Family Durga Puja	56A, Doctor's Lane, Kolkata – 700014	The Durga Puja was started by Ganesh Chandra in 1877 (Ganesh Chandra Avenue is named after him).	
42	Dutta Family Durga Puja	62, Hidaram Banerejee Lane, Kolkata – 700012	The Dutta Family Durga Puja at Hidaram Banerjee Lane was started by Gobinda Chandra Dutta in 1883.	
43	Biswanath Motilal Family Durga Puja	1/C, Durga Pithuri Lane, Kolkata – 700012	The Durga Puja is celebrated at the Motilal house for over three centuries.	
44	Nilmani Dey Family Durga Puja	45, Hidaram Banerjee Lane, Kolkata – 700012	The puja was started in 1896.	

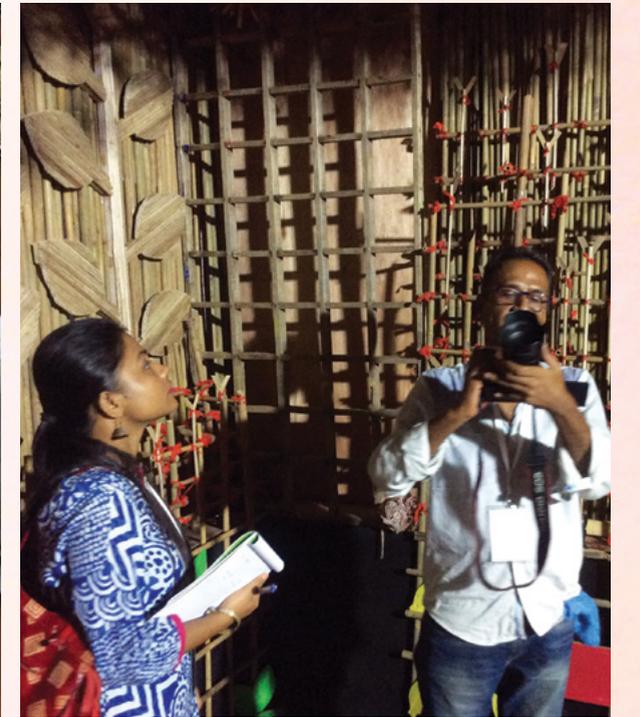
Most Significant & Mega Pujas of Kolkata

	Name of the Puja	Address	Year of Inception	Special Features
45	Belegkata Bhattacharya Family Durga Puja	1/2 P/1B, Ramkrishna Naskar Lane, Kolkata – 700010	This family Durga Puja is almost 287 years old and was started at the Sthal Basantapur area in the Pabna district of Bangladesh by Sri Haridev Bhattacharya.	The Durga idol is black in colour and the Mahisasur is green.
Behala & Khidderpore Area				
46	Behala Jagat Ram Mukherjee Durga Puja	56, Bramho Samaj Road, Behala, Kolkata – 700034 (Near Behala Tram Depot)	Golden idol of Goddess Durga was introduced in 1869 by the grandson of Jagat Ram Mukherjee, Iswar Jadunath Mukherjee.	This is the house with “Sonar Durga” or Golden Durga.
47	Behala Roy Family Durga Puja	Amarendra Bhavan, 4/1, Roy Bahadur A.C. Roy Road, Behala, Kolkata – 700034 (Near Behala Thana)	The Durga Puja celebration at Behala was started by Ambika Charan Roy in 1756.	
48	Bhukailash Rajbari	Bhukailash Rajbari, Kanchan Colony, Babu Bazar, Khidderpore, Kolkata, West Bengal 700023	Raja Jaynarayan Ghoshal was born in Gobindapore in 1752 AD and had made fortune by trading in salt, gold and other precious stones.	The Raja in 1782 had built two beautiful temples dedicated to Lord Shiva on the banks of the massive pond named Shiva Ganga. The temples have two tall Shiva Lingams known as Rakta-Kamaleshwar (about 11 ft in height) and Krishna-Chandreshwar linga (about 15 ft in height). The next year on 1782, Jaynarayan Ghoshal built another beautiful temple inside his palace and placed durga idol there.

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JOINT PROJECT ON CREATIVE ECONOMY by

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