



Research presentation

Mapping the Creative Economy around Durga Puja 2019

Research commissioned by British Council on behalf of
the Department of Tourism, Government of West Bengal

www.britishcouncil.in

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Foreword

A Memorandum of Understanding (MoU) was signed between the Government of West Bengal and the British Council on July, 2018 for a systemic partnership to improve inter alia people to people interaction between the United Kingdom and the State of West Bengal. As part of the MOU, British Council was entrusted to carry out the mapping of the creative economy around Durga Puja, in consultation with the Tourism Department, Government of West Bengal. British Council commissioned Queen Mary University of London supported by Indian Institute of Technology, Kharagpur and Smart Cube, Bangalore to carry out the research.

It has been an extensive exercise mapping the creative economy around Durga Puja by studying the economic worth of ten specific creative industries of West Bengal.

Durga Puja is not only a five-day festival in West Bengal but it connects the hearts of Bengalis and Indians across India and continents. It's a celebration of life in Bengal. The outcomes that emerged from the study was phenomenal. The report estimates the economic worth of the creative industries around Durga Puja in West Bengal at Rs 32,377 crore (GBP 3.29 billion, USD 4.53 billion), which is the size of the economy of many smaller countries across the world. Durga Puja accounts for 2.58% of the state GDP and is just a weeklong festival.

The livelihood generation based on just one festival in a year is noteworthy. Families across generations have been involved round the year in idol making, lighting and illumination, crafts and designs around Durga Puja. The festival is the sole source for earnings across the year for many families.

In addition to the industries included in this study, it may be worthwhile to consider taking it forward to a 2nd phase to include sectors such as logistics i.e., pertaining to delivery of idols and raw material, automotive, banking, financial services, inflow of tourists and skilled migrant labourers, inflow of funds in terms of earning and remittances and the unorganized retail market. This may provide a holistic picture of the creative worth around Durga Puja. The final study is expected to impart crucial inputs in policy making by drawing up a road map to make targeted interventions in sustainability and recognition of all stakeholders contributing to the cultural and economic activities around Durga Puja as well as access and inclusion of different demographic segments in this festival economy.

On behalf of the Government of West Bengal, I wish to record our appreciation and thanks to the British Council, Queen Mary University of London, Indian Institute of Technology Kharagpur and all others who have supported and been associated in this work.

Nandini Chakravorty, IAS
Principal Secretary
Tourism Department
Government of West Bengal



Introduction

British Council is the UK government's organisation for education and cultural relations. Strengthening the arts and culture for creative expression, education and research for sustainable prosperity between India and the UK, and supporting English language for employability and cross cultural, international communication are at the heart of British Council's mission in India.

As the UK and India seek to build a roadmap for the next 10 years, I am very happy to present *Mapping the Creative Economy around Durga Puja 2019* a key research that showcases how top UK and Indian higher education and research institutions can work together innovatively for prosperity.

The creative economy is defined as knowledge-based economic activities upon which the creative industries are based.

The UK is a world leader in mapping and measuring our creative economy and its contribution to GDP. The UK has remained at number 3 in the top 100 countries for soft power according to the Brand Finance Soft Power Index 2021, and culture and heritage remains one of the strongest elements for the UK's soft power and perceptions around the world.

Department for Digital, Culture, Media and Sport (DCMS) has conducted ground-breaking work mapping the value of the UK's creative economy. This mapping segments the creative economy into 11 sectors (including Advertising, Digital, Broadcast, Film, Performing Arts, Publishing), which all have parallels in India.

Mapping the Creative Economy around Durga Puja 2019 research report looks at 10 creative industries that drive Durga Puja, possibly the world's largest public arts festival. This complex research is, as far as we know, the first of its kind in India done on this scale and combines both quantitative and qualitative analyses of the open access ecosystem that feeds the festival economy.

The research was led by Queen Mary University of London and supported by IIT Kharagpur, two of the finest education institutions in our two countries. The quantitative report was prepared by Smart Cube India Private Limited.

Just as the Oxford Astra Zeneca vaccine manufactured by the Serum Institute of India is a shining example of UK - India partnership in the sciences, *Mapping the Creative Economy around Durga Puja 2019* report on the Durga Puja festival demonstrates the future of our respective countries, UK and India, are better together as we try to build back from the devastating impact of Covid on our lives, cultures, education systems and economies.



Now, as we head towards the celebration of 75 years of Indian Independence in 2022, and British Council's 75 years in India in 2023, this collaborative effort to understand the value of this one festival chalks out a possible roadmap for states across the country – be it Diwali in the North, Pongal in the South or Ganesh Puja in the West and Bihu in the Northeast - to fully appreciate the economic as well as the cultural benefits these glorious festivals bring to their communities. With measurable evidence of the impact arts and culture organisations, businesses and government will be able to make effective decisions about public and private investment in the creative sector.

Barbara Wickham OBE
Director India British Council
Minister Culture and Educational Affairs
British High Commission, New Delhi

Background

The Government of West Bengal and the British Council signed an MoU in July 2018.

Both parties agreed to develop a systemic collaboration to increase knowledge and people to people exchange between the UK and the state of West Bengal in India through joint projects, visits and events in both countries.

This will increase cultural exchanges and promote and support travel of citizens between the two countries for sharing ideas, creativity and culture.

The MoU also covers the role of festivals not just in the promotion of cultural tourism in the state but as an economic activity that would lead to increased livelihood generation opportunities.

Subsequently several collaborative initiatives have taken place which have put in place a framework for taking forward the above objectives.

Achievements so far

Artistic and cultural exchange with the UK

- Month long photography exhibition on the Durga Puja festival at the Totally Thames Festival in Sept 2018

Building sustainable opportunity to enable emerging Indian and UK artists, organisations and cultural sectors to connect, share and create.

- Visits to Scotland, Ireland, Northern Ireland, Wales and England by the Principal Secretary, Department of Tourism to learn from the festivals sector of the UK and explore collaboration opportunities
- A focussed plenary session at the Bengal Global Business Summit in February 2019 on potential collaborations in hospitality, tourism and creative industries
- Planning for a multi-year programme on developing the festivals period in West Bengal along the lines of UK festivals

Media coverage in UK and India

31

exposures

6

large format stories

68.3m

impressions

West Bengal has moved up to 5th rank, overtaking Rajasthan for tourists, both domestic and international.

(Source: India Tourism Statistics at a glance – 2020).

On the home front, Durga Puja has been adjudged the best Festival Destination in India at the India Today Tourism and Survey Awards 2020

(<https://www.indiatoday.in/tourismawards-2020>)

Bengal's Durga at the Totally Thames Festival

As result of the Bengal's Durga exhibition that British Council featured as part of the Totally Thames festival in London in 2018, West Bengal received a significant influx of international tourists, particularly from the UK and Europe.

The Bengal's Durga exhibition was seen by

270,960
people over 43 days

Research objective

In 2019, the Department of Tourism, Government of West Bengal, invited British Council to conduct, on their behalf, a mapping exercise to identify the economic worth of specific creative industries of West Bengal.

The sectors in focus as part of the research are:

- installation art and decoration
- idol-making
- illumination
- literature and publishing
- advertising and sponsorship
- films and entertainment
- crafts and design
- fashion

Research reports

Two reports have been produced and complement each other.

**A quantitative report by
The Smart Cube (custom
research, advanced analytics
and data insight agency)**

**A qualitative report by
Queen Mary University of
London and IIT Kharagpur**

Summary of findings

The Smart Cube report provides:

- commentary on economic worth along with glimpse into cultural and commercial aspects
- each segment provides specific references about lives of artists, artisans and workers
- additionally, the study also ascertains the number of domestic and international visitors to the city of Kolkata during the festive season.

The Queen Mary University of London report provides:

- perspective on the two-way system of backward and forward linkages across West Bengal.

Key findings from the quantitative report

Total estimated economic worth of creative industries around Durga Puja is...

INR 32,377Cr

(GBP 3.29 B)

(excluding sponsorships*)

The total economic worth of Durga Puja as per the finding of the report, was

2.58%

of the GDP of West Bengal in fiscal year 2019-20

* Sponsorships are excluded from this calculation as it is basically a source of fund and not a contributor towards the revenue generated across various sectors during Durga Puja.

*Result source - Medium Term Fiscal Policy Statement and Fiscal Policy Strategy Statement for 2020-2021; Finance Department, Govt. of West Bengal
http://www.wbfin.nic.in/writereaddata/Fiscal_Policy/FRBM20_Part1.pdf

The breakup

Installation, Art and Decoration

Economic Value

INR 860 Cr

GBP 87 M

Kolkata accounts for 15% share of pandal-making industry in West Bengal

Idol Making

Economic Value

INR 260-280 cr

GBP 27 M

40% of idol making studios in Kumortuli are older than 60 years

Lighting and Illumination

Economic Value

INR 205 Cr

GBP 21 M

52 MW of electricity consumed by Pujas in Kolkata in 2019

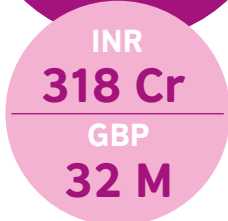
Literature and Publishing

Economic Value

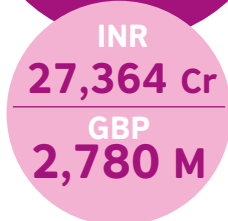
INR 260-270 cr

GBP 27 M

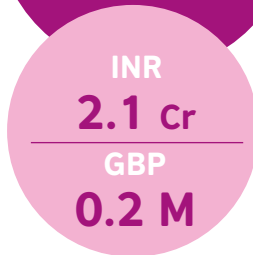
Special puja edition magazines revenues amount to Rs. 15 crore



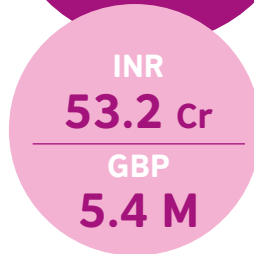
Long-term sponsors include large MNCs and major Indian corporate firms



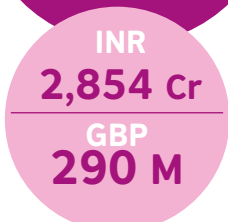
100% spike in sales during festive season due to bonuses and offers



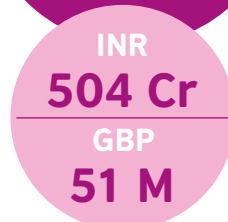
Source of livelihood for workers engaged in pandal-making, clothing, ancillary craft industry, etc.



70% of big banner Bengali releases are done during the festive season



Equates to per capita spend of Rs. 285



OOH industry space in pandals worth Rs.35 crore

Impact on lives of artists, artisans and workers

Idol making

Most families have been involved in idol-making over generations and several businesses are over 200 years old. Young artists are also commissioned.

Lighting and illumination

The city of Chandernagore in West Bengal is home to many renowned light artists who provide to pujas all over West Bengal for decades now who are in demand during this time.

Literature and publishing

Leading publishing houses release special issues with Puja-specific content targeted to be read during Durga Puja. These are a major source of income.

Food

Over 65% of the F&B industry is unorganised, comprising street stalls and small kiosks for who it is a period of increased income.

Entertainment

Puja is synonymous with dhak dhol, Bengali cinema and both in and out of pandal variety entertainment. These seasonal art forms and artists, many from rural Bengal, earn substantially during the festival. Established artists also earn from Pujas elsewhere in the country and abroad.

Retail

Many small retailers in markets like Gariahat and Hatibagan rely on Puja sales to boost their income annually.

Crafts and design

Puja is a livelihood generator for the handicraft and craft sector. The artisans are involved in making everything from decorative to utilitarian items.

Impact on lives of artists, artisans and workers

120%

Spike in bus passengers

11%

Spike in air and rail traffic

0.92 Mn

Passenger traffic on 3 October 2019
(A record for Kolkata Metro)

Key findings from the qualitative report

Research by Queen Mary University London

Baseline evidence of livelihood generation opportunities

The qualitative survey had 240 respondents and deep engagement surveys were done with 36.

Earning

35% of questionnaire respondents earn 81 – 100% of their yearly income through the Durga Puja festival, attesting to its economic importance.

Expenditure

92% of Puja organisers spend over 20% of their budget paying artists
Artists and artisans are strongly dependent on receiving fees, which is less economically secure than remuneration based on an employment contract

Other expenditure

Puja organisers spent up to 10% of their budget on services not associated with the creative economy. This attests to the economic spillover effects of the Festival.

Scale of operations

Pujas operate at significantly different scales. Understanding the economic and cultural value of these different scales of Puja is key to effective policymaking.

Recommendations for way forward

More research in the following sectors will add to creative worth

- Logistics (delivery of idols, raw materials, etc.), automotive and banking, financial services and insurance (BFSI)
- Education, financial products, automotive, logistics, etc. which experience heightened sales during the Durga Puja season
- Remittances from migrants into and out of West Bengal during Durga Puja. This could include national and international flows.
- Unorganised retail market's contribution to Durga Puja economy - markets like Gariahat and Hatibagan see a spurt in sales during festive season
- GST figures evaluation for Durga Puja month can be a proxy to assess retail market
- Enable backward and forward linkages of mega Durga Pujas in Kolkata to strengthen rural livelihoods and drive state tourism

More assessment on sustainability and access

A lot of Pujas focus on sustainability, access and inclusion – professionally assessing and telling these stories can help enhance the visibility of the festival further



Environmental impact

recycling models (pandals, lights and decorative), sustainability initiatives, etc. may be analysed



Inclusion and diversity

Strengthening engagement with all-women dhaki groups, more women in big puja decision-making and inclusion of less represented groups



Accessibility

Facilitating tourist flow by working for ease of access to Durga Puja for tourists and outward migration of people post Durga Puja



Planning and policymaking

- Logistics (delivery of idols, raw materials, etc.), automotive and banking, financial services and insurance (BFSI)
- Education, financial products, automotive, logistics, etc. which experience heightened sales during the Durga Puja season
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Strengthening data capturing and dissemination by the government to enable better planning by industry stakeholders and government departments



Recognition by NGOs, Puja Committees and Government of work by economically weaker section of the society, including workers, artisans, loaders, farmers, carpenters, masons, etc.



Tax efficiency around regulating the activities related to Durga Puja (e.g. the OOH industry)



Developing policies that recognise the different scales of cultural and economic activity around Durga Puja and the distinct economic contributions of producers and consumers of culture.



Developing training and capacity-building opportunities to enable more women to undertake senior roles within the Durga Puja festival.

Opportunity to promote tourism during the festival

- To enhance online resources enabling international visitors to understand better the Durga Puja Festival before their arrival in West Bengal.
- To increase the number of 'trails' linking different Pujas and publicise these.
- To support the training of increased numbers of guides to support international visitors to West Bengal.
- To encourage more tourists to visit traditional Zamindari Pujas, especially in rural Bengal.

Methodology

Quantitative Report

Secondary research

Analysing related content from leading newspapers, articles, reports around Durga Puja, government websites and statistics to gather macroeconomic data and vital data points.

Primary research

Interviews with experts from various industries to understand the ecosystem of Durga Puja in West Bengal

Qualitative Report

This mapping drew on both quantitative and qualitative methods, including designing and analysing the results of a questionnaire; conducting in-depth interviews; desk-top research; and analysis of relevant and robust secondary data.

Acknowledgements

**Department of Tourism, Government
of West Bengal**

www.wbtourismgov.in



The Smart Cube

www.thesmartcube.com



Queen Mary University of London

www.qmul.ac.uk



IIT Kharagpur

www.iitkgp.ac.in



The economic worth of the creative industries around Durga Puja

2019

Research by



www.britishcouncil.in





Background and context

This project was commissioned by the British Council (India), supported by the Department of Tourism, Government of West Bengal, to understand the economic worth of creative industries associated with Durga Puja.

The project aims to delve into the economic opportunities generated by the festival in different sectors and how it impacts the life and livelihood of general public in West Bengal. The report not only provides commentary into the

economic worth of the festival but also gives a glimpse of the cultural and commercial aspects of major activities associated with the festival. Within each segment, specific references have been provided to cover the lives of artists, artisans and labourers with details about their income levels. Further, a secondary objective of the study is to ascertain the number of domestic and international visitors to the city of Kolkata during the festive season.

Executive summary

The total economic worth of the creative industries around Durga Puja is estimated at INR 32,377 Crores (GBP 3,290M) (excluding Sponsorships)

Segment	Economic Value (INR Crores)	Remarks
Installation, Art and Decoration	860 (GBP 87M)	Kolkata accounts for 15% share of pandal-making industry in West Bengal
Idol Making	260-280 (GBP 27M)	40% of idol making studios in Kumortuli are older than 60 years
Lighting and Illumination	205 (GBP 21M)	52 MW of electricity consumed by Pujas in Kolkata in 2019
Literature and Publishing	260-270 (GBP 27M)	Special puja edition magazines revenues amount to INR 15 crore
Sponsorships	318 (GBP 32M)	Long-term sponsors include large MNCs and major Indian corporate firms
Advertisements	504 (GBP 51M)	OOH industry space in pandals worth INR 35 crore
Retail	27,364 (GBP 2,780M)	100% spike in sales during festive season due to bonuses and offers
Crafts & Design (Puja Utensils)	2.1 (GBP 0.2M)	Source of livelihood for workers engaged in pandal-making, clothing, ancillary craft industry, etc.
Films & Entertainment	53.2 (GBP 5.4M)	70% of big banner Bengali releases are done during the festive season
Food & Beverages	2,854 (GBP 290M)	Equates to per capita spend of INR 285

Key highlights of each sector are given below:

Installation, Art and Decoration: Registered pujas account for INR 700 Crores (GBP 71M) while the unregistered ones account for INR 160 Crores (GBP 16M). For the registered Puja segment, Kolkata accounts for 15% of pandal spend whereas 85% is attributed to rest of West Bengal

Idol Making: Kolkata accounts for INR 120 Crores (GBP 12.1M), rest of WB accounts for INR 140 Crores (GBP 14.2M), whereas the unregistered pujas contribute INR 20 Crores (GBP 2M). Idols are also exported from West Bengal to various parts of the world; the value of this market is pegged at INR 1.5

Crores (GBP 0.15M). Every year, 70-80 idols are exported; price of most exported idols are \$2,000-2,500, while 7-8% of these idols are priced at \$5,000

Lighting and Illumination: Registered Pujas account for INR 175 Crores (GBP 17.7M) while the unregistered ones account for INR 30 Crores (GBP 0.3M). For the registered Puja segment, Kolkata accounts for 14% of pandal spend whereas 86% is attributed to rest of West Bengal

Literature and Publishing: Total segment revenue is composed of news dailies and periodicals revenue of INR 240-250 Crores (GBP 24.8M) and INR 16-17 Crores (GBP 1.6M) respectively. Advertisements in news dailies and periodicals contribute 66% to the segment revenue

Advertisements: Various mediums utilized for Durga Puja advertisements include TV, Print, OOH, Radio, Cinema and Digital. Hikes in monthly revenue occurs due to spike in advertisement rates (TV, Print, Radio) and also due to increase in occupancy rates (OOH, Radio)

Retail: For the retail segment, there is 100% increase in month sales value in West Bengal, primarily driven by increase in purchasing power and elevated spending sentiment. Most blue collared job workers and state government employees receive Durga Puja bonuses and plan purchases during this time. Apparels, jewellery and electronics experience the highest sales and retailers come up with various festive offers to attract the consumers. Demonetisation, digitisation and online sales impacted the local retailers in 2019

Food and Beverage: Consumer spend during the festive month is believed to be 30% higher than that

of the previous month. The 'Bhog prasad' market – an industry that is created each year during the Puja – is estimated at INR 19.9 crore (GBP 2M) in 2019

Crafts and Design: Durga Puja has served as a big platform for people involved in the handicrafts sector and artisans and craftsmen to show their skills. Puja committees also purchase items such as *Pancha Pradips*, *Ghots*, and *Puja Thalys*, which help in adding revenue to the sector (purchase done once in every 5 years).

Films and Entertainment: Multiplexes and cinema halls experience an increased footfall in the one month leading up to the Puja as people flock into theatres while shopping or in between pandal hopping. Within the pandals, visitors are entertained through *Dhak and Dhunuchi* performances. Another form of entertainment which has emerged in recent years is the theme music (audio/video) of pandals (Mega, Super Mega).

Inbound Traffic to Kolkata

Transportation Mode	Passengers	Remarks
Airways	147,815	Occupancy increases from 85% to 94%
Trains	940,800	Special trains and extra coaches are added to accommodate addition passenger traffic
Metro Rail	156,890	Peak volumes till date recorded in 2019
Roadway – Buses	47,093	Number of buses and occupancy spikes
Roadway – Passenger Vehicles	195,000	Traffic from nearby towns increases
Total	1,487,688	

Durga Puja Impact on Inbound Traffic to Kolkata

120%

spike in bus passengers

11%

spike in air and rail traffic

0.92 Mn

Passenger traffic on 3rd October 2019 – 0.92 Mn (A record for Kolkata Metro)

Economic worth of creatives industries

Durga Puja is not just a festival but it's an emotion for the people of West Bengal. The city is transformed into a magnificent public art gallery with beautiful idols of the Goddess, extravagant themes, and artworks during the festive season. The annual extravaganza not only holds the cultural importance for the state and its people but also has a huge role to play in the economy. In the sections below, we have discussed the economic impact of the key activities during Durga Puja. The discussion in the following sections will provide a glimpse of the cultural and economic importance of each activity related to the Puja and its impact on the public.

Pandal making

The pandals are huge temporary canopies that are held by a framework of bamboo poles and draped with colourful fabric housing the idols.

Durga Puja pandals are virtually a temporary abode for the Goddess and constructing these pandals is a complex and lengthy process. Every year, the pandals are painstakingly built following traditional principles while at the same time imbibing modern themes. Artists engaged in pandal-making have been doing this as part of their family tradition. The art has been handed down from one generation to another. The pandal making operations usually begin three to four months before the Puja. Kathamo Puja marks the beginning of the Durga Puja, wherein the wooden frame (Kathamo or the primary bamboo structure) is constructed, upon which the clay idols are built by the artists. Every year, on the auspicious occasion of Rathayatra or Ulta Rathayatra, this ritual marks the beginning of the Durga Puja. The artists travel from rural parts of West Bengal, such as East and West Mednipur districts, as well as Nadia and North and South 24 Parganas to Puja pandals in Kolkata, New Delhi, Maharashtra and other parts of India.

Designing of pandals is done keeping various things in mind such as budget, space availability, and trending themes and patterns. Currently, the pandal art space is witnessing competition intensifying as urban, professionally trained artists, including Bhabotosh Sutar, Susanta Paul, Shibsankar Das, Purnendu Dey and Sanatan Dinda, are pulling out all stops to assert their trained sensibility of art.

Over time, many Puja committees, associations, and clubs have captured the attention of the devotees to



© Pintrest

contemporary issues of cultural national and international importance with their innovative pandal creations and theme based pandals every year.

To cite a few examples, Santosh Mitra Square, Mohammad Ali Park, Jodhpur Park, and Suruchi Sangha are some of the pandals, which have won multiple awards for their beautiful pandals over the years.

Fig: Themes at Select Pandals in 2019

Pandal Name	Theme
Suruchi Sangha	Utsav
Ballygunge Samaj Sebi Sangha	Labour Inclusion
Chetla Agrani Club, Kalighat	Old Kolkata
Hatibagan Nabin Pally Durga Puja	Lifeline
Chaltabagan Durga Puja	“Panchajanya” Sailboat

Source: India.com

Pandals are also created keeping in mind various themes such as eco-friendliness, humanity, womanhood, folk culture, migrant workers, etc., and committees such as Badamtala Ashar Sangha, Kumartuli Park, and Bosepukur Sitala Mandir are renowned for their theme-based decorations.

Economic impact of Pandal making

We have relied on interviews with renowned artists and Puja committee members as well as articles and interviews published in national and local media to estimate the economic worth of pandal making activities.

According to the industry stakeholders, the pandal is a central point of each Durga Puja – big or small. Estimates around the total number of Pujas in West Bengal are available through government sources, primary respondents and newspaper articles that estimate this number at 50,000. Of these 50,000 Pujas, only 30,000 are registered Pujas. Our economic estimation model segregated the total number of Pujas based on their budget into five different categories – Super-Mega, Mega, Large, Medium, and Small – based on inputs from members of large puja committees.

Fig: Typical Budgets for Registered Pujas

Puja Category	Overall Budget in Kolkata (INR lakh)	Overall Budget in Rest of West Bengal (INR lakh)
Super-Mega	250.0	-
Mega Sized	67.5	43.9
Large Sized	25.0	16.3
Medium Sized	9.0	5.9
Small Sized	2.5	1.6

Source: Based on interviews with Anjan Ukil, Debojyoti Ghosh, Shankar Dasgupta

Based on discussions with Anjan Ukil, Debojyoti Ghosh, Shankar Dasgupta, and Sanatan Dinda, we ascribed 60% of the overall budget to pandal making for different categories of Pujas.

Fig: Economic Worth of Registered Puja Pandals in Kolkata

Puja Category	Total Number (Est.)	Budget on Pandal (Est. in INR lakh)	Total Spend on Pandal (Est. in INR lakh)
Super-Mega	5	150	750.0
Mega Sized	45	40.5	1,822.5
Large Sized	150	15	2,250.0
Medium Sized	500	5.4	2,700.0
Small Sized	1,500	1.5	2,250.0
Total	2,200		9,772.5

Source: Based on interviews with Anjan Ukil, Debojyoti Ghosh, Shankar Dasgupta, and Sanatan Dinda

Kolkata Pujas are also adopting international art forms as themes

Members,
Ballygunge Cultural Association

Fig: Economic Worth of Registered Puja Pandals in Rest of West Bengal (excluding Kolkata)

Puja Category	Total Number (Est.)	Budget on Pandal (Est. in INR lakh)	Total Spend on Pandal (Est. in INR lakh)
Super-Mega	-	-	-
Mega Sized	20	26.33	526.5
Large Sized	1,900	9.75	18,525.0
Medium Sized	6,300	3.51	22,113.0
Small Sized	19,550	0.98	19,061.2
Total	27,770		60,225.7

Source: Based on interviews with Anjan Ukil, Debojyoti Ghosh, Shankar Dasgupta, and Sanatan Dinda

Fig: Economic Worth of Unregistered Puja Pandals in Rest of West Bengal (excluding Kolkata)

Puja Category	Total Number (Est.)	Budget (Est. in INR lakh)	Pandal Spend (Est. in INR lakh)
Housing Pujas	10,000	0.8	8,000
Unregistered Pujas	10,000	0.8	8,000
Total	20,000		16,000

Source: Based on interviews with Anjan Ukil, Debojyoti Ghosh, and Shankar Dasgupta,

Based on our economic estimation model, pandal-making activity during Durga Puja accounts for INR 860 crore in West Bengal. Of this, Pujas registered with authorities account for 700 Crores, whereas the unregistered Pujas account for 160 Crores. For the registered Puja segment, Kolkata accounts for 15% pandal spend whereas 85% is attributed to the rest of West Bengal.

Idol Making

Idol making is generally practiced as a hereditary profession among the idol-making community. Majority of the Pal community (who are known to be the idol-makers of Bengal) trace their origins to Krishnanagar, from where they branched out to Kumortuli, the traditional potters' colony near Shobhabazar in northern Kolkata.

While the history of clay and modelling artists in Kolkata dates back to the 17th century, the modern day Kumartuli artisan community has been in the job of making idols of the Hindu deities since 1950s. Nonetheless, it is also important to highlight that apart from the traditional caste-based idol makers, this occupation supports the livelihood of a far greater section. The area is home to roughly 500 artisans and about 3,000 skilled and unskilled workers. These workers usually start arriving from rural areas of Murshidabad, Nadia, East and West Bardhaman district by mid-February. These workers earn between INR 500 to INR 2,000 per day depending on their skill level. Durga Puja is a major source of income for these workers belonging to the economically weaker section of the society.

860 Cr
(GBP 87.3M)

Durga Puja
pandal-making
economic worth in
West Bengal

700 Cr
(GBP 71.1M)

Durga Puja
pandal-making
economic worth for
registered pujas in
West Bengal

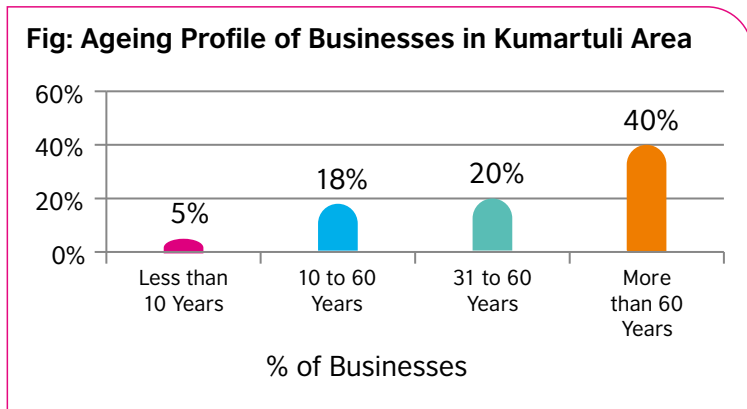
15%

Share of Kolkata in
Registered Pandal
Making Industry

The present population of idol-makers includes not only the hereditary groups but also artists who have graduated from Art College with formal training. Despite the dominance of men in the idol-making industry (65–70%), the number of female artists/workers choosing this profession is increasing over time. Popular female idol makers in Kumartuli are Chaina Pal and Mala Pal (who is known for her miniature idols).

Most families in the area have been running their business from generation to generation. Several businesses are over 200 years old. However, the number of families pursuing idol making has reduced in the past couple of decades. Due to the seasonal nature of the profession, the younger generation is not willing to pursue the vocation.

An ageing profile of the businesses in Kumartuli area is given in the chart below.



Source: International Journal of Advanced Research

A survey of the studio owners revealed the revenue profile of the entire region is quite varied.

Fig: Revenue Profile of Businesses in Kumartuli Area

Annual Revenue (INR)	% of businesses
Less than 1 lakh	2%
1 lakh to 20 lakh	14%
20 lakh to 40 lakh	34%
40 lakh to 60 lakh	32%
More than 60 lakh	18%

Source: International Journal of Advanced Research

Understandably, the studios exporting the idols to foreign countries have better revenues and margins.

Kumartuli accounts for around 25–30% of the idol-making market in Kolkata, while 50–60% of the market share can be attributed to theme artists (ones with formal training). Apart from Kumartuli, the other prominent hubs across the state include Kalighat, Belegkata, Krishnanagar, Nadia, Nabadwip, Siliguri, etc. Idol-making is a well-oiled industry in Kumartuli with an established supply chain. According to an article published in Deccan Herald in June 2020, every year about 60,000 bamboo sticks are supplied to Kumartuli for making the



Image © LinkedIn

Prodyut Paul
Idol-making expert

Idol-making expert from Kumartuli, Kolkata, with over 20 years of experience

Has exported idols to the UK and US

Specialises in carving idols out of various materials such as clay, paper pulp, fibre glass, thermocol, plaster of paris, cement etc.

Idol making, which is a part of our heritage, is facing a bleak future due to lack of interest among the new generation to pursue the craft. Rising costs is also a worry for artisans.

Jiban Behera
an Idol Maker

supporting structure of Durga idols from the districts of East and West Bardhaman, Nadia and Murshidabad. Nearly, two lakh bundles of hay also arrive from West Medinipur and North 24 Paraganas district. Large quantities of clay are brought in over 1,000 trucks.

Apart from those engaged in the traditional business in these areas, there are many artisans who are hired by various Puja committees to make idols at pandals as it is difficult to carry big idols over long distances.

Increasingly, due to the environment-consciousness among the Puja committees, demand for clay-based idols is going up at the expense of idols made of plaster of paris.

Shortage of labour, increased prices and seasonal nature of the business poses challenges to the idol-making communities of West Bengal. Further, the lack of funding options and capital intensive nature of the industry further puts pressure on the businesses.

Economic Worth of Idol-Making

Kumortuli houses around 150 studios in the area, with each studio shipping out 20–22 Durga idols on an average, during a normal year. Total number of Durga idols manufactured every year fall in the range 3,000–3,300.

After reviewing articles covering past interviews of several idol makers and interviewing prominent idol makers (including Prodyut Paul, Grandson of Gora Chand Pal, the famed idol maker of the Paul family) from the region, we arrived at the typical values and volume of idols made in the Kumartuli area.

Based on our economic estimation model, the total idol-making market in Kumortuli area is pegged at INR 35 crore. As part of our data triangulation exercise, we verified this number with an article in the Deccan Herald that pegs it as close to INR 40 crore.

With Kumortuli accounting for 30% of the idol-making market in Kolkata, the entire Kolkata idol-making market size stands at INR 120+ crores



Plaster of paris is no longer used in making idols as it takes a longer time to dissolve in water. We are using baked clay, coconut husk and eco-friendly colours in the idols.

Mohan Behera
an Idol Maker

My family has been practicing this art for almost three generations now

Prodyut Paul
Idol-making expert

Fig: Idol-Making Sales of Kumartuli Area

	Average Sales Price (in 000' INR)	Sold Volume	Total Sales Price (in lakh INR)
Mega Idols	300—350	100	300—350
Large-sized	150—250	500	750—1,250
Mid-sized	80—100	1000	800—1,000
Small-sized	30—50	1500	450—750

Based on our interviews with industry experts and secondary research, Kolkata and surrounding areas account for 45–50% of the market size (in value terms) in West Bengal as most Pujas in the rest of West Bengal are of smaller scale and size in comparison. Accordingly, the total market size for idols made for registered Pujas for the state is estimated between INR 240 – 260 crore.

In 2019, apart from the registered Pujas (2200 under Kolkata police and 28,000+ under WB police), there were around 10,000 Pujas conducted by housing societies and another 10,000 unregistered Pujas across the state — all these Pujas spend INR 2 lakh for their Puja arrangements. With an estimated 10% of this budget allocated for idol expense, the idol market size for unregistered pujas adds up to INR 2,000 lakh or INR 20 crore.

Accordingly, the total domestic market size for idols amounts to INR 260—280 crores.

Export Market

India exports 70–80 Durga Maa idols on an average every year; Kumartuli enjoys the dominant share (80%), with the rest of WB exporting another 10–15%.

Idols are exported to several countries including the USA, UK, New Zealand, Sri Lanka, Bangladesh and parts of Europe.

Around 10 idols from prominent idol makers sell at GBP 3,750 (INR 3,75,000) while the rest fall in the range GBP 1,500–2,250 (INR 1,50,000 - 2,25,000). Total export market size is pegged at INR 150 Lakh or INR 1.5 crore.

Lighting and Illumination

Decorative lights, LEDs, various street lights, fibreglass boards, and tons of other forms of lights provide the City of Joy with a



260 Cr
(GBP 26.4M)

Durga Puja Idol-making economic worth in West Bengal

150

Durga Puja Idol-making studios in Kumartuli Area

45-50%

share of Kolkata in registered idol-making industry

carnavalesque vibe during Durga Puja. Various technologies and methods are used to bring forward attractive illuminated designs, which light up the city spectacularly. People flock to pandals in huge numbers to witness the innovative lighting designs.

The city of Chandannagar in West Bengal is home to many renowned light artists such as Sridhar Das and Babu Pal, who have provided their expertise in this field to pujas all over West Bengal for decades now. The Puja in College Square is considered to be the epitome of lighting decorations in Kolkata.

Economic Worth of Lighting & Illumination

Overall spend in the lighting and illumination sector during Durga Puja in West Bengal is estimated at INR 316 Crores.

Based on discussions with Anjan Ukil, Debojyoti Ghosh, Shankar Dasgupta and Babu Pal, we ascribed 15% of the overall budget to lighting and illumination for different categories of Puja.

Fig: Lighting and Illumination Spend During Durga Puja in West Bengal

Category	Count of Pujas		Committee Budget (Est. in INR lakh)		Lighting Expense @15% budget (Est. in INR lakh)		Total Lighting Budget (Est. in INR lakh)
	Kolkata	West Bengal	Kolkata	West Bengal	Kolkata	West Bengal	
Super-Mega	5	0	250.0	0.0	187.5	0.0	188
Mega-sized	45	20	67.5	43.9	455.6	131.6	587
Large-sized	150	1,900	25.0	16.3	562.5	4,631.3	5,194
Medium-sized	500	6,300	9.0	5.9	675.0	5,528.3	6,203
Small-sized	1,500	1,9550	2.5	1.6	562.5	4,765.3	5,328
Unregistered and housing Pujas	20,000		1	1	3,000		3,000
Total							20,500

Source: Based on interviews with Anjan Ukil, Debojyoti Ghosh, Shankar Dasgupta, and Babu Pal

INR 205 Cr
(GBP 20.8M)

Durga Puja lighting and illumination economic worth in West Bengal

52MW

Electricity usage by Puja committees in Kolkata

4,487

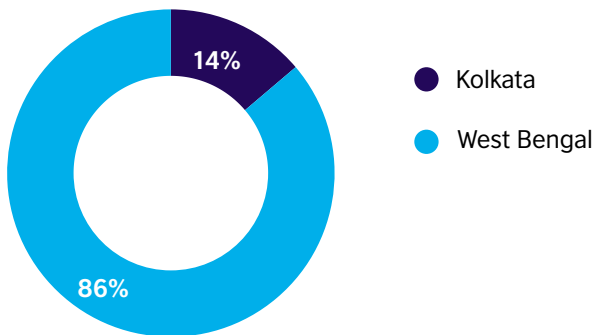
Electricity connections for Puja committees in Kolkata

Surge in Power Demand

Power consumption in the state witnesses a spike during Durga Puja, with the average daily demand reaching 8500–8700MW between Panchami and Dashami – up from 8000MW consumed per day during the other days of the Puja month (usually in October). These figures are relevant for 2018 and 2019. West Bengal State Electricity Distribution Company Ltd. or WBSEDCL supplies around 75% of the overall demand, and nearly 20% is met by CESC Ltd.

Peak power demand is usually seen on Panchami and Shashti (provided they fall on weekdays) as factories and offices remain open and pandals lit up as well. However, the power demand drops from Saptami onwards as private offices close for the festivities. In 2018, CESC's power consumption peaked on Panchami reaching 1964MW, and dropped to 1873MW on Shashti and then hovered around 1400MW between Saptami and Dashami. Aggregate demand during Panchami–Dashami was 9400MW. These figures and patterns were not different in 2019.

% Share of Lighting Spend for Registered Pujas – Total INR 174 Crores



Despite the addition of nearly 100 Pujas, the electricity demand is expected to be nearly 15% lower than last year (2019) when 52MW was consumed by the Pujas. Weather plays a factor since it will be more pleasant in the third week of October than it was last year when the festival was in the first week of October.

Avijit Ghosh
 CESC Vice President
 Distribution Services

Demand for electricity during Puja days also depends on the timing of the Puja. If Puja falls on more pleasant days, the demand for electricity also drops. For instance, electricity demand remained constant in 2018 vs. 2017 despite addition of 100 more Pujas since the festive days fell in Mid-October in 2018 as compared with late-September in 2017.

In Kolkata, the total applied load from the 4,250-odd pandals in 2018 was 50MW or 5 million units. In 2019, CESC received 4,487 applications for Puja connection which consumed 52MW. These figures do not include pujas in apartments or bonedi bari or any Puja outside Kolkata

Literature and Publishing

Bengal is home to several publication houses that release Puja Barshikis (or periodicals) — the editions of Bengali magazines timed with Durga Puja. They are a major source of income for all publishers during Durga Puja. Five major publishing groups release 7–8 periodicals/magazines (such as Desh, Anandamela, Anandalok, Kishore Bharati, Sananda, Suktara, Nabakallol, etc.) and they control around 80–85% of the total market share. In the months leading up to Durga Puja, these publishing houses release special issues of these magazines with puja-specific content targeted to be read during Durga Puja as Bengalis love to immerse themselves in these periodicals.

Most of these magazines have been running for more than 60 years now. Anandabazaar Patrika (or ABP group) owns several Puja periodicals targeted at varied audience base. ABP's Anandamela is an offering for children and it released its first Puja Barshiki in 1971 and went monthly in 1975–76. Similarly, Nabakallol and Shuktara, which are published by the reputed publishing house Deb Sahitya Kutir, have been running for more than 50 years.

Fig: Durga Puja Related Revenues of Major Print Media Houses

Major Newspaper Dailies in West Bengal	Circulation during Jul–Sep 2019 (INR lakh/day)	Average price (INR/day)	Circulation Revenue prior to Durga Puja (INR crores)	Estimated ad revenue for 2 months prior to Durga Puja (INR Crores)
Ananda Bazar Patrika	11.3220	5.00	33.97	87.40
Bartaman	6.8125		20.44	21.80
Ei Samay	1.9260		5.7	812.10
Uttar Banga Sangbad	1.1550		3.47	7.56
Protidin	0.7490		2.25	4.32
Ajkal	0.2675		0.80	1.94
The Telegraph	2.1000		6.30	16.24
Times of India	1.3250		3.98	15.68
Total			76.97	167.05

In our estimate, a typical Puja periodical yield INR 50 lakh in advertisement revenues

Tridib Chatterjee
Owner of a Major Publishing House

My family has been practicing this art for almost three generations now

Prodyut Paul
Idol-making expert

In the print media sector, Ananda Bazar Patrika (ABP) and Bartaman are the leaders accounting for 70% share of the total market. Revenue (both from advertisements and circulation) see a surge during the 2 months prior to Puja. According to industry insiders, if Durga Puja is in the first week of October, then the surge typically starts from the beginning/mid August and lasts till Puja ends.

Total revenue generated by print media during the 2 months leading up to Durga Puja (both circulation revenue and advertisement revenue) is estimated to be INR 240–250 crores (GBP 24.8M).

The media houses release special Puja issues for their fortnightly/monthly periodicals which are meant to be read during Puja. The revenue breakdown for these periodicals is given below:

Fig: Durga Puja Related Revenues of Major Print Magazines/Periodicals

Puja Numbers or Periodicals	Durga Puja 2019				
	Circulation (lakh)	Cover Price (INR)	Circulation Revenue (Crores)	Ad Revenue - 2019 (Crores)	Total Revenue (Crores)
Pujabarshiki Anandamela	1.19	160	1.904	2.36	4.27
Anandabazar Patrika	0.45	120	0.54	0.89	1.43
Pujabarshika Anandalok	0.49	160	0.784	0.97	1.76
Sharadiya Patrika	0.40	80	0.32	0.79	1.11
Sananda Pujo	0.60	160	0.96	1.19	2.15
Sharadiyo Desh	0.90	160	1.44	1.79	3.23
Sharadiya Bartaman	0.25	80	0.2	0.15	0.35
Suktara	0.25	100	0.25	0.1	0.35
Nabakollal	0.15	110	0.165	0.1	0.27
Total			6.563	8.34	14.913

Revenues from the major Puja periodicals (amounting to INR 20.5 crore) listed above account for 90% of the market share. Total revenue generated by these Puja numbers/periodicals during Durga Puja (both circulation revenue and advertisement revenue) is INR 22–25 crores.

Food & Beverages

The 5-day festival of Durga puja is a time of feasting, with streets bustling with activity and vendors that sell everything from tangy, spicy and crispy 'Jhalmuri' to 'puchkas' and 'chaat'. People across West Bengal head to different restaurants located across high-streets and malls to relish their favourite delicacies and celebrate the festival with their loved ones.

Popular dishes include 'khichri', 'Luchi shorshe', 'aaloo poshto', 'ghugni', 'chingri poshto', 'sondes', 'lucchi', 'mishti doi' and 'rasgulla'.

2,834.1 Cr
(GBP 288M)

Total F&B Market Size in West Bengal during Durga Puja

654 Cr
(GBP 66.4M)

Incremental Spend Attributable to Durga Puja

19.9 Cr
(GBP 2.0M)

Overall Spend on Bhog Prasad and Distribution

Industry stakeholders believe that 35% of the F&B industry is organised, with the rest fall under the unorganised segment, comprising street stalls and small kiosks. Many establishments – both organised and unorganised – set up stalls and counters across the numerous pandals that are erected during the festival. Durga Puja pandals offer these stalls (typically 8x8 or 10x10 feet) at rentals of INR 20,000–100,000, depending on the type of pandal, its popularity, expected footfall, number of days, etc.

Additionally, a significant part of Durga Puja is the 'Bhog prasad' (a meal that is first offered to the Goddess Durga, and then distributed in her name to her followers and the general public) that is offered across all large and mega pandals. Given the massive footfall that pandals witness, this creates an all-new industry each year during the festivities.

Economic worth of F&B Industry during Durga Puja

F&B Retail

Overall spend on F&B in West Bengal during Durga Puja is estimated at INR 2,834.1 crores in 2019. As per industry stakeholders and key F&B operators, F&B sales during the month of Durga Puja spike approximately 30% as compared with non-festive months. The spike is particularly prevalent during the 2 weeks leading into Dussehra (the last day of the puja), rising as much as 65–70% over the previous two weeks.

In our economic estimation model, we took the Indian F&B market as a base and then carved out the share for West Bengal in the overall Indian market. Based on interviews with Keventers (a national beverages chain), we arrived at the distribution of sales over a year in West Bengal.

The overall food services market size in India was obtained from NRAI (National Restaurant Association

of India), which pegged the market at INR 423,900 Crores in 2019. Thereafter, the share of West Bengal in India's F&B market was assumed to be the same as that of its share in India's overall GDP (6.3%). This was further corroborated during our interviews with industry stakeholders, Puja committees and F&B operators in West Bengal (such as Mr. Santanu Sarkar, Head of Operations of Keventers – which runs 25 QSR outlets in West Bengal and Orissa, and also puts up stalls in various pandals across Kolkata).

Consequently, West Bengal's annual F&B spend was calculated at INR 26,705.7 Crores. The annual figure was assumed to be distributed uniformly across all months of the year (with monthly sales assumed to be X), except for the Durga Puja month, in which the above stakeholders stated that sales rose by 30% (to 1.3X).

The value of X was calculated through the following equation:

$11X + 1.3X = \text{Market Size of West Bengal's F\&B industry}$, where 11X denotes sales in 11 non-Puja months and 1.3X denotes sales in the Durga Puja month. Finally, F&B sales during the Durga Puja month (1.3X above) were estimated at INR 2,834.1 Crores, with incremental sales attributable to Durga Puja amounting to INR 654 Crores.

Bhog prasad

'Bhog prasad' is typically offered free of cost for 1–2 days of the Puja by super mega, mega and large-size pandals. However, there is significant expense incurred towards its production and distribution. As per our conversations with Puja committee members, 5% of the total budget for the pandal is typically earmarked for the production and distribution of 'bhog prasad'.

Overall spend on bhog prasad during Durga Puja is calculated in the table below:

Fig: Spend on Bhog Prasad during Durga Puja in West Bengal

Pandal Category	Number of Pandals			Total Budget (INR Cr)		Budget For Bhog Prasad @5% (INR Cr)		
	Kolkata	Rest of WB	Total	Kolkata	Rest of WB	Kolkata	Rest of WB	Total
Super Mega	5	0	5	2.50	0	0.63	0	0.63
Mega Sized	45	20	65	0.68	0.44	1.52	0.44	1.96
Large Sized	150	1,900	2,050	0.25	0.16	1.88	15.44	17.31

Source: Interviews with food retail operators and Puja committee members

Adding the total spends by the three categories of Puja committees results in a total market of INR 19.9 Crores.

Retail

In West Bengal, Durga Puja is the most awaited time of the year for shoppers to indulge. Festive shopping usually begins a month or two prior to the actual Puja dates. As Durga Puja draws near, people from all walks of life start feasting their eyes on the glamorous fashion accessories, authentic Bengali jewellery, traditional Bengali outfits (particularly the white and red Garad sarees and handcrafted Baluchari sarees for women, and dhoti-pyjama for men), footwear, gifts and electronics.

The state tends to become a priority market for most of the apparel, jewellery and electronics brands, and e-commerce players that have been piggybacking on the Puja sentiment to attract the Bengali consumers. Companies invest heavily in sales and marketing activities during the festival season. For instance, in 2019, Sony India made an investment of INR 25 crore during Durga Puja towards its marketing activities in the West Bengal region. Most retailers offer heavy discounts and lucrative deals including cashbacks and easy EMI schemes, further fuelling the buying intent during this auspicious period.

Shopping malls and marts usually witness a high footfall. Mall operators arrange temporary kiosks selling attractive handloom items, accessories and food items outside the mall premises. Local and regional markets across the state, including Gariahat market, Bidhan Sarani and Shyambazar in Kolkata, also witness high footfall during the Puja month, wherein, all kinds of retailers stock up their shelves and offer festive discounts.

Contrary to the expectation of heightened sales, in 2019, some local retailers reported lower sales. Arnab Basak, a well-known retailer who took part in the Bengal Tanter Haat organised by the state government said that the sales for 2019 Durga Puja month had fallen short of the target by 40%. Retailers have expressed that the effect of demonitisation, digitisation and direct sales on online channels have adversely impacted the traditional supply chain in the state, even during Durga Puja. However, the overall retail industry witnessed significant growth during the festive season.

Economic Worth of Retail Industry during Durga Puja

For estimating the retail sales attributable to Durga Puja 2019, we followed a top-down approach, as summarised below:

- We started by estimating the annual retail sales for the entire country in 2019, which was done through a thorough analysis of industry reports on this topic by associations. We also considered projected figures by leading consulting companies
- We then calculated the market size of West Bengal's retail industry by multiplying the state's contribution to India's GDP (i.e., 6.3%) with India's annual retail sales
- Thereafter, the figure arrived at in the previous step was rationalized to account for the variance in per capita income of West Bengal vis-à-vis India
- Post that, monthly sales figure was assumed to be uniformly distributed in the entire year (assumed to be X), except in September (30 days prior to the Puja) when the monthly sales are 2X, as confirmed through interviews with retailers in West Bengal
- The value of X was calculated through the following equation: $11X + 2X = \text{Market Size of West Bengal's retail industry}$, where $11X$

27,634 Cr
(GBP 2,808M)

Total retail market size in West Bengal during Durga Puja

INR 2763
(GBP 28.1)

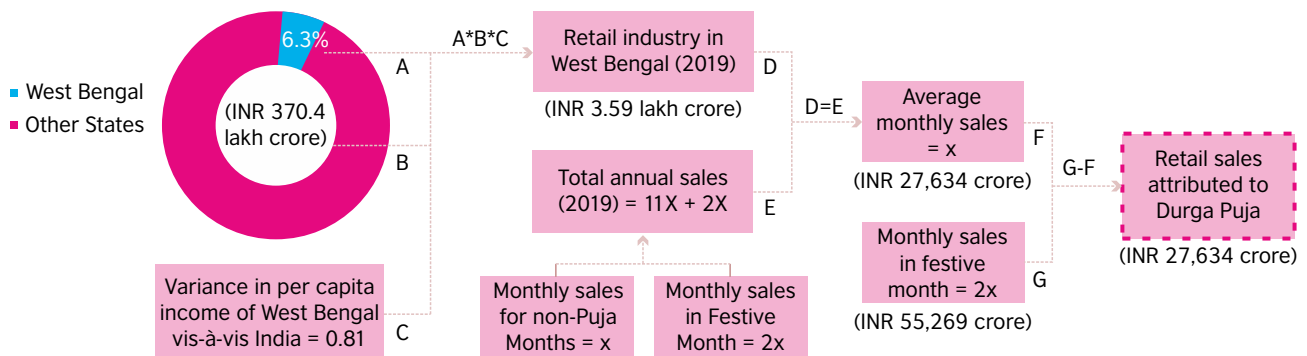
Per capita retail sales due to Durga Puja

signifies sales in 11 non-Puja months and 2X signifies sales in the September month

- Finally, incremental retail sales attributable to Durga Puja were estimated to be INR 27,634 crore,

calculated by subtracting the average monthly sales from the sales in the festive month of September

Retail Industry in India (2019)



Films and Entertainment

West Bengal is renowned for its culture and heritage that also extends to its cinema. Along with a rich heritage of literature, poetry and songs, the state also has a historic, theatrical and cinematic past. Every year, the state witnesses a cheerful crowd of cinema-goers who flock to catch not only new Bollywood and Hollywood films but also the Bengali classics that are screened in primetime throughout the festival, both in multiplexes such as INOX, PVR, and Carnival Cinemas and also at local cinemas outlets such as RDB Boulevard in Salt Lake, Kolkata. Watching movies is seen as an obvious inclusion in the plan of consumers, while they are out for festive shopping and the trend continues for around a month prior to the Puja till Dashami.

During Durga Puja 2019, the West Bengal government issued a directive to cinema halls across the state to screen Bengali films during the festival. In a bid to promote Bengali cinema, big-ticket Bengali films such as *Password*, *Gumnaami*, *Mitin Mashi* and *Satyanwesi Byomkesh* were released. For the Bengali film industry, 70% of big banner movie releases occur during the one month leading up to Durga Puja.

Apart from cinema, Durga Puja has become invariably synonymous with the frenzied beats of the *dhak dhol* (a large drum that performers hang around their necks and beat with sticks). The instrument is often decorated with flowers known as 'Kaashphool' and is used to welcome Maa Durga to the pandals. In 2019, a band of women Dhakis from Machlandpur in North 24 Parganas district, performed in 25 pujas in the city, including mega and super mega pujas such as Suruchi Sangha and Bagbazar. Also, the visual treat of the *dhunuchi naach* is a must watch during Durga Puja pandals wherein a devotional dance is

performed holding a dhunuchi (earthen pot), which is layered with slow-burning coconut and sprinkled with incense. While traditional musicians and dancers mostly hail from remote corners of West Bengal, many Durga Puja organisers hold dhunuchi naach competitions and other cultural performances for enthusiastic participants and visitors too. However, the dhanuchi danch is performed mostly by members of the Puja committee itself.

Apart from Dhak and Dhunuchi performances, another form of entertainment available within the pandals is the playing of theme music on sophisticated Dolby surround speakers. This music is created in accordance with the particular theme and decoration selected for the pandal. Huge spending is done by Puja committees on this particular element as prominent music directors (such as Jeet Ganguly) are hired and the music is recorded in studios and involves various other artists and musicians. Spending on theme music production can go up to INR 20 Lakh, depending on the artist and studio charges. This culture however, is limited to only Kolkata and primarily, the mega and super mega pujas opt for such activities as they have a huge overall budget. Rest of the pandals also install speaker systems and microphones but it is primarily for the recitation of slokas, mantras, announcements or for playing music during specific parts of the day. The spend on sound systems by small, medium, and large pujas is thus considerably less.

Economic Worth of Films &

Entertainment Industry during Durga Puja

The overall economic worth of the films and entertainment sector is pegged at INR 53.2 Crores. This includes INR 43.1 crores of within-pandal entertainment (Dhak players + sound systems + Theme music production) and INR 10.2 crores of out-of-pandal entertainment (ticket sales during Durga Puja in multiplexes and theatres).

Out-of-pandal Entertainment

Out-of-pandal entertainment avenues primarily include watching movies, eating out, going out for shopping and watching plays and theatre performances. In our economic model, we have already accounted for eating out as part of the F&B retail segment. Further, shopping is accounted for within the retail sales segment. Plays and theatre sales could not be ascertained with certainty due to lack of publicly available data. This small segment is expected to be less than INR 1 crore based on our logical assumptions. Detailed interview with a ticket aggregator company can be leveraged to estimate this value.

Total movie ticket sales during Durga Puja in West Bengal are estimated at INR 10.2 crores. This includes the sales of tickets at major multiplexes including INOX, PVR and Carnival Cinemas, along with single screens and local movie outlets. PVR and INOX – both of which are only located in Kolkata – account for 21% and 20% of the total ticket sales, respectively, whereas Carnival Cinemas account for another 20% of the market. The remaining market is shared between single-screen theatres and local movie outlets such as RDB Cinemas. The occupancy rate at cinema halls rises to 30% during Durga Puja, up from 17% during non-Puja days.

The research team conducted paid telephonic consultations with experts such as Unit head of Carnival Cinemas, Salt Lake (Kolkata) get a better picture of cinema footfall during Durga Puja.

Calculation of Movie Ticket Sales

To estimate the total movie ticket sales during Durga Puja, we followed a bottom-up approach, as summarised below:

- According to one of the experts, the average monthly footfall during Durga Puja at one cinema (with 4 screens) is 48,000 (vs. 29,000 during non-Puja months) and the average footfall per screen is 12,000 (assuming that the footfall across multiplexes and single-screen cinemas can be averaged out, given the difference in capacity)
- We then multiplied the footfall per screen with the total number of screens in West Bengal (425 screens) to arrive at the total footfall in all the cinemas across the state

- The ticket prices for Carnival Cinemas during Durga Puja for Bengali movies are INR 150–170 (vs. INR 110–120 during non-Puja days) and INR 270–280 (vs. INR 180–200 during non-Puja days) for Hindi movies. The tickets at INOX and PVR are 10% more expensive.
- Taking the average ticket prices during Durga Puja to be INR 200, we arrived at the total movie ticket sales in West Bengal by multiplying the average ticket price with the total footfall in all the cinemas

In-Pandal Entertainment

Total spend on entertainment activities within the Durga Puja pandal in West Bengal is estimated at INR 43.1 crores. This includes the cost of Dhakis, sound systems and microphones, and the theme music production costs.

Calculation of In-Pandal Entertainment

To estimate the total spend on in-pandal entertainment activities during Durga Puja, the following approach was adopted:

- **Theme Music Production:** Only the Mega and Super Mega pujas opt for theme music setup, production costs (gathered through primary interviews with Puja Committees) of which are in the range of INR 5,00,000-10,00,000 (Average of 7,50,000 taken for calculations) for mega pujas and INR 10,00,000-20,00,000 (Average of INR 15,00,000 taken for calculations) for super mega pujas. Also, almost of all these pujas (in Kolkata) opt for such theme-based activities, so the average spend was multiplied by the count of pujas (mega and super mega in Kolkata) to arrive at the total production costs for theme-based music during Durga puja.
- **Sound Systems and Speakers:** The average spend on sound speakers and systems across pujas of various sizes in Kolkata and West Bengal was gathered through primary interviews and is provided below:

Fig: Sound Systems and Speakers Spend in Pujas

Puja Category	Spend in Kolkata	Spend in Rest of WB
Super-Mega	1,00,000-2,00,000	NA
Mega	1,00,000-2,00,000	10,000-20,000
Large	10,000-20,000	10,000-20,000
Medium	5,000-10,000	5,000-10,000
Small	5,000	5,000

Source: Based on interviews with industry stakeholders

Cost of sound systems in mega and super mega pujas in Kolkata is considerably higher because of the requirement of Dolby sound and surround speaker systems. Pujas outside Kolkata do not undertake such setups and hence sound system costs for mega pujas outside Kolkata is less. This average spend was then multiplied by the count of pandals across each category to arrive at the gross spend.

- **Dhak Players:** The average spends on one Dhak player in West Bengal (Kolkata included) ranges from INR 500/day for small, medium, and large pujas to INR 700/day for Mega and Super Mega pujas.

Fig: Count of Dhakis playing across various Puja Categories

Puja Category	Count of Dhakis (Same in Kolkata and West Bengal)
Small	3
Medium	5-7
Large	7-8
Mega	10
Super Mega	15

The average spend per day on 1 Dhak player was multiplied by the count of Pujas in each category to arrive at the gross spend.

Note: For small, medium, and large pujas the average spend/day was multiplied by 5 and then multiplied by count of pandals as the dhakis play for 5 days in these pujas. For mega and super mega, the average spend per day was multiplied by 10 and then multiplied by count of pujas as the dhakis play for 10 days in these pujas.

The total spend on in-pandal entertainment was taken to be the sum of spends on dhakis, music production, and sound systems, which was in turn added with out-of-pandal entertainment values to arrive at the total economic worth of the sector.

10.2 Cr
(GBP 1M)
out-of-pandal
entertainment
worth

43.1 Cr
(GBP 4.3M)
in-pandal
entertainment
worth

19.5 Cr
(GBP 1.9M)
Spend on Dhak
players (included
in-pandal
entertainment)

Crafts and Design

West Bengal's Durga Puja has served as a big platform for people involved in the handicrafts sector and artisans and craftsmen, from outside West Bengal as well, for showcasing their art and skills. Various different forms of material such as jute, Sholapith and terracotta have been used over the years to design pandals in Kolkata. Durga Puja, thus, is also a livelihood generator for craftsmen as they are hired by Puja committees in numbers to install and decorate the pandals.

In 2016, Ballygunge Cultural Club created a pandal which was entirely wood carved, whereas in 2019, they opted for a pandal and idol accessory that was made out of Sholapith. Shola is a wild plant, which grows in marshy waterlogged areas and the Sholapith is the cortex or core of the plant, which is used in religious, public, cultural, social and traditional occasions. Ballygunge Cultural Club hired 40 Sholapith artisans from a remote village in South 24 Parganas district along with 200 assistants to craft delicate objects to adorn the deities (sholar mukuts, chandmalas) and the Puja pandal. The artisans worked for 240 days and helped make intricate decorations of the pandal and the idol as well. Thus, the entire setup helped in the economic development of artisans, provided publicity to the art and was also successful in generating interest amongst pandal visitors towards this art form. The Ekdaliya Evergreen Club also created giant chandmalas using Shola art in 2019. Numerous such examples can be found around the city during Puja, wherein efforts have been made to revive old art forms and provide a boost to the handicraft market of the state. Many a times, various styles of paintings such as Madhubani paintings (an art form from Bihar) and Dhokra art (an art form from West Bengal) have also been used to decorate the pandals.

For poor artisans, Durga Puja, in addition to being a creative outlet is also a source of livelihood. For pandal makers, the earnings during 2-3 months of Puja are greater than what they generate for the rest of the year from other occupations such as farming.

Fig: Artisans decorating Durga Puja Idols



Fig: Sholapith Work at the Entrance of a Puja Pandal

Typically, a pair of hands working three shifts earns up to INR 1,500 a day while the pandal artist's fees ranging from INR 200,000 to INR 1 million per pandal. An artist of good repute can expect anywhere between INR 1 million to INR 2 million per pandal.

An ancillary industry formed based on this idol-making industry too, mostly their products are decorative artifacts, jewellery, pottery work, garlands, floor drawings etc. Profitability of these ancillary shops is highly dependent on the idol-making industries, 26% of these shop owners' annual turnover is INR 1-20 lakh, 20% of those earn less than INR 1 lakh and 22 % of them earn make more than INR 60 lakh.

Apart from these engagements with artisans and craftsmen, Puja committees also purchase various puja utensils and items, which are used while performing the rituals and ceremonies. Such purchases also help in generating revenue in this sector. Examples of such purchases include pancha pradips, ghots, kashor/ghonta, charnamrit bowls, and Puja thalis. However, this is not a recurring expense and such purchases are usually done once in every 5 years.

Costs associated with pandal making and idol decorations (material costs, salaries of craftsmen and artisans) have already been accounted for in pandal-making and idol-making sector. Hence, such economic value addition is not calculated again in

2.1 Cr
(GBP 0.2M)

Spend on Puja Utensils
and Essentials (1 Year)

this sector. Calculation of spend on Puja utensils and other items listed above, has been provided below.

Economic Worth of Puja Utensils and Essentials

The total spend on puja items such as Pancha Pradips, Ghots, Kashor/Ghonta, Charnamrit Bowls, and Puja Thalies are estimated at INR 2.1 crores.

These items have a long shelf life and purchases are usually done once in every 5 years, leading to significantly small economic value.

Calculation of Spend on Puja Utensils and Essentials

The overall spend on puja utensils and essentials was estimated through primary consultations with Puja committee experts. First of all, the average spend on such items was estimated categorically for small, medium, large, mega and super mega pujas.

This average spend was then multiplied by the count of pujas to arrive at the gross spend. However, as these purchases are done once in every 5 years, the gross value was divided by 5 to arrive at the economic worth for 1 year

Fig: Spend on Puja Utensils and Essentials by Puja Committees in West Bengal

Category	Average Spend Every 5 years	Count of Pujas in West Bengal	Gross Spend
Super-Mega	INR 7,000-8,000	5	INR 37,500
Mega	INR 5,000-7,000	65	INR 390,000
Large	INR 5,000-7,000	2,050	INR 12,300,000
Medium	INR 4,000-5,000	6,800	INR 30,600,000
Small	INR 2,000-4,000	2,1050	INR 63,150,000
Total spend (every 5 years)			INR 106,477,500

Advertisements and Sponsorships

Advertisements

Durga Puja is a huge opportunity for brands of all sizes to advertise and market their products and services. Many firms plan their product launches during this festive period and come up with innovative schemes and attractive discounts to capture the attention of consumers. State government employees and people involved in blue collared jobs get their bonuses around this time of the year and thus, the purchasing power of people increases, which gives a positive boost to the buying sentiment of consumers. As a result, brands aggressively market their products and services around this period through various media such as TV, Print, Radio, OOH, Cinema, and Digital Media.

Brand promotions for Durga Puja can start as early as 90 days prior to the Puja but the major chunk of these activities and campaigns are skewed post Mahalaya till Dashami. Major industrial sectors which advertise during the Durga Puja include FMCG, consumer goods, education, BFSI, automotive, E-commerce, and retail. Apart from these, local brands and SMEs also pump in considerable money into the advertisement space / market during the Puja period.

Economic Worth of Advertisement Industry during Durga Puja

The overall Durga Puja advertisement market size is pegged at INR 504 Crores. Our economic model relies on inputs from advertisement experts from specific segments of the advertisement industry including TV, radio, OOH, cinema and digital. Further, our economic estimation model is guided by the Pitch Madison Advertising report 2019 which maps the advertising landscape in India. This estimation is for the period of one month prior to Puja (i.e. for 2019, September 08 to October 08). The overall production cost is 5% of the entire market (INR 24 Crores)

Fig: Breakdown of Durga Puja Advertising Industry

Medium	Spend (INR Crore)
TV Advertising	234.67
OOH Advertising	80
Print	87.5
Cinema Advertising	63.75
Radio	2.67
Digital	11.46
Overall Production Costs	24

TV

Our opinion on the TV advertisement segment is shaped by the opinion of a senior executive of Star TV Network, with whom we conducted an expert consultation interview. TV is the most dominant platform for Durga Puja advertisements on account of its high reach and presence in rural and semi-urban areas as well. Overall TV ad spend in West Bengal is INR 2,200 crores, which translates to approximately INR 183.33 Crores/month, but during the one month prior to Puja, this ad spend experiences a spike of 25-30%. On an annual basis, top 30 national advertisers account for 65-70% of the annual TV spend. This group includes premier FMCG brands such as ITC and Reckitt Benckiser, followed by consumer goods and automobiles. 18-22% of the annual TV spend is accounted by scatter players (irregular advertisers - 80-120 in Nos.), which may or may not advertise round the year, but certainly do advertise during Durga Puja. Examples of scatter players included Muthoot Finance and Mannapuram Gold Loans. Rest of the stack belongs to regional players such as PC Chandra, Adi Dhakeshwari and Sree Leathers.

The spike that is experienced during Durga Puja is mainly because of the increase in the number of scatter players and local players advertising in the market. While, the inventory of ad slots remains constant throughout the year, the rates increase up to 20% during the festive season. In term of Ad revenue sharing from TV Channel point of view, Bengali Channels account for 60% of the share (General Entertainment Channels (GEC), Movies, News, and Music) whereas the rest is contributed by other language in the GEC, movies, sports and kids segment.

OOH (Out of Home)

OOH advertising occupies the next major chunk in terms of spends across media. Our market opinion on the OOH segment is based on the experience and comments of Mr. Aninda Banerjee, CEO, ENKON Group of Companies. The overall OOH ad spend during Durga Puja is pegged at INR 80 Crores, of which 70% is attributed to Kolkata, whereas the rest 30% is attributed to the rest of Bengal, primarily dominated by tier 2 cities such as Siliguri, Durgapur, and Haldia. Various platforms for OOH advertising include traditional media (billboards, signages, real estate), digital OOH (digital billboards, programmatic displays), Space on Hire (SOH), ATMs, hypermarket & supermarkets and transit media (buses, trains, metros, autos, taxis, etc.).

From a Durga Puja point of view, additional OOH space is created with the help of huge gates, pillars and banners, which are put up by Puja committees. These gates are generally put up post Mahalaya and kept till Dashami. The typical cost of a temporary gate can range from INR 2.5-3 lakhs for a 15-day

period, whereas the costs of pillars and banners fall in the range of INR 25,000-30,000 and INR 5,000-6,000, respectively. The breakup of the total OOH ad spends during Durga Puja across various platforms is provided in the table below.

Fig: Breakdown of Out-of-Home Advertising Spend during Durga Puja in West Bengal

OOH Medium	Ad Spends (INR Crores)
Gates, Banners, and Pillars	35
Digital OOH	4
Traditional +Transit + Others	41

16-20% of OOH space is utilized by 6-8 companies, which are regularly associated with sponsoring the Pujas across the state. These include companies from FMCG, real estate, education, automobiles, and BFSI (Banking, Financial Services and Insurance sector). Local SMEs, jewellery, apparels, and construction companies also utilise the OOH medium aggressively for promotions. The interesting aspect to note is that generally, there is no spike in costs of OOH media, instead, it is the occupancy rates, which shoot up during the festive period.

When it comes to transit media, metros offer two forms of OOH advertising opportunities – Inside stations (static/digital signages and trains) and outside stations (station tops and walls). Metro OOH is generally done by FMCG, BFSI, and OTT (Over-the-Top media services) companies. However, as metro OOH contracts are of 3-5 years in duration and occupancy is also stable throughout the year as such, there is negligible incremental contribution to Durga Puja economy. Buses in West Bengal are two types – Government owned (AC/Non-AC) and private (Non-AC). The back panels and glass panels (AC buses only) are utilized for OOH and sold at INR 1,000-1,500/month and INR 45,000-50,000/month respectively. These are generally picked up in varied lot sizes by companies (for instance, 100-200 back panels and 10-15 glass panels). For autos, the rear covering is utilised for OOH, generally by small local brands and the ones which have a mass appeal. These have average occupancy throughout the year and are generally sold at INR 500/month. For taxis, only the tops are used for branding purposes

Airports offer digital OOH options both outside and inside the airport. These are generally available in baggage areas, lounges, and security gates and are sold in packages, ranging from INR 3-5 lakh/month.

Fig: Impact of Durga Puja on OOH Advertisement Media

OOH Medium	Impact of Durga Puja
Gates, Banners, and Pillars	Temporary space but major contributor to overall spends
Traditional Media	No hike in price; occupancy rate increases
Digital OOH increases	Occupancy rate
Transit Media	Negligible incremental contribution to Durga Puja economy

Print

Spend in print media ads during Durga Puja festival is estimated at INR 87.5 Crores (gathered through primary interviews with print media industry experts). At an overall level, ad spend in print has declined over the last 5 years as brands have started focussing more on digital. The market leaders in the print media ad space are Ananda Bazar Patrika and Ei Shomoy, which account for 70-80% of the ad revenues. The rest 20-30% is occupied by various other players such as Vartaman, Aaj Kal, and Pratidin. Consumer goods, E-commerce, and jewellery are the major sectors which utilise print media for their promotions.

Note: Apart from brand advertisements, Puja committees also advertise their pandals and events through various mediums but such promotions are not very popular and the ones which do, spend a very small amount (<0.5% of overall budget) on the same.

Cinema

Cinema ad spends is valued at INR 63.75 Crores. Our market opinion on the cinema segment is based on the experience and comments of a senior official of

Carnival Cinemas, Kolkata. The ad slots are generally sold as 30 second slots and varies according to the type of movie (regular, blockbuster, and mega blockbuster) and the season (non-festive and festive).

Fig: Number of Cinema Screens in West Bengal

Name of Facility	Screens across West Bengal
INOX	60
PVR	15
Carnival Cinemas	18
Others	332-350

Typically, the monthly advertisement spend on one screen is INR 8-10 Lakhs, which goes up to INR 14-15 Lakhs during Durga Puja. Major brands which advertise via this medium include Raymonds, Amul, Toyota, HDFC, Magnum, LIC, Vodafone, Lux, and Hero.

Radio

Our market opinion on the OOH segment is based on the experience and comments of a senior executive from one of the prominent radio networks in Kolkata. Radio channel accounts for INR 2.67 crores of the advertising spend during Durga Puja. For West Bengal, there are 3 major channels, namely, Mirchi, Red, and Big FM. The breakup is provided below.

Fig: Ad Revenue of Major Radio Channels in West Bengal during Durga Puja

Radio Channel Name	Ad Revenue (INR Crore)
Mirchi FM	1
Red FM	0.8
Big FM	0.67
Others	0.15-0.20

During the Puja period, radio channels provide 58-62 slots/day to advertisers for promotions. Also, there is no division of prime time and non-prime time and ads run throughout the day. Generally, the pricing of ad slot rates ranges from INR 275-300 for 10 seconds, but during Durga Puja, these rates go up by 25-50%, depending upon the type of brands. Rate hikes along with higher occupancy rates push up revenues by 80-100% for radio channels during Durga Puja. Bengali and non-Bengali are the two major categories for Puja advertising. Bengali ads account for 70% & non-Bengali ads account for the rest 30%.

Fig: Rate cards for Cinema Advertising in West Bengal

Movie Type	Non-Festive Rate (INR Per Screen)	Festive Rate (INR Per Screen)
Regular	6,500-7,500	8,000-8,500
Blockbuster	9,500-10,000	12,000-15,000
Mega Blockbuster	13,000-15,000	15,000-20,000

FMCG, organised & unorganised retail, health, real estate, automobile, jewellery, events & entertainment are the major sectors which advertise on radio during Durga Puja. Apart from advertisement slots, RJ mentions, digital, and on-ground activities are the other major offerings for advertisers by radio channels. Depending upon the popularity of the RJ and the particular show in which the brand is mentioned, rates can vary. Generally, brands select a combination of these elements for their campaign and the package rates are thus decided accordingly. Digital presence of most channels is limited to social media platforms such as Instagram and Facebook; however, Red FM is the only channel in Kolkata, which has an app as well and sells app ad-spaces on it as well.

Radio channels also create custom content for Durga Puja and run various promotional campaigns for their own channels. This might be done as a standalone pursuit or in partnership with brands. A good example is the ticket to Durga Puja campaign by Red FM in 2019, which was aimed at workers who have been stationed outside the country for a long time and haven't been able to visit their homes during Puja on account of financial constraints. The radio channel facilitated their travel to their homes in Kolkata. Other examples include Dhaki competitions, cultural performances, stories behind Durga Puja, interviews of famous pandal makers and idol makers, etc.

Digital

Understandably, digital media is a fast-growing ad-space during Durga Puja. It is a popular trend which is true for entire India and global markets. Due to possibility of geo-tagging, customer profile targeting, proliferation of mobile devices and low data charges, brands are attracted to use digital media. Digital media budgets are decided by central teams in large corporate houses whereas regional and smaller players have specific digital budgets for West Bengal. Due to the festive season across India and specifically due to Durga Puja in West Bengal, the digital ad spends are skewed toward the last quarter of the year. Many local retailers and smaller companies also utilize digital media for advertisement due to the ease of deployment and lower time to market.

Sponsorships

Corporate sponsorships and subscriptions play a big role in organizing Durga Puja in West Bengal as a major chunk of the overall puja costs, especially for large sized and mega pujas is covered through these mediums. However, over the past two years, sponsorships have died down at an overall level, owing to economic slowdown and most committees (especially small sized and mid-sized pujas) are relying on community donations and other accumulated funds to fund the overall cost of the festivities. Regular sponsors from sectors such as automotive, banks, logistics, FMCG, and prominent local companies have backed out from their promised funds, while, new sponsors have generally been unwilling to spend.

Total Sponsorship Accumulation:

The total sponsorship funding accumulated during Durga Puja 2019 was INR 318 Crores. For Kolkata specifically, the sponsorship value sits at 64 Crores, whereas for the rest of West Bengal it is 254 Crores.

The overall sponsorship value was calculated by first estimating the percentage of overall budget that is raised through corporate funding and sponsorships. This was done for various Puja sizes such as super-mega, mega, and large-sized Pujas. According to industry experts, the

234.67 Cr
(GBP 23.8M)

TV ad spends during
Durga Puja

80 Cr
(GBP 8.1M)

OOH ad spends during
Durga Puja

87.5 Cr
(GBP 8.8M)

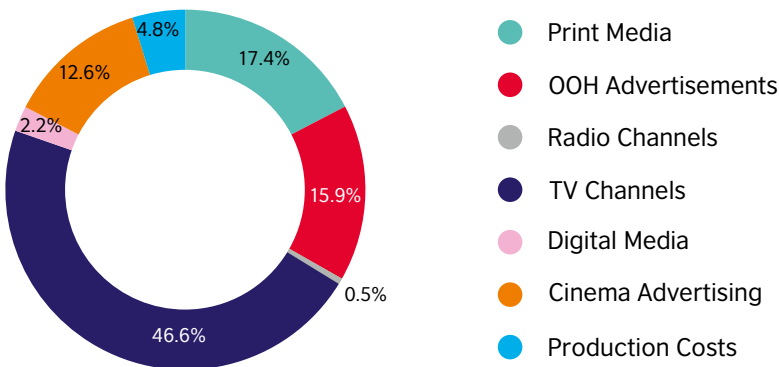
Print media ad spends
during Durga Puja

overall sponsorship level had fallen during 2019 and the general trend is that only the super-mega, mega, and large-size Pujas are the ones which receive any kind of corporate funding.

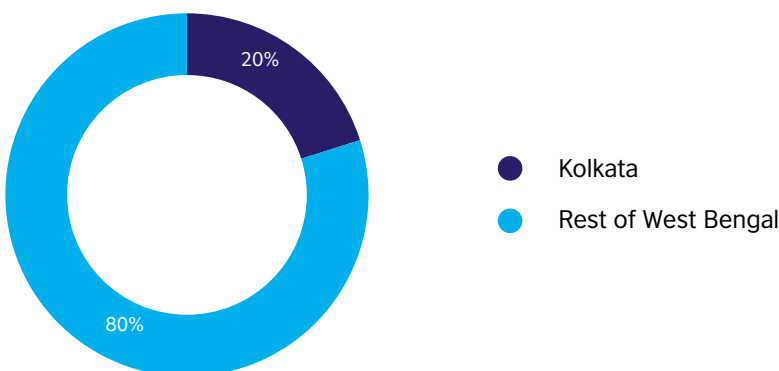
Brands prefer to spend their advertisement budgets on Pujas which have a high visitor count, footfall, and visibility during Durga Puja.

Our secondary research also confirmed this as it has been mentioned in various articles that on account of economic slowdown, brands were not willing to indulge in funding activities at the same scale as they had been doing earlier. Also, the contribution of sponsorships to overall budget is 80% (primary expert views and present on secondary domain as well). The average contribution through sponsorships (category wise) was then multiplied by the total count of pujas across the respective categories and then added overall to arrive at the total value. In line with the views of the primary experts and research on secondary domain, small sized, medium sized and unregistered pujas were excluded from the calculations.

**% Share of Mediums in Durga Puja Ad Spends
(Total - INR 504 Crores)**



**% Share of Sponsorships for Registered Pujas
(Total - INR 318 Crores)**



318 Cr
(GBP 32.3M)

Total Sponsorship
Accumulated During
Durga Puja

64 Cr
(GBP 6.4M)

Total Sponsorship
Accumulated in
Kolkata during
Durga Puja

254 Cr
(GBP 25.8M)

Total Sponsorship
Accumulated in Rest
of West Bengal during
Durga Puja

Tourist inflow to Kolkata during Durga Puja 2019

Introduction

Kolkata, the capital city of the state of West Bengal, is the third largest city in India. While the city is home to nearly 45 lakh residents (Census 2011), the extended metropolitan area has a population of 1.41 crore (Census 2011).

The city, which is also known as the 'Cultural Capital of India' for its historical and architectural significance, is a major tourist destination in eastern India. Though it witnesses a regular influx of tourists – both domestic and foreign – throughout the year, the number peaks around the 10-day Durga Puja festival, which occurs in September/October every year.

Foreign Tourist Arrivals

As per Airports Authority of India, during April-December 2019, the city witnessed 13.3% annual growth in foreign tourist arrivals (FTA), which was the highest among all metro cities in India. In absolute terms, the number of foreign tourists during this period was pegged at 20.3 lakh.

Methodology & Approach

To estimate the number of tourists, both domestic as well as foreign, arriving in Kolkata during Durga Puja 2019, a combination of both desk-based secondary research as well as primary research (paid expert consultations) was employed.

Secondary Research

Prominent national and state government databases, national and regional industry association reports, national and vernacular news articles as well as journals were scanned to extract relevant data points and insights.



1

Tourism Department, Government of West Bengal

2

Bureau of Immigration, Government of India

92.36 M

Domestic tourist arrivals across West Bengal in 2019

1.66 M

Foreign tourist arrivals across West Bengal in 2019

5%

Percentage share of Netaji Subhash Chander Bose International Airport in total foreign tourists arrivals in India in 2019¹

12.6%

Contribution of tourism in the State GDP vs. 4% national average²

Primary Research

Besides desk-based secondary research, the research team also conducted paid telephonic as well as face-to-face consultations with experts from Airways Authority of India (AAI), National Highways Authority of India (NHAI), and Eastern Railways (ER) to plug gaps in information, arrive at ball-park figures and make logical assumptions.

Approach

All modes of tourist arrivals in Kolkata during Durga Puja via air, rail and road were considered for estimation. The number of tourists arriving through each of these modes was estimated and the individual figures were then summed up to arrive at the overall number of tourists.

For arriving at the estimates, only the 5-day period starting October 4, 2019 (Shashti) to October 8, 2019 (Dashami) was considered. Even though tourists begin to arrive much before this 5-day auspicious period, research suggests that the figure peaks during this 5-day period. Additionally, tourist footfall during this 5-day period can be conveniently compared with the same period in past and future years to track related trends.

Air

The data for international as well as domestic departures during the defined 5-day period from Netaji Subhash Chandra Bose International Airport, Kolkata was sourced from AAI as well as news articles. However, AAI does not maintain the data for arrivals, which had to be estimated.

For this estimation, the monthly data for the period from January to September 2019 was analyzed to arrive at an approximate split for departures and arrivals. Analysis of this monthly data reveals that the split is nearly 45:55 (departures: arrivals). However, based on expert consultations with a senior executive of a travel booking app, we have taken this ratio as 47:53 (departures: arrivals) during the Durga Puja period as arrivals to the city increase during this period.

This split is then used to estimate the number of tourist arrivals, both domestic as well as foreign, in Kolkata during the defined 5-day period during Durga Puja 2019.

The number of tourists, both domestic as well as foreign, who arrived in Kolkata during Durga Puja 2019 by air was 147,815. This figure is then further triangulated for accuracy with actual data of flight arrivals and occupancy rates sourced from a major travel booking app.

Railways

For estimating the number of tourists arriving through railways during the defined 5-day period, all trains arriving at the two major stations serving Kolkata viz. Howrah and Sealdah are analyzed. The process given below, designed in consultation with experts from Eastern Railways, is followed for estimation:

- By referring to the October 2019 time-table of Eastern Railways, the number of trains by category (Suburban, Mail and Express) arriving at both Sealdah and Howrah stations is noted along with the number of coaches and the coach types (SS, SL, 3AC, 2AC, 1AC, CC, EC) of each train
- Number of Special Puja trains run by Indian Railways that are arriving at these two stations is also noted along with the corresponding number of coaches and the coach types (SS, SL, 3AC, 2AC, 1AC, CC, EC)

70,000-72,000

Passengers arrivals and departures at Kolkata airport on each of the 5 days vs. 60,000-62,000 passengers during regular days

Saptami

The busiest day at Kolkata airport in 2019 with 35,457 departures

2,04,648

Tourist arrivals through Kolkata airport during the 5 Durga Puja days

8

Number of special Durga Puja trains that arrived at these 2 stations during the 5- day period from October 4 to 8, 2019

9,40,800

Tourist arrivals by railways during the 5 Durga Puja days

- The average number of coaches in each train and the average number of berths in each coach is then calculated through analysis of all trains arriving at these two stations during the defined 5 days
- It is assumed that these trains are running at 100% occupancy rates
- The number of trains is then multiplied by the average number of coaches (24) in each train and the average number of berths (70) in each coach to arrive at the estimate for the number of tourists visiting Kolkata during Durga Puja 2019

Through this analysis, the number of tourists arriving at these two stations during the 5 defined days of Durga Puja 2019 comes out to be 940,800 (Howrah – 672,000 and Sealdah – 268,800). The spike in travel through railways during the 5-day Puja period is 90,720 on account of special puja trains (8) and extra coaches (2) that get added. This excludes passengers travelling without ticket reservations through railways.

Roadways

Travel through roadways is carried out in two ways – buses and passenger cars. For passengers travelling through buses, we relied on data from a travel booking app which sells tickets for buses from the organised sector including government buses.

- We were supplied with data about the number of buses plying to Kolkata from all destinations, general occupancy and seating capacity
- We also received inputs on the increase in the number of buses plying to Kolkata from all destinations during the Durga Puja period and spike in overall occupancy
- Further, with inputs from the executives of the travel aggregator, we ascertained the volume of unorganised buses, their seating capacity, occupancy and spike in their numbers during Durga Puja period

Through this analysis, we ascertained the number of passengers arriving in Kolkata during 5 Durga Puja days through buses to be 47,093. This results in a significant spike of 25,673 passengers during the 5 day Durga Puja period.

For passenger car traffic, we utilized data available on secondary domain (primarily NHAI and news articles) regarding the toll plaza traffic at three entry points of Kolkata - Jaladhulagori (Dhulagarh) toll plaza, Dankuni toll plaza and Nivedita Setu toll plaza. We normalized this data and based on inputs from toll operators, assumed a 20% increase in road traffic during Durga Puja days. Through this analysis, we arrived at total passenger traffic during 5 Durga Puja of 1,95,000. This results in a significant spike of 25,673 passengers during the 5 day Durga Puja period.

Metro

Using data from news articles and information about the metro line 1 of Kolkata, we calculated the passenger count from other towns into Kolkata during the Puja days. In 2019, the Line 1 metro was the only operating metro line in Kolkata, with Noapara being the only station (out of 24) which was outside the city of Kolkata.

- With inputs about the metro passenger traffic for different combinations of Durga Puja days, we calculated the average per day traffic during Durga Puja

10.67%

Spike in Train Traffic during the 5 Durga Puja days as compared with non-festive days

47,093

Tourist arrivals through buses during the 5 Durga Puja days (excludes passengers without tickets)

1,95,000

Tourist arrivals through passenger vehicles during the 5 Durga Puja days

- We distributed this traffic equally over 24 stations to arrive at passenger traffic originating from Noapara

Conducting this analysis, we estimated total passenger inbound traffic into Kolkata via metro to be 1,56,980. This compares to 1,22,291 passengers travelling from Noapara into Kolkata over 5-day non-peak period. Accordingly, the spike in traffic during Durga Puja is 28.4%. The calculations for non-peak passenger traffic are based on Kolkata Metro estimates of 7,00,00-7,50,000 during weekdays and 3,80,000 during weekends.

Overall Inbound Traffic to Kolkata

Approximately 14.87 lakh passengers travelled into Kolkata during the 5 Durga Puja festival in 2019.

1,56,980

Tourist arrivals through
metro rail during the
5 Durga Puja days

14,87,688

Tourist arrivals through
all modes during the
5 Durga Puja days

Recommendations

While this report covers the key segments impacted by Durga Puja directly, there are other sections of the economy and society that are indirectly benefited by Durga Puja. This scope of this study is restricted and for further evaluation, economic value added to sectors such as education, financial products, automotive, logistics, etc. can be evaluated. These sectors experience heightened sales during the Durga Puja season.

Further, the flow of funds from migrant workers to West Bengal during the Puja festival has not been a subject of this study. It is a logical assumption that Bengali-natives working outside West Bengal must be sending or bringing money back home to spend within the state's economy.

Data sources of several segments of the economy are insufficient to accurately estimate the economic worth of Durga Puja. In some cases, the data is not captured or released publicly and in a few cases, the data was dated. The government can bolster its data capturing and dissemination mechanism to enable better planning by industry stakeholders and government departments.

As such this report has used a combination of data and insights from industry stakeholders to estimate the economic value added by different segments.

The environmental impact of Durga Puja is another area that can come up for subsequent evaluation – recycling models (pandals, lights & decorative), sustainability initiatives, etc. can be analyzed.

The state can also look into some additional aspects related to tourist flow during Durga Puja such as ease of access to Durga Puja for tourists and outward migration of people post Durga Puja.

For the economically weaker section of the society, including workers, artisans, loaders, farmers, carpenters, masons, etc., the emotion of being connected to the Durga Puja is equally important as the economic value derived from it. These individuals make lower sums of money in non-festive season and take pride in being associated with the festival. Recognition by NGOs, Puja Committees and government can go a long way to boost the morale of this section of the society.

Currently, most creative sectors associated with Durga Puja are male dominated and there has not been any major efforts towards the diversity FRONT – However, all-female dhak groups and pandal making groups have emerged over the last few years. They can be interviewed to gain perspective on EDI (Equality, Diversity and Inclusion)

The government of West Bengal can increase the tax efficiency by regulating the activities related to Durga Puja. During stakeholders interview, we gathered that the OOH industry is highly unregulated and the organised segment of the industry hasn't being able to recover its dues from space owners.

Methodology

Primary Research

Conducted interviews with experts from various industries such as Puja committees, idol makers, theme artists, illumination experts, brand managers, executives of media agencies, and transport authorities to understand the entire ecosystem of Durga Puja in West Bengal and the flow of various industries that are related to it. Both field interviews and telephonic consultations were conducted to gather the required data and insights

Secondary Research

Conducted focused secondary research by scanning and analyzing related content from leading newspapers, articles, reports around Durga Puja and also thoroughly went through government websites and statistics to gather macroeconomic data and other vital data points. This helped us in validating our findings from primary research and also to fill the gaps in research.

Compilation

Consolidated research findings and prepared the output with the aim of answering all research queries and objectives

To provide a better overall picture, we are individually highlighting an evaluation of each of the sub sections:

Pandal Making

Paid interviews conducted with various Puja committees such as Ballygunge Cultural Club, College Square, Forum for Durgotsav and theme artists (Sanatan Dinda) as well. Findings from primary research were validated by scanning various articles pertaining to Durga Puja pandal making in the secondary domain. (Interviews conducted: 4)

Idol Making

Field interview conducted with Prodyut Paul, veteran idol maker from Kumartuli, with >20 years of experience. Puja Committees such as Ballygunge Cultural Club and College square were also consulted. Findings from primary research were validated by scanning various articles pertaining to Durga Puja idol making in the secondary domain. (Interviews conducted: 3)

Lighting and Illumination

Telephonic consultations conducted with various Puja Committees and lighting artists of Chandannagar (Babu Pal), West Bengal. Surge in electricity demand was evaluated from secondary domain by scanning various articles which provided overview of WBSEDCL and CESC power consumption numbers during Puja and during the rest of the year. (Interviews conducted: 3)

Advertisements and Sponsorships

Paid interviews conducted with various Puja committees such as Ballygunge Cultural Club, College Square, Forum for Durgotsav to gain insights on sponsorship. For advertisements, senior executives from various media agencies, brand managers, channel managers, etc. were interviewed to gain perspective of various advertising mediums. Examples include Mr. Aninda Banerjee, CEO, ENKON Group of Companies. All data points and findings were validated through secondary research to arrive at reliable insights. (Interviews conducted: 8).

Literature and Publishing

Conducted paid telephonic consultations with experts such as ex-senior executives of ABP Group and Tridib Kumar Chattopadhyay, General Secretary of the Publishers and Booksellers Guild, to arrive at ball-park figures and make logical assumptions. Prominent national and vernacular news articles as well as journals were scanned to plug gaps in information and validate findings. (Interviews conducted: 2)

Films and Entertainment

Paid interviews conducted with senior employees of Carnival Cinemas and various Puja committees such as Ballygunge Cultural Club, College Square, Forum for Durgotsav and theme artists (Sanatan Dinda). (Interviews conducted: 3)

Crafts and Design

Relied on telephonic Consultations with various Puja committees such as Ballygunge Cultural Club, College Square, Forum for Durgotsav and Theme artists (Sanatan Dinda). Conducted secondary research to validate findings and gain qualitative insights.

Food & Beverage

Paid interviews with Puja Committees such as Ballygunge Cultural Club and College Sqaure and also with F&B operators in West Bengal such as Mr. Santanu Sarkar, Head of Operations of Keventers. The overall findings were validated through focused research on secondary domain and data from government websites such as (National Restaurant Association of India), which helped us in filling the gaps in research and validating our findings.

Retail

Prominent national and vernacular news articles, industry reports, as well as journals were scanned to extract relevant data-points and insights. Besides desk-based secondary research, the research team also conducted paid telephonic as well as face-to-face consultations with experts to plug gaps in information, arrive at ball-park figures and make logical assumptions.

Limitation

The empirical data is not collected at an institutional level but instead has been taken from experts who have been associated with the field for a long time. Our analysis is prone to errors on part of judgement or estimation errors by these industry experts.

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List of experts

Several experts were interviewed for this study to understand various aspects of the Durga Puja economy

Name	Industry Expertise
Prodyut Paul	Idol Making Expert, Kumartuli, Kolkata (>20 years of experience)
Sanatan Dinda	Renowned Artist, Kolkata
Babu Pal	Lighting and Illuination Expert, Chandannagar (Associated with major Kolkata pujas such as College Square, Shree Bhumi Sporting, and also is the chief architect of Park Street lighting during Christmas)
Debojyoti Ghosh	Core Committee and Governing Body Member, Ballygunge Cultural Association
Anjan Ukil	General Secretary, Ballygunge Cultural Association; Central Committee Member, Forum for Durgotsav
Shankar Dasgupta	General Secretary, College Square Puja Committee
Tridip Kumar Chattopadhyay	General Secretary, Publishers and Booksellers Guild and Organiser of International Kolkata Book Fair
Aninda Banerjee	CEO, ENKON Group of Companies
Anonymous	Ex-group executive, ABP Group
Anonymous	Senior Official (Advertising), Star TV Network
Anonymous	Senior Official, Red FM Network
Anonymous	City Head, Carnival Cinemas, Kolkata
Anonymous	Key Account Manager, Yatra Group
Anonymous	Area Sales Manager, Levis

Mapping the economic worth of the creative industries in West Bengal

March 2020

Research by
Queen's Mary University London



and
IIT Kharagpur



www.britishcouncil.in





Executive summary

Background and context

This project has investigated the Durga Puja Festival in West Bengal in order to develop a framework and a methodology for more extensive mapping of the economic worth of the creative industries in West Bengal. It was commissioned by the British Council (India), supported by the Department of Tourism, Government of West Bengal, and was undertaken jointly by Queen Mary University of London and the Indian Institute of Technology, Kharagpur. The project was done between September 2019 and January 2020, with fieldwork completed in an intense three-week period around the time of the Festival.

Project aims

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 the 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.

Methods

This mapping has drawn on both quantitative and qualitative methods, including designing and analysing the results of a questionnaire; conducting in-depth interviews; desk-top

research; and analysis of relevant and robust secondary data. Primary data surrounding the creative economy of countries in the Global North and South have become more and more central to policy makers in recent years. But gathering data on cultural production is difficult because of the nature of work in the creative economy, which often includes both informal and free labour. By conducting its primary research during the periods of intense creative and economic activity associated with the Durga Puja, this project has been able to gather information from those most centrally involved, and thus to produce significant new evidence for the creative economic worth of the Festival and its livelihood generation opportunities.

Key findings

1. 35% of questionnaire respondents earn 81 – 100% of their yearly income through the Durga Puja Festival, attesting to its economic importance.
2. 38% of respondents earned between INR 1 and 5 lakh (\$1,402.00 - \$7,014.10 USD) from the Durga Puja Festival in 2018; 19.5% earned between INR 5 and 10 lakh (\$7,014.10 – \$14,028.20 USD); while 19.5% earned over INR 20 Lakh (\$28,056 USD), demonstrating the significant contribution of the Festival to livelihoods.
3. 92% of Puja organisers spend over 20% of their budget paying artists. Artists and artisans are strongly dependent on receiving fees, which is less economically secure than remuneration based on an employment contract could be.
4. Puja organisers spent up to 10% of their budget on services not associated with the creative economy such as accounting or legal services. This attests to the economic spillover effects of the Festival.
5. Pujas operate at significantly different

scales, from very small (with income below INR 10 lakh) to extremely large (Pulsars) with income of INR 2-3 crore. To be able to understand the economic and cultural value of these different scales of Puja is key to effective policymaking.

6. Puja organisers typically function as part of an ensemble, supporting a two-way system of backward and forward linkages across West Bengal. The backward linkages display a great degree of informality and an involvement of large numbers of relatively poor but highly creative individuals/groups/communities coming from 19 different districts. The forward linkages represent the gravitational pull for people from these districts to travel into core Kolkata/ Kolkata Metropolitan to experience Pulsar Pujas.
7. The socio-economic benefits for individuals associated with the Festival are influenced by the broader economic geography of West Bengal.
8. Tourism trails that connect pujas are associated with 'retail ribbons' and a chain of economic interdependence that agglomerates and augments the circular economy.
9. The Durga Puja Festival is associated with the annual beginning of a growth period in tourist numbers.

Recommendations

A. Policy to support the creative economy in West Bengal

1. To collect and share data systematically with researchers and policy makers data related to the five sectors of the creative economy in West Bengal mapped by this project, building where relevant on the methodology developed to support the UK's creative industries economic estimates.
2. To prioritise investment in creative clusters of artists/artisans whose practice underpins the economic impacts of Durga Puja but whose own economic position is typically precarious, particularly in rural areas.
3. To develop policies that recognise the different scales of cultural and economic

activity within the Durga Puja and the distinct economic contributions of producers and consumers of culture.

4. To develop training and capacity-building opportunities to enable more women to undertake senior roles within the Durga Puja festival.

B. Policy to promote tourism associated with the Durga Puja Festival

1. To enhance online resources enabling international visitors to understand better the Durga Puja Festival before their arrival in West Bengal.
2. To increase the number of 'trails' linking different Pujas and publicise these.
3. To support the training of increased numbers of guides to support international visitors to West Bengal.
4. To encourage more tourists to visit traditional Zamindari Pujas.

C. Promotion of UK/India collaborations related to the creative economy

1. UK/India collaborative projects focussed on the creative economy should always draw on the expertise of researchers from each country.
2. Collaborative partnerships should embody the principles outlined in Rethinking Research Collaborative's Fair and Equitable Partnerships to Respond to Global Challenges (2018).
3. Funders should recognise and respond appropriately to the precarious financial position of any creative practitioners involved in creative-economy research projects that they fund.
4. Connecting researchers across different UK/India creative-economy projects would yield significant insights and enable learning for all the research teams involved. Research funders should share information about projects focussed on the creative economy in India and curate opportunities for exchange.

Research methodology

This mapping drew on both quantitative and qualitative methods, including:

- designing and analysing the results of a questionnaire administered to 240 subjects;
- undertaking desktop research on the creative economy in West Bengal;
- analysing secondary data related to the creative economy in West Bengal and
- undertaking 36 face-to-face interviews in different locations. The five economic sectors surveyed and mapped were:
 1. Installation art, idols and illumination
 2. Retail
 3. Advertising and communications
 4. Rural and home crafts
 5. Tourism

The questionnaire

This project used a questionnaire as a key way to understand the depth and breadth of creative economic activities associated with producing the Durga Puja Festival. As can be seen throughout the relevant academic literature, questionnaires are a particularly effective way of gathering primary data and evidence in order to map local creative economies (CURDS, 2001; Burfitt et al. 2006; Chapain and Comunian, 2009; Virani et al. 2018). This is also true for the mapping of different types of festivals (Seaton, 1997; Yeoman et al. 2012).

While seminal research in this field, such as the UK's Creative Industries Mapping Document (DCMS, 1998), has drawn also on secondary data in order to map creative economies, the use of such secondary data has been premised on the existence of national-scale survey data in

many instances (see: O'Brien et al. 2016; Higgs and Cunningham, 2008). Primary data surrounding the creative economy of countries in the Global North and South has become more and more central to policy makers. However, there is a relative lack of such data about specific creative economy sectors and sub-sectors (Boix et al. 2011; Mould et al. 2014). This is especially true when creative and cultural program production is considered the end of the spectrum as opposed to the creative and cultural consumption end.

This is due in part to the difficulty in obtaining data from production cohorts as opposed to recording data based on acts of consumption such as sales, audience numbers, and so forth (Pratt, 2004). Even once production cohorts are identified other methodological problems arise such as: the nature of work in the creative economy which often includes informal and free labour; a relative lack of localised knowledge and production networks; and the variance in what constitutes the creative economy in different local contexts (for more on this see Chapain and Comunian, 2009). Thus, although gathering data on cultural production is not easy, the data are vital because they offer an indication of the levels of creative and cultural production within regions – attesting to the existence of an industry, its characteristics, as well as its sustainability through the examination of production chains and integrated units of production (Power and Scott, 2004; Pratt, 2008). Moreover, production data derived from surveys of creative sectors do also allow for a strong indication of levels of consumption.

Sample size

The questionnaire underpinning this research drew on a sample of 240 respondents, 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.

The design and implementation of the questionnaire focussed significantly on how the Durga Puja Festival 'produces' a creative economy and not only on how a mass public might 'consume' this festival. Thus, the research team identified research subjects associated with specific Pandals. The sample size for the questionnaire was based on how many organising committees exist across West Bengal. According to Ishani Duttagupta (Economic Times, September 2019) 25,000 Durga Puja committees across the Bengal region organised the celebrations, of which some 2,000 are in core Kolkata. Of course, the Bengal region spans across India and Bangladesh and this research focusses only on West Bengal. But it was decided to draw on the number quoted by The Economic Times (25,000) in the absence of any further authoritative estimate (there are no robust studies that show the full number of Pujas across the Bengal region). This means that if one accepts a margin of error of 6 or 7% (which is within the acceptable range of 4-8%) then the sample needed with a 95% confidence interval would be approximately 195 to 264 respondents. Thus, a resting sample size of 240 was judged sufficient to provide robust data to map the ways in which the creative economy tied to the festival's event organisers unfolds – producing an important indication of how cultural production works within the Festival.

Questionnaire design

The questionnaire was designed by the research team to address the project's aims and was informed by the importance of capturing the ecosystem of creative, cultural and economic value(s) generated by producing and maintaining the Durga Puja Festival. The questionnaire filled a gap in the available research evidence by doing two things: first, it collected primary data about the creative economy associated with the Durga Puja festival; and second it focussed on respondents who represent the cultural production dimension of the Durga Puja Festival. The questionnaire was aimed to a large extent at the 'event organisers' who maintain the thousands



of Pujas across the region during the festival. This is because the event organisers in many ways represent the conduits (nodes in the network) that are crucial to how this festival is produced, and it is through them that financial, social and human capital is dispersed and brought together across the creative economy activities associated with Durga Puja. Event organisers are the creative producers, curators, interlocutors, anchors, and intermediaries of the festival in many ways. They are essentially the conduits who bring the festival's actors (both formal and informal) together, thus in many important ways they are an integral part of the cultural production associated with Durga Puja in West Bengal. As far as we know no questionnaire has done this before, highlighting the importance of the work.

The questionnaire was designed to elicit responses related to: demography, socio-economic profile, economic viability, sector information, turnover, and key challenges. (Please see Appendix C for details of the questionnaire).

Administering the questionnaire

Reaching out to the event organisers and other respondents happened in two waves: a small number of event organisers were suggested to the research team; and the rest of the sample was identified through 'snowball sampling' and on the spot/in situ engagements. Snowball sampling is a recognised social-science method that is particularly helpful in gathering data from subjects who may otherwise be hard to reach. It uses a small pool of initial informants to

nominate, through their social networks, other participants who meet the carefully defined eligibility criteria and could potentially contribute to a specific study. This leads to the establishment of a research sample that has significant common features but also contains an appropriate level of diversity. The diversity of the sample was ensured due to the regional reach of the questionnaires – they were deployed in: Newtown/Salt Lake, North Kolkata, South Kolkata, Central Kolkata, Howrah, North 24, and South 24 Parganas, Hooghly, Bankura, Medinipur, Birbhum and Burdwan.

On the spot/in situ engagements were undertaken by a team consisting of the IIT Kharagpur researchers plus undergraduate, postgraduate, and doctoral students, with support from a professional event management team. There was also a media group recording the research. This team travelled by local trains and disembarked at specific points where they engaged with different pandals. Completion of the questionnaire took approximately one hour per respondent and was supported by the project team members to ensure all questionnaires were completed and all questions fully understood.

The questionnaires were filled out by hand, as hardcopies, supervised and distributed by the research team. This was due to the intense nature of the Durga Puja festivities and the need to capture data while the festival was ongoing - in specific locales. Questionnaires were deployed in urban districts defined as: Newtown/Salt Lake, North Kolkata, South Kolkata, and Central Kolkata; Peri-urban districts defined as: Howrah, North 24 Parganas, South 24 Parganas and Hooghly; and rural/semi-rural districts defined as: Bankura, Medinipur, Birbhum and Burdwan. It was decided not to rely on administering the questionnaire digitally as the quality of returns would have been significantly lower. Moreover, questions about internet availability and proximity to Wi-Fi would have added another layer of complexity. The research team understood that the festival provided times and places where much creative economic activity would be concentrated and thus provided a rare opportunity to gather questionnaire outputs individually from each respondent in a tightly defined time-frame.

The research team undertook approximately 240 hours of field work. This was both a remarkable challenge and accomplishment, especially given that the field work was completed in under three weeks. Questionnaire collection and supervision took place from 25 September to 11 October, without relying on digital modes of dissemination. This ensured an almost 100% response rate – which is extremely rare. Thus, the design and implementation of this questionnaire constitute an innovative tool, used here to make sense of how a creative economy might work within the commotion that is a mega-festival where the event organiser is central to the process. The administration of this questionnaire needs to be considered in the context of these shifting dimensions, as well as the fact that this is the first time a questionnaire of this nature has been deployed to understand the Durga Puja as part of West Bengal's creative economy.

The engagement interviews

Thirty-six in-depth structured engagement interviews complemented the key questionnaire-based mapping exercise. Subjects for in-depth interviews were chosen from Durga Puja 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 considerable knowledge and experience 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 with impacts in 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 a formal orientation and preparatory exercise and were then transformed to live and grounded explorations. Each involved two hours of intense conversation, discussions, photo-shoots, videography, and cross verifications.

Development of the contemporary Durga Puja Festival

In her recent book, *In the Name of the Goddess: The Durga Pujas of Contemporary Kolkata (2015)*, Tapati Guha-Thakurta describes the Durga Puja Festival as, 'a civic communitarian event, a time of mass public festivity, a mega consumerist carnival and a city-wide street exhibition' (p. 1). She outlines the long history of the celebration of the goddess Durga in Bengal, going back to the sixteenth century, arguing that 'the evolving religious history of the festival powerfully coalesces with its changing social and political roles in Bengal' (p. 3). Over time, worship of the Durga moved from courts and elite homes to public spaces within the city, but Guha-Thakurta suggests that the contemporary festival 'thrives on a thick cultural nostalgia for those different forms of the rural and urban Pujas of older times' (p. 4). Thus, within the contemporary Durga Puja festival performances simultaneously evoke a shared history and produce an energetic contemporary cultural moment.

This report addresses contemporary manifestations of Durga Puja in West Bengal, with evidence derived particularly from the 2019 festival. It thus considers the festival as a public community event, as part of what Guha-Thakurta describes as a 'vast economy of production and consumption that thrives around the festive season' (p. 14), and as an opportunity for artistic experimentation and innovation. Each Puja functions as 'an integrated unit of production' (p. 17) and the aim of this project is to map the economic, cultural, and social relationships that underpin this unit of production while exploring Guha-Thakurta's claim that, 'Despite the entry of corporate funds and a host of promotional endeavours, there is much about the Durga Pujas which remains stubbornly unassimilable to the rationale of big capital, and still revolves around a largely unreconstructed economy of labour and artisanal endeavour' (p. 35).

It is clear that both the scale and the economic impacts of the Durga Puja festival have changed significantly over the past twenty years. *The Times of India* argued in 2019 that since 1999 Durga Puja has developed from being primarily a religious festival into 'a megacelebration of street art ... changing the character of the festival, ushering in innovative

35%

Annual growth rate for Durga Puja in Bengal
The Associated Chambers of Commerce and Industry of India (ASSOCHAM), 2013

themes that caught the imagination of the masses and drew people in lakhs' ('Not Just Fun', 12 Oct 2019). Estimates of the economic worth of Durga Puja have oscillated between very optimistic projections of growth and significant concerns about the impacts of economic slowdown. Thus, for example, the Associated Chambers of Commerce and Industry of India (ASSOCHAM) conducted a survey in 2013 and concluded that Durga Puja was growing at a compound annual growth rate of around 35%. This projection was widely disseminated and debated in the press over the following years. By 2019, however, journalists were repeatedly invoking the negative impacts of the economic slowdown on the festival, citing event organisers saying, 'to be frank, we are running short of INR 20 lakh and I am not sure if we can finish the pandal as planned. Market conditions have never been this bad' and reporting that 'Most puja organisers said they had to cut down their budget by 15% to 30% and shopping for the annual festival, according to store owners and roadside hawkers in Kolkata and other districts, has witnessed an unprecedented slump of 30%-40%' ('Economic slowdown, fear factor hits West Bengal's Durga Puja Economy', *Hindustan Times*, 3 Oct 2019).

This report does not offer any such projections about the future economic worth of the Durga Puja festival, which would be speculative at best, but rather presents a mapping of the creative and economic ecosystem that underpins the festival, focussed on livelihood-generation opportunities and the festival's potential to enhance the quality of life of the artists, artisans and craftspeople who engage with it.

Most puja organisers said they had to cut down their budget by 15% to 30% and shopping for the annual festival, according to store owners and roadside hawkers in Kolkata and other districts, has witnessed an unprecedented slump of 30%-40%.

'Economic slowdown, fear factor hits West Bengal's Durga Puja Economy', *Hindustan Times*, 3 Oct 2019

Evidence for the impacts of festivals

Extensive recent research on the impact of festivals (see Bibliography for further details) has identified a range of significant impacts, including talent and skills development, increased income from tourism, job creation, increased spend on food, drink, and other goods, and enhanced opportunities for trade. The social benefits identified have included strengthening a sense of local identity, preserving and promoting local heritage and shared cultural practices, as well as supporting educational aims and promoting social justice.

Edinburgh Festivals: Thundering Hooves 2.0 (2015), for example, looked at the importance for the city of Edinburgh of ensuring the continuing success of its many international festivals, and argued for continued public investment in infrastructure and enhanced digital capacity, and for greater investment in Edinburgh's festivals by businesses and by the tourism sector to ensure continued significant social and economic impacts. In 2019, the Centre for Economics and Business Research calculated that the Edinburgh Festival was worth £1bn to Scotland's economy, generating £500m in direct spend and injecting a further

£560m into the Scottish economy through a variety of measurable multiplier effects.

In 'Temporary Clusters and Communities of Practice in the Creative Economy: Festivals as Temporary Knowledge Networks' (2016), Roberta Comunian reflects critically on the emphasis within scholarly research on economic and social impacts of festivals that are linked to tourism and increased spend on retail, food and beverages. She argues that 'much academic research on festivals has concentrated on assessing their economic and social impacts. Economic impacts also reflect a festival's potential to attract tourists ... and therefore to bring new money into the local economy' (p. 332). Acknowledging the importance of such impacts, she nonetheless also makes the case for a significantly different research focus, on the 'impacts of festivals on one of their core stakeholders: the participating artists' (p. 333). Based on in-depth study of artists involved in a small street-art festival (Fuse Festival in Medway, UK) Comunian argues that festivals have the potential to build 'knowledge communities' that offer artist's increased visibility and opportunities for more effective forms of entrepreneurialism, as well as serving as a launch pad for future projects and collaborations, thus contributing to livelihood generation for artists.

This current mapping of the Durga Puja Festival has responded to Comunian's challenge by highlighting impacts on artists of participation in the Festival, while also presenting evidence of the relatively precarious conditions under which many participating artists work during the Festival. As Samayita Ghosh has argued in relation to the Durga Puja Festival in 'Folk Art and the Urban Social Space, 'the creative agency of small-scale artists remains highly restricted due to lack of capital or low-level of income' (p. 13).



The project questionnaire's key findings

The key findings from the questionnaire will be discussed in four sections: demography; finance; sectoral impact; and macro spatial trends.

Demography

Most respondents were event organisers, making up 95% of the sample. This was followed by artists (2%), local business (0.5%) and community organisations (0.5%). As stated earlier event organisers are essential to the production of the Durga Puja Festival because they are the nodes in the networks, and were thus the key focus of the questionnaire process.

The results show that most respondents were men. 5% of respondents were female and they were all located in the core Kolkata area. Respondents for districts outside of Kolkata were 100% male. This suggests a trend, with more opportunities for women to be event organisers within the core Kolkata region – although more research is needed to substantiate this.

The data show that most respondents (84%) were between the ages of 37 and above. 47% were 46 and above. Only 16% were aged 36 and below.



Respondents are relatively highly educated, as 86% of respondents have a qualification other than a High School Diploma, 48% have an undergraduate degree and 13% have attained a post-graduate degree. The 2011 census indicated that nationally only 4.5% of the population of India was educated to undergraduate degree level.

(For further information about educational levels in India, see http://censusindia.gov.in/Census_And_You/literacy_and_level_of_education.aspx)

Respondents are extremely experienced in running Pujas. 58% have been involved with the Durga Puja Festival for over 20 years, 36% have been involved for over 30 years.

Please see tables 2–7 in the appendices.

Finance

The results show that 95% of respondents earn a significant portion of their yearly income during the Durga Puja Festival, attesting to its economic importance for many participants. 35% of respondents earn 81–100% of their yearly income through the festival. 27% earn 61–80% of their yearly income through the festival. 33% earn 41–60% of their yearly income through the festival. Moreover, 100% of respondents employ people to work on some aspect of the Durga Puja festival and 92% of events organisers spend over 20% of their budget paying artists and creatives. This is evident that artists are strongly dependent on receiving fees, which are less certain than remuneration based on an employment contract.

Most income for respondents was generated through: food and beverage stalls, advertising through billboards, and artisanal product stalls. This question allowed for multiple answers due to the fact that many Pujas combine these

products in order to sell them during the festival and earn an income. The questionnaire showed that the highest income earner was the sale of food and drink at 37%, advertising came second at 30% and artisanal product stalls came third at 15%. Interestingly, 4.3% of respondents made an income through the making of art, idols and illuminations while tourism activities only accounted for 2.6% of earned income for event organisers. Importantly earned income was not achieved by being an event organiser since these funds are usually allocated beforehand. Thus, earned income is separate from funds associated with grants, loans and donations – which is demonstrated in Figure 2 - the diagram toward the end of this section. This all attests to the importance of the festival for livelihoods and local economies.

The results show that 83% of respondents only turned a profit in 0-5% of past years of being involved with the Durga Puja festival. 16% were able to turn a profit in 6-10% of past years' events. This attests to the precariousness inherent in being involved with the festival. Moreover, 90% of event organisers spend 0-10% of their budget on stipends to other participants of the festival. This suggests a limited amount of money flowing to artists and artisans in the form of stipends.

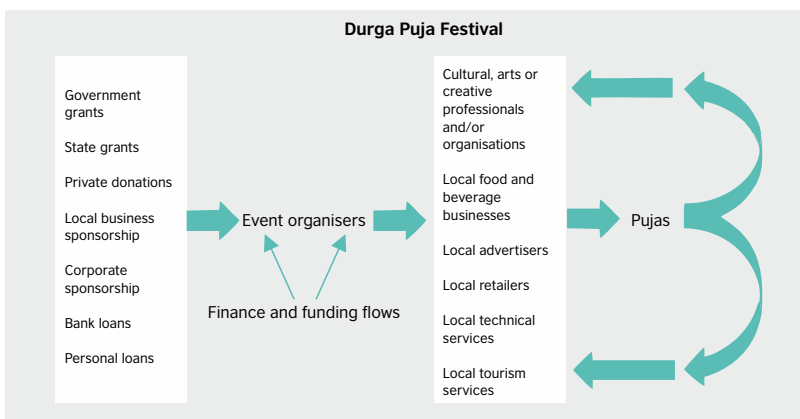
80% of respondents spend 0–10% of their budget on participant expenses such as food, travel etc. This suggests an economy based on relatively precarious models of work, where expenses are met rather than sustainable employment contracts being offered. Almost 100% of events organisers spend 0–10% of their budget on services not associated with the creative economy such as accounting, legal etc. This attests to the spill over effects that are a result of the festival – again important to local economies.

Regarding income from the Durga Puja Festival in 2018 – 38% earned between INR 1-5 lakh which is the equivalent of between \$1,402.00 and \$7,014.10 USD¹. 19.5% earned between INR 5-10 lakh (\$7,014.1 – \$14,028.00 USD). 19.5 also earned over INR 20 lakh (\$28,056 USD).

There are also barriers to participation that affect the respondents, who prioritised what they felt should be ameliorated in order to

¹ Currency values as of 10/02/2020

Figure 2: Finance and funding flows producing the Durga Puja Festival



improve livelihood generation opportunities associated with the Festival. The broad economic climate and significant time-pressures were reported as the major inhibitors for event organisers in terms of engagement in the Festival (please see Table 18 in appendices).

Figure 2 above shows how finance flows as part of the Festival. There are four stages: first, funds that are either raised, donated or granted flow to the event organisers – this is not earned income. Second, the event organisers channel those funds to people working to produce the festival through their work on Pandals – some workers are receiving an earned income at this stage. Third, other workers sell their products or services at the festival through their Pandals thereby earning an income. Fourth, the funds earned and generated by the Pujas flow back to those workers as well as local economies.

Please see Tables 8–16 in the appendices.

Sectoral impact

The questionnaire also provided evidence for how cultural activities undertaken during the festival contribute to sales in sectors such as retail, advertising, tourism, and food and beverage. The results show the sectors that in the view of the respondents are benefited the most by the Durga Puja Festival. Local food and beverage businesses gain the most, followed by local advertisers and local tourism services according to respondents. Food and beverage is reported through the questionnaire to be by far the most significant sector with respect to earned income. This fits well with the idea that small food outlets can make 80% of their annual income from the ten days of the Durga Puja festival (See <https://www.telegraphindia.com/culture/infusing-creativity-into-the-sector-is-british-councils-new-programme-festivals-for-the-future/cid/1703980>).

Local advertisers also benefit significantly, mainly because they are at the receiving end of donated and grant monies channelled to them by event organisers in order to advertise for the festival; some might receive an earned income based on what they generate at the festival itself. Local tourism services are thought to do well due to the need for hospitality as well as

the number of packages that are offered by the local tourism board in order to take part in the festival. This includes visits to important Pujas as well as temples and other highly important aspects of the festival of West Bengal. Finally, creative professionals and artists do not seem to benefit economically to a significant extent, and local technical services are not as buoyant as other sectors.

Please see Table 17 in the appendices

Macro-spatial trends

Questionnaire responses revealed a significant urban, peri-urban, and rural/semi-rural dimension underpinning the economic impacts of the festival. The urban districts are here defined as Newtown/Salt Lake; North Kolkata, South Kolkata, and Central Kolkata. The Peri-urban districts are: Howrah; North 24 and South 24 Paraganas; and Hooghly. The rural/semi-rural districts are: Bankura, Medinipur, Birbhum and Burdwan. These trends are important with respect to understand how the festival produces itself and the important role of geography. In short, the festival seems to be associated with more socio-economic and economic benefits the closer it is to Kolkata.

The fact that only 5% of respondents were female highlights a need to include more women in the organisation of the Festival. Interestingly, the data shows that these opportunities are more urban and centred around Kolkata. More research is needed in order to understand why this might be the case and if this can be replicated across West Bengal.

Regarding education, the highest concentration of respondent with undergraduate and postgraduate degrees is found in Newtown / Kolkata. More high school and college educated than university-educated are found in the peri-urban and rural/semi-rural zone. The ratio of degrees to other types of educational qualification increases closer to Kolkata which shows a more educated population closer to Kolkata.

There is a very high concentration of retail activity (and some advertising) in more urban districts especially Newtown/Salt Lake in Kolkata. There exists a high concentration of activity surrounding installation arts, idols and

illuminations sector in Howrah, Medinipur, Birbhum and Burdwan. This could indicate more cultural production happening on the outskirts and more consumption within urban areas close to where urban professionals reside. This could also point to a potential creative class in Newtown having an effect through consumption. Again, more research is needed in order to substantiate these claims.

Earned income sources are mainly from food and beverages and advertising in the urban areas whereas the peri-urban districts' earned income is mainly from food and beverages and advertising but also arts and crafts and artisanal product stalls and some garment stalls. This could highlight the importance of cultural production outside of the urban districts with potential clusters of installation arts, idols and illuminations and artisanal products in Howrah, Burdwan, Medinipur and Birbhum. Earned income amounts in urban areas show that South Kolkata has the highest income earnings (50% respondent make over INR 20 lakh = 27,000 US Dollars). Rural/Semi-rural and peri-urban districts typically make INR 1-5 lakh. This trend shows being closer to Kolkata means a higher income is achieved.

There is a higher spend (21–40% of Durga Puja budget) on artists/other staff in urban areas whereas 0–20% of Durga Puja budget spent on artists/other staff in other districts. More than 25% of Durga Puja budgets in total are used to pay artist fees while only 0–10% goes towards employing people. Thus, approximately 30–35% of the Durga Puja budget goes to supporting the local creative sector but in relatively precarious ways. There is also less employment (greater precarity) in rural, semi-rural and peri-urban districts but similar amount used for payment of artists' fees.

In urban districts most respondents turn a profit 0–5% of the time but a sizable number do so in the range of 6–10% of the time as well, especially in North Kolkata. Rural/Semi-rural areas stay at 0–5%, peri-urban areas show a few respondents in the 6–10% bracket. There is a possible correlation between being closer to North Kolkata and turning a profit. Regarding turnover, more urban districts have respondents that have turnover over INR 60 lakh. South Kolkata generates the most. Rural/Semi-rural and peri-urban districts turnover INR 1.5 to 15 lakh, up to 25 in peri-urban districts. Trend shows being closer to Kolkata is associated with a higher level of turnover.

Urban districts are very successful with grants from government and donations. Other districts are reliant on donations mainly. Pujas closer to Kolkata get more grant income from the government. Donations are for the most part the only way to get funds in more rural pandals.

In urban districts between 41% and 100% earn their yearly income from the festival and it is the same for other districts. It is clear that the Durga Puja festival is a vital source of annual income for a large number of people.

Please see Table 19 in appendices.

Urban districts are very successful with grants from government and donations. Other districts are reliant on donations mainly. Donations are for the most part the only way to get funds in more rural pandals.

The Durga Puja Festival – Ensembles working across different creative-economy sectors

The 36 in-depth interviews revealed that Puja organisers 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.

Comprehensive responses from such ensembles provided evidence of collaboration 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 also revealed the intra and inter-connectivity between multiple sectors and thus findings from in-depth engagement interviews correlate with the statistical outputs of the questionnaire.

Ensembles enable 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 six questions within the Questionnaire, underscoring the capacity of the Organiser-Ensemble to work across up to five sectors, drawing on the internal capacity of each Ensemble and working across sites of cultural production and cultural consumption.

To understand the history of the ensemble and the growth of 'the pulsar'

The Ensemble can be related to the Barowari, which Guha-Thakurta defines as 'an event organised by a voluntary association of twelve friends ... a general community event, more specifically a community-organised puja' (p. 366). The Barowari's evolution can be traced back almost 100 years ago, when Kolkata was still a colonial city and the rural hinterland around the city was still predominant. In those days, the main pujas were concentrated in Feudal or Zamindari precincts, associated with native Lords with huge ownership of agrarian tracts of land as well as a significant stake in a range of industries.

Most early pujas were based in big Zamindari mansions, but people of more modest financial means then began to host them in their individual households. This led to the first examples of non-Zamindari pujas in the neighbourhoods, which expanded and eventually stepped beyond a limited household niche. Such displacement could be to a neighbourhood alley, or to a road-end, or to a nearby road crossing, or even an adjoining park. These transitions occurred mostly in an urban context.

In more rural districts, Pujas continued under Feudal or Zamindari (Landlord) patronage. The Agrarian lords protected the traditional pattern of a relatively slower pace and more conservative pattern of ritualistic puja events drawing resources from farm ecology, farmland resources, farm economy, farm people and farm related cottage industry products. River and maritime connections also played a significant role.

From the 1930s, however, the Zamindari pattern of pujas took a back seat, while urban and semi-

urban Kolkata pujas began to explode. The few Zamindari or Rajbari Pujas in core Kolkata soon became just a beacon of the past, while a large number of modern puja pandal-forms emerged across core Kolkata and in the greater metropolitan area, which have contrastingly witnessed a faster tempo of increase in numbers.

Urban pujas have constantly expanded, and enlarged in intensity of technology and modern art-driven revelation and creative innovation. Road and rail connectivity have played an important role in such changes. The findings of both the qualitative and the quantitative mappings undertaken within this project have reinforced important evidence about the Creative Economic Worth (CEW) associated with mega-events that can be best understood through the concept of 'Pulsars'. Pulsars are here 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. (See 38th International Planning Congress: The Pulsar Effect, 2002). Here, innovation in creative art-installation, lighting retail, and advertising have advanced the urban rejuvenation process to the point that the bigger Pujas have become 'Pulsars', and even produced a trail connecting them as a thread of major tourism. Finally, with air and international connectivity, Kolkata Pujas have been raised to the pedestal of a global event.

This mapping exercise has examined tourism trails connecting pujas, and a significant interdependence between sites has also been evident. Retail ribbons were found to be associated with tourism trails, as was shared advertising and sponsored events. A chain of interdependence that agglomerates and augments the circular economy has been repeatedly evident. In this chain there are recurrences. Artists based at one site are partially working in another. An eatery has a chain a mile away. A sponsor group works as an ensemble representing an urban area. In specific sites the creative space constitutes one grand, vast-pulsating network. This is a key finding from this current mapping, which had identified a significant level of creative economic worth, pushing forward the livelihood and creativity of those involved in Durga Puja, which is related both to the production and the consumption of culture.

Innovation in creative art-installation, lighting retail, and advertising have advanced the urban rejuvenation process to the point that the bigger Pujas have become 'Pulsars', and even produced a trail connecting them as a thread of major tourism

Durga Puja – A Festival of different scales

In-depth interviews undertaken by the research team clarified the economic impacts of the different scales of event that constitute the Durga Puja Festival. These are new findings, which are represented below using a 5-point scale:

Scale 1

Very small and highly localized pujas with funding below INR 10 lakh are primarily focussed on the first 2 sectors, i.e., art-installation and local or rural crafts. Such Pujas are evident at discrete household levels and across Districts with predominant semi-urban and rural features, but not in core Kolkata.

Scale 2

Small to medium-sized pujas with funding over INR 10 lakh up to INR 20 lakh – these have local/ neighbourhood impacts, including some minor retail and advertisement agencies. These Pujas are commonly found in the inner alleys of older neighbourhoods.

Scale 3

Medium-sized to large pujas with funding over INR 20 lakh up to INR 50 lakh – 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 two-four streets; they display evidence of some retail activities, Food and Beverage and advertisement-driven activities towards which the crowd gravitates or disseminate before peaking up to Scales 4 and 5.

Scale 4

Large to very large pujas with funding over INR 50 lakh up to INR 1 crore – these are very large-scale multi-neighbourhood impact-based Pujas. They typically operate from a major public space like a very big park or a major intersection of important streets. Their immediate surrounding includes: very major



retail ribbons (temporary stalls to nearby Informal markets, Malls and Marts); stalls driven by F & B attractions; and ground-breaking events by large advertisement agencies. These fourth category pujas have a large engagement with art-installation and local or rural craft with 'state-of-the-art' installation technology.

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.

Over the last ten years, Pujas within core Kolkata and the greater Kolkata Metropolitan area have frequently scaled from level 2 to levels 3 or even level 4. A small number have also reached level 5, which are pulsars. However, in 2019 many Durga Puja events partly scaled down from Level 4 to level 3, due to the broader economic slowdown and market recession.

Mapping Durga Puja's economic impacts across creative economy sectors and geographical regions

Both the in-depth interviews and the questionnaire results provided evidence for the mapping below. This evidence was augmented by analysis of secondary data and by desktop research. Relevant sources can be found in the bibliography.

The five economic sectors mapped here are:

1. Installation Art, Idols and Illumination
2. Rural and Homecrafts
3. Advertising
4. Retail and Fashion, Food and Beverage
5. Tourism

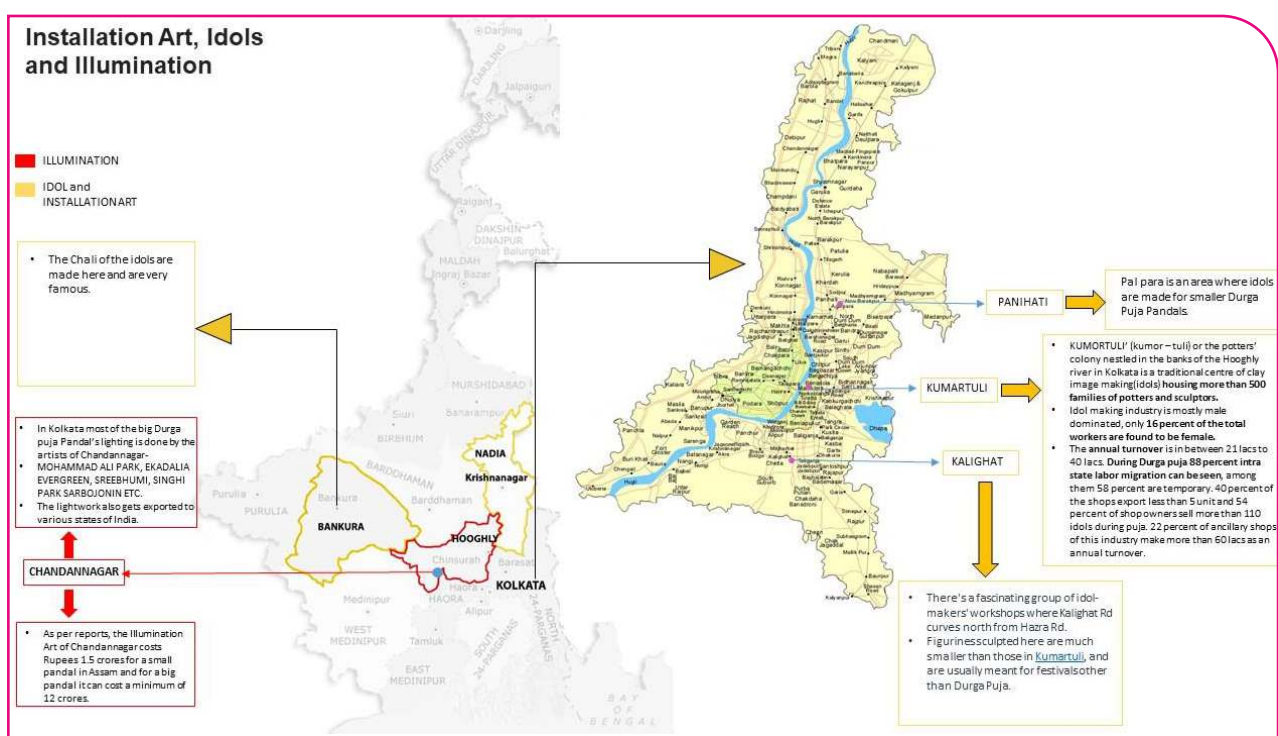
1. INSTALLATION ART, IDOLS AND ILLUMINATION

The map below highlights the districts particularly associated with the making of Idols and installations as well as illumination art.

Kumartuli is known for its idol makers. During festivals most idols are ordered from Kumartuli for the different pandals of Kolkata, its periphery, districts and beyond. Kumartuli as a

brand of idol making not only caters to various States within India, but also caters to international markets.

Chandannagar is famous for its illumination art. During festivals there is a huge outflow of illumination arts, artists and labours from Chandannagar to Kolkata for beautification of the pandals. Amongst the festivals, Durga Puja offers the widest market for economic generation.



2. RURAL AND HOME CRAFTS

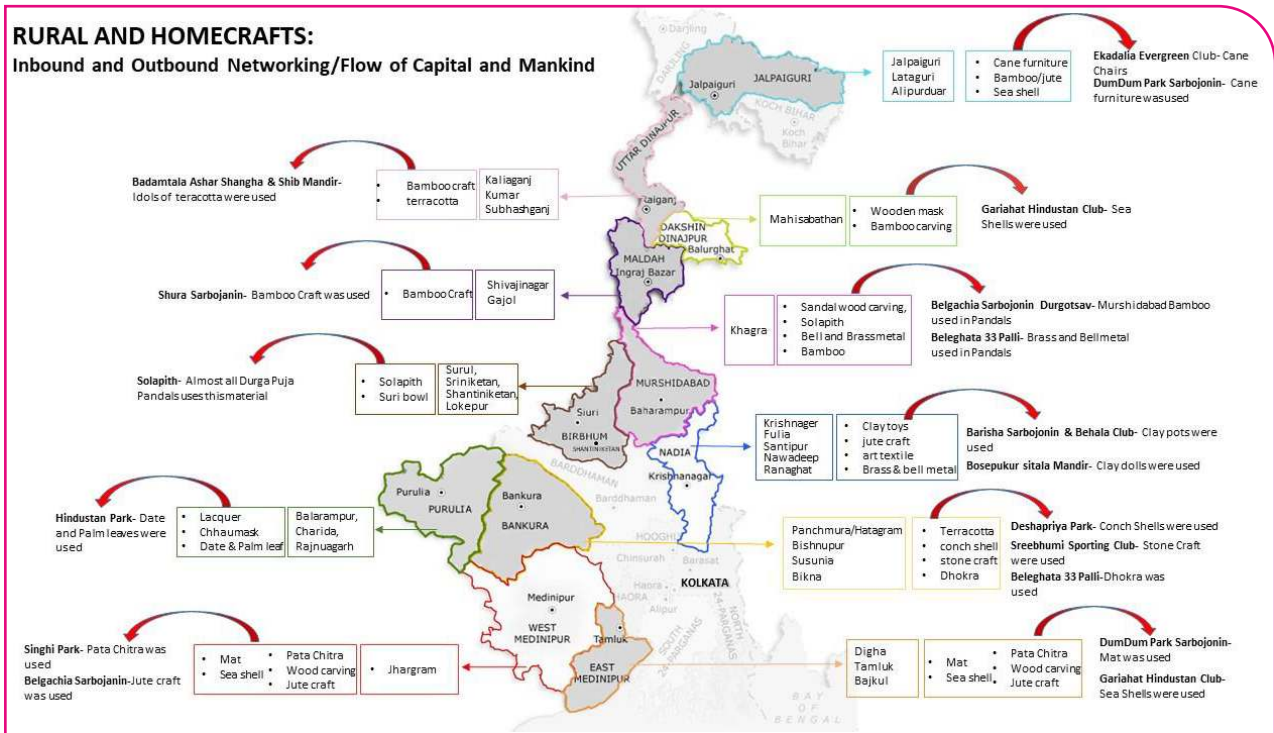
This map highlights the districts that produce materials used in the making of Durga Puja pandals. The map shows the flow of such materials from the place of origin to the pandals where they are used. The journey of these materials, as finished, semi-finished or unfinished products to the city and its peripheries is here also represented in relation to the flow of financial and human capital.

Khagra is a place in Murshidabad district associated particularly with the production of bamboo. Bamboo from Murshidabad was used,

for example, in Belgachia Sarbojonin Durgotsav of Kolkata, while cane furniture from Jalpaiguri was used in Ekadalia Evergreen Club Durga Puja.

Rural and indigenous crafts of the tribal people of Purulia and Jhargram were installed in the puja pandal of Gariahat Hindusthan Club. The tribal community was engaged in the processes of craft-making and production for more than a year, working in close contact with the organisers.

These examples provide evidence of the backward and forward linkage of crafts as well as economic and human capital.



3. ADVERTISING

The map below of Kolkata Municipal Corporation represents a selection of the Durga Pujas of Kolkata and the agencies that sponsor them.

Big Brands such Coca-Cola or Red Bull sponsor themed Durga Puja pandals to attract the attention of a large and relatively young public. These brands also host events inside the pandal premises, which increases visitor numbers.

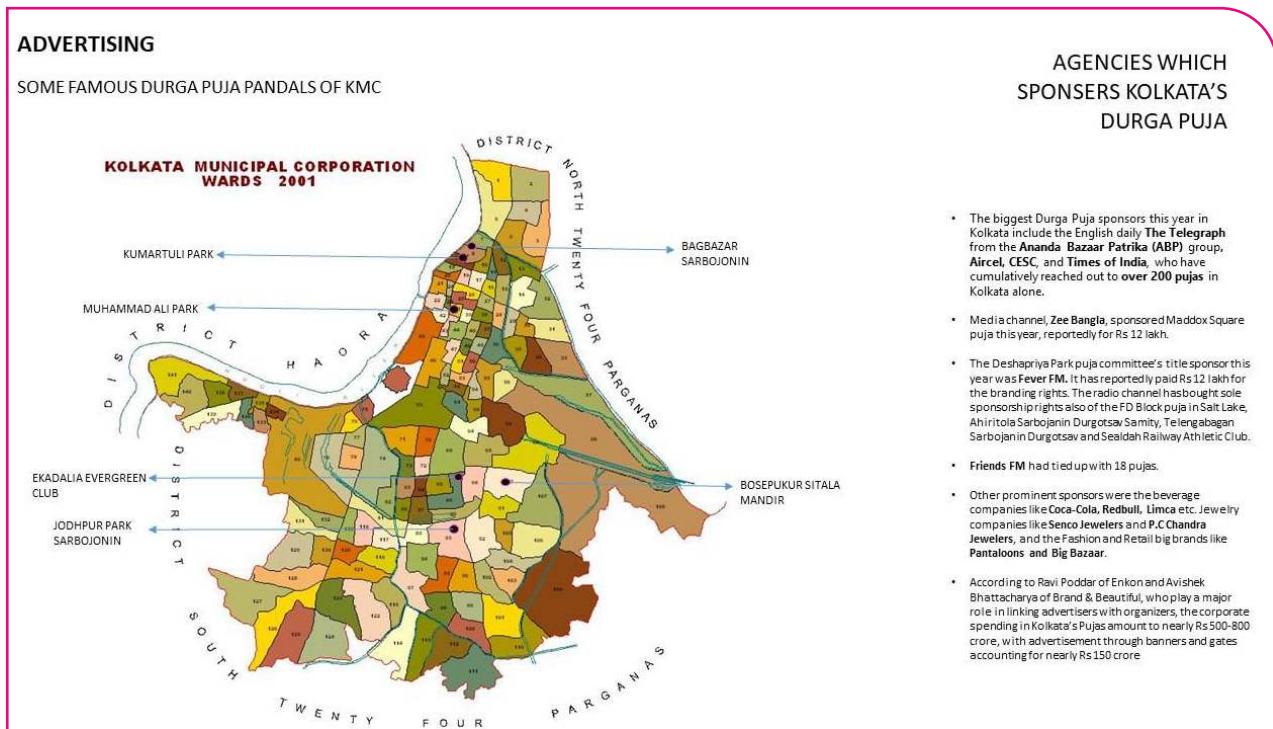
According to Ravi Poddar of Enkon and Avishek Bhattacharya of Brand & Beautiful, who both play a major role in linking advertisers with organisers, the corporate spending in Kolkata's Pujas amount to nearly INR 500-800 crore, with advertisement through banners and gates accounting for nearly INR 150 crore.

The biggest Durga Puja sponsors in 2019 in Kolkata included the English daily newspaper, The Telegraph from the Ananda Bazaar Patrika

(ABP) group, Aircel, CESC, and Times of India. They cumulatively reached sponsored over 200 pujas in Kolkata alone. The media channel, Zee Bangla, sponsored Maddox Square puja in 2019, reportedly for INR 12 lakh, while Friends FM had deals with 18 pujas.

The Deshapriya Park puja committee's title sponsor this year was Fever FM, which reportedly paid INR 12 lakh for the branding rights. The radio channel also bought sole sponsorship rights for the FD Block puja in Salt Lake, Ahiritola Sarbojanin Durgotsav Samity, Telengabagan Sarbojanin Durgotsav and Sealdah Railway Athletic Club.

Other prominent sponsors were beverage companies including Coca-Cola, Red Bull, and Limca; jewellery companies including Senco Jewellers and P.C Chandra Jewellers; and Fashion and Retail big brands including Pantaloons and Big Bazaar.



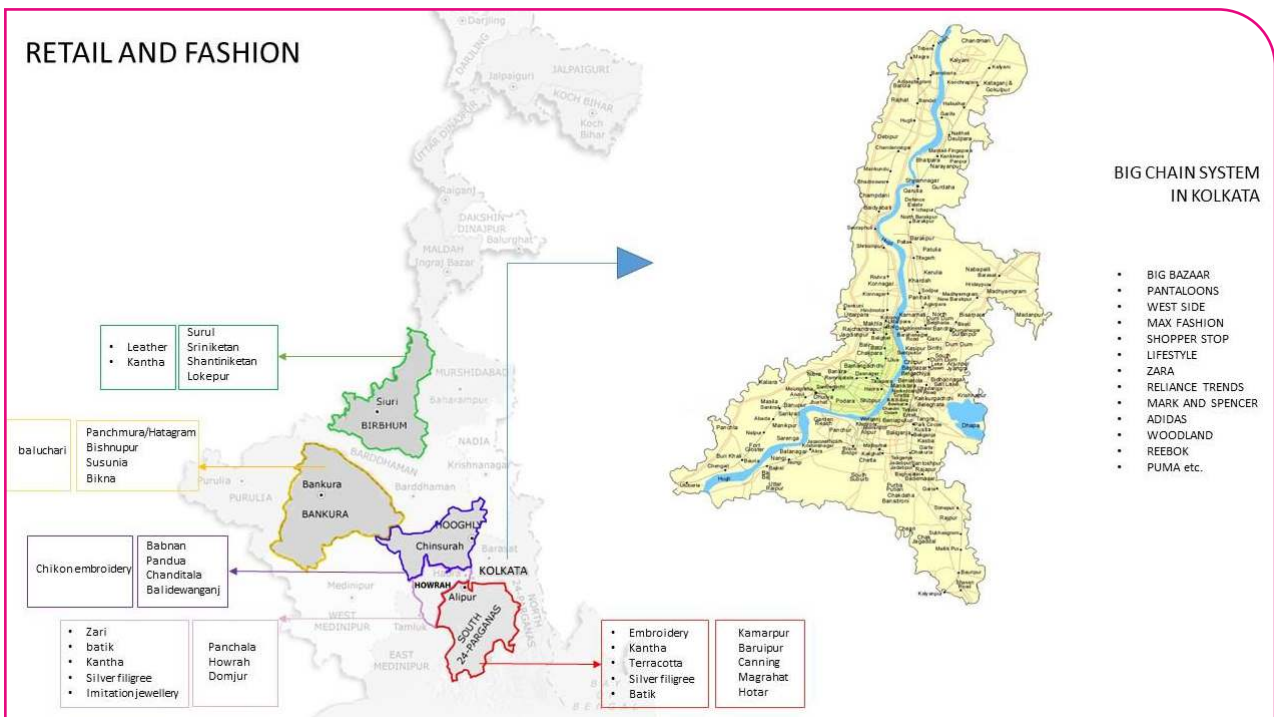
4. RETAIL, FASHION FOOD AND BEVERAGE

The maps below identifies prominent retail districts associated particularly with fabric and jewellery and with food and beverage.

Hooghly district's Chikon embroidery is highly prized and sales increase very significantly during Durga Puja. Tant, Khes, Batik, and

Bandhni on cotton from Santiniketan also see massive increases in sales associated with Durga Puja in Kolkata.

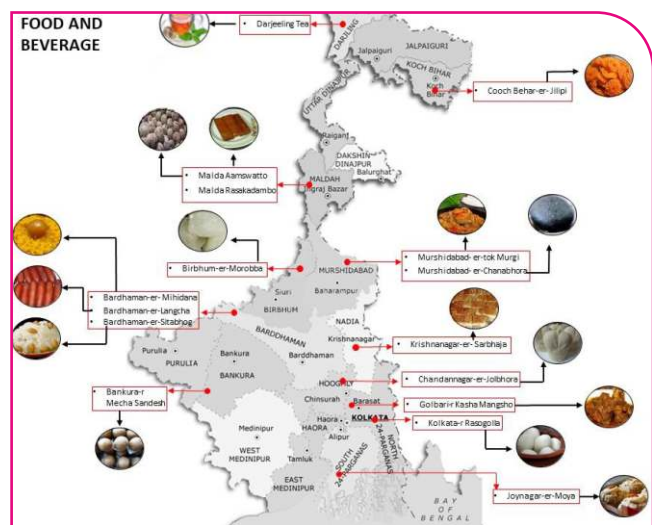
Fab India, Khadi, and Biswa Bangla have been promoting sales of traditional textile manufacturing and design styles within the mainstream fashion industry, thus generating sustainable livelihoods for craft workers.



FOOD AND BEVERAGE

This map indicates districts of particular importance for the food and beverage sector, for example Darjeeling which is important in the production of tea.

Some Pandals and 'Barir Pujo' in Kolkata achieve a distinctive identity in the marketplace through retailing (since their inception) traditional food items from particular sources or localities. Joynagar er Moya is one such example.

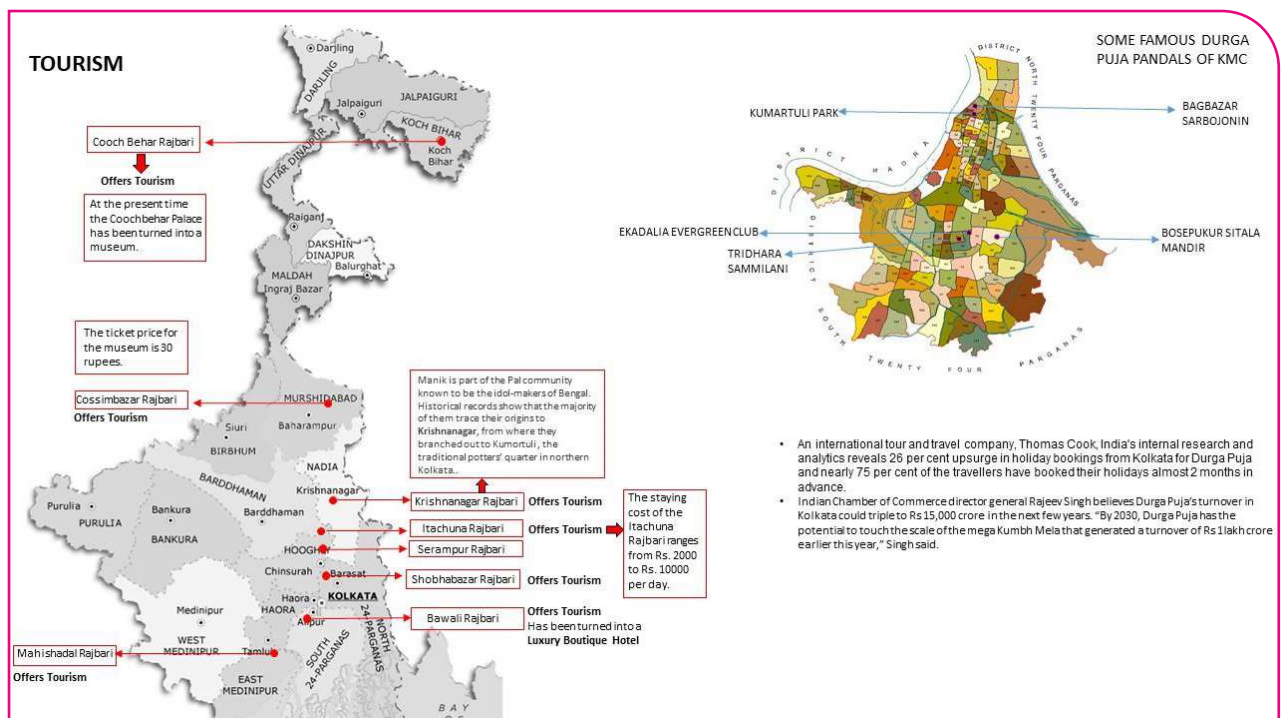


5. TOURISM

This map identifies traditional Durga Pujas that attract significant numbers of national and international visitors. For example, Itachuna Rajbari of Hooghly district offers various tourism packages during Durga Puja to enable tourists to enjoy an authentic Durga Puja of Rajbaris which is particularly attractive to foreign tourists. Opportunities to experience traditional pujas, to enjoy delicious Bengali

cuisines offered in different traditional and heritage family Pujas, Bonedi Bari and Rajbaris (that have turned a portion of the household into boutique hotels) also attract tourists.

Durga Puja as a festival attracts lakh of intra-state visitors, as well as inter-state and international tourists. There is potential to build further on recent increases in visitor numbers as outlined in detail in Section Nine below.



6. BACKWARD AND FORWARD LINKAGES UNDERPINNING THE CREATIVE ECONOMY

The in-depth interviews undertaken as part of this research highlighted peak economic activities associated with the Durga Puja Festival. These include seasonal tourism, the activities of Craftworkers/Artisans during the autumn, and spikes in retail before and after the Festival. These peaks are cyclical, but also as the questionnaire responses evidence, underpin annual incomes and thus sustain livelihoods across the State — 35% of questionnaire respondents reported earning over 80% of their annual income through activities directly related to the Festival.

Research also identified proves 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 are associated with the capacity of Festival events to provide earning opportunities for the art-installation and rural craft sectors from across the surrounding southern Districts and are associated with cultural production. The forward linkages, associated with cultural consumption, represent the gravitational pull for people from these districts to travel into Core Kolkata/Kolkata Metropolitan, particularly to experience Pulsar Pujas including:

- Touristic experiences often leading to night-long trails across urban corridors and their

embedded networks (Metro-Road-river connections).

- High expenditure at the household level on Fashion with impacts on Garments and Décor industries.
- Recreational tourism impacting on food and beverage outlets and multi-cuisine experiences.
- Experiences and expenditure on events (music, shows, star nights, fair, light shopping, sit-out funs etc) governed by advertisement, communication and event logistics industries.

The backward linkages display a great degree of informality and an involvement of large numbers of relatively poor but highly creative individuals/groups/communities (from creative art-installation and rural crafts sectors) coming from 19 different districts. The earnings that Scale 3-4 pujas and Pulsar Pujas (scale 5) generate are the principal source of livelihood for many within the state of West Bengal (60% of questionnaire respondents earned over 60% of their annual income). Much of the Creative Economic Worth is to be found here.

The urban fabric of Kolkata and its metropolitan periphery show the contours of networks generated around pulsars and scale 3-4 pujas. These contours demonstrate:

- The involvement of diverse creative groups, exhibiting creative intensity and variety, but working as one cohesive whole under one or two key Artisans of local, national or sometimes international repute, while also

maintaining a one-to-one connection with an Organiser/Ensemble.

- Significant design and creative resources related to activities in the core City. These are associated with the organisational and operational capacity of the Ensemble, which may be assessed in terms of: the extent of the pulsar; whether it is Dhamaka or traditional tempo; the role of scientific, social, ecological, environmental or geo-political themes; and media impact and celebrity events associated with it.

Over recent decades, a relatively informal and organic mesh of creative activity has scaled up significantly to create level 5 'pulsar' pujas that now generate over 50% of the creative economic work associated with the Festival. The scale of pujas increase as one gravitates into the Kolkata Core, dotted with ribbons of Durga Puja 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 associated with cultural consumption are more economically significant than those associated with cultural production.

This reverses as one branches off to Districts, or to distant regions and Zamindari (Landlords/Baron/Overlords) Pujas that are more tradition-based. The importance of balancing analysis of cultural production and cultural consumption in mapping economic impacts is strongly evident as one cuts across the Core to the Metropolitan periphery and beyond. In relation to overall economic worth, the key contributor is the consumption enabled by the availability of high-end urban infrastructure and business concentrations in the Core, as compared to activities associated with distant Districts. But these districts also generate economic and social values, for example through leisure and religious tourism intertwined around sacred spots, precincts and green groves/ spaces/ waterbodies. In mapping the economic worth of creative economy activities associated with the Durga Puja festival it is essential to establish economic measures that can capture both tradition-livelihood on the one hand, and the plethora of business and commercial retail 'outbursts' in the dense Kolkata core.



The Durga Puja Festival and tourism in West Bengal



Figure 16. Map extracted from The World Tourism Organization Annual Report -- UNWTO (2017), p.12.

The map above is taken from the 2017 UNWTO Annual Report. Observing India's position in the context of global tourism, one can see firstly that 'Asia and the Pacific' accounts for about 25% of the global flow of tourists. Deepening the analysis to the part of Asia where India is located, the situation become even more favourable, as it has experienced a particularly high level of growth year-on-year. India is a country with a large population and a

developing economy. According to the data provided as part of the United Nations Conference on Trade and Development (UNCTAD) Country Profile for India in 2018, <https://unctadstat.unctad.org/CountryProfile/GeneralProfile/en-GB/356/index.html>, the population of the country was 1,3 billion, sharing in 2.7 trillion USD in annual GDP, having experienced a massive GDP growth rate of 7,4% (2018). The GDP per capita in India has been

growing robustly since 2005, moving from 718 USD in this year to 2030 USD in 2018.

One key element to understand the importance of external tourism activities for the economy of any country or state can be related to data about the export of services. This economic indicator represents the selling of local services to foreign persons in a specified period. The movement in the balance of trade of India by this measure can be seen in the change from an 8 USD billion deficit in 2005 to a surplus of 28

USD billion in 2018. Two factors in the composition of this metric of economic performance are related to travel (9%) and transport (13%), both of which are closely connected with tourism activities (UNCTAD 'Country Profile', 2018).

A good overview of growth in inbound tourism can be found in databases produced by the India Tourist Office

<https://www.indiatouristoffice.org/category/india-tourist-office/numbers/> from where the data below came:

Table 19. Inbound tourism

TABLE 1
Inbound Tourism: Foreign Tourist Arrivals (FTAs), Arrivals of Non-Residents Indians (NRIs) and International Tourist Arrivals (ITAs) 2001-2018

Year	FTAs in India (in million)	Percentage (%) change over previous year	NRIs arrivals in India (in million)	Percentage (%) change over the previous year	International Tourist Arrivals in India (in million)	Percentage (%) change over the previous year
2001	2.54	-4.2	-	-	-	-
2002	2.38	-6.0	-	-	-	-
2003	2.73	14.3	-	-	-	-
2004	3.46	26.8	-	-	-	-
2005	3.92	13.3	-	-	-	-
2006	4.45	13.5	-	-	-	-
2007	5.08	14.3	-	-	-	-
2008	5.28	4.0	-	-	-	-
2009	5.17	-2.2	-	-	-	-
2010	5.78	11.8	-	-	-	-
2011	6.31	9.2	-	-	-	-
2012	6.58	4.3	-	-	-	-
2013	6.97	5.9	-	-	-	-
2014	7.68	10.2	5.43	-	13.11	-
2015	8.03	4.5	5.74	5.7	13.76	5.0
2016	8.80	9.7	6.22	8.5	15.03	9.2
2017	10.04	14.0	6.77	8.8	16.81	11.8
2018(P)	10.56	5.2	6.87	1.4	17.42	3.7

(P) Provisional. Figures updated as in August, 2018
Source: (i) Bureau of Immigration, Govt. of India

As this table shows, growth in tourism has been consistent since 2003, and foreign tourist arrivals have increased by a factor of more than 4 in the space of 17 years.

The monthly flow of foreign tourist arrivals in India is presented in the table below (extracted from Ministry of Tourism, India, Annual Report 2018-19).

The focus for the analysis undertaken within this project is the month of October, most commonly the month of the Durga Puja Festival. As can be seen above, the time of the Festival falls just before the period of highest foreign tourist arrivals in India (between November and February). It is possible to associate the Durga Puja Festival with the beginning of a growth

period that will start to decrease only from March (the same pattern can be seen in the data from 2017, 2018 and 2019).

The role of Kolkata airport as a prominent port of entry to India is also important for the growth in tourism. For example, in 2018, it was the 6th most significant point of entry, with 531,743 foreign visitors arriving in India there. Only Delhi (3,043,550), Mumbai (1,636,941), Haridaspur (1,037,318), Chennai (784,798) and Bangalore (608,534) receive a higher number of foreign tourist arrivals. The quality of the infrastructure and facilities provided by Kolkata airport are likely to be of particular importance for international visitors.

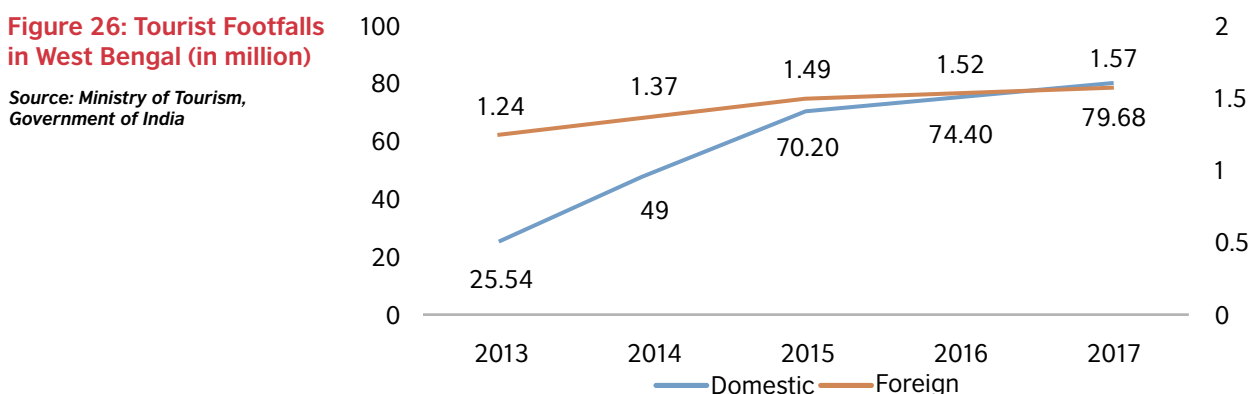
Table 20. Monthly arrivals

TABLE 2
Month-wise Foreign Tourist Arrivals in India, Jan 2017 – June 2019

Month	Foreign Tourist Arrivals (FTAs) in India			Percentage (%) Change	
	2017	2018 (P)	2019(P)	2018/17	2019/18
January	9,64,109	10,45,035	11,03,380	8.4	5.6
February	9,31,025	10,49,255	10,87,694	12.7	3.7
March	8,85,936	10,21,530	9,72,866	15.3	-4.8
April	7,17,899	7,45,051	7,71,353	3.8	3.5
May	6,22,408	6,06,522	6,10,590	-2.6	0.7
June	6,63,470	6,83,928	7,21,015	3.1	5.4
July	7,79,309	8,06,495		3.5	
August	7,19,129	7,86,003		9.3	
September	7,19,964	7,19,845		0.0	
October	8,66,976	8,90,229		2.7	
November	9,97,738	10,12,564		1.5	
December	11,67,840	11,91,472		2.0	
Total (Jan-June)	47,84,847	51,51,321	52,66,898	7.7 @	2.2 @
Total (Jan-Dec)	10035803	10557929		5.2	

P: Provisional. @Growth Rate over January-June of previous year
Source: (i) Bureau of Immigration, Govt. of India, for 2017, 2018 & 2019.

Figure 17. Reproduced from India Inbound Tourism: Unlocking the Opportunity, p.80.



According to the India Tourist Office (2019), with approximately 1.67 million foreign tourists, West Bengal was the 6th most visited state by foreign tourists in 2018, representing about 5.6% of the tourism attracted to India. Between 2001 and 2017, the number of foreign tourist arrivals in West Bengal grew from 0.8 million to 1.5 million

at a CAGR of 11.37%. It ranked 7th in terms of domestic tourist visits with a total of 79.68 million visitors, signifying the importance of West Bengal on the tourism map of the country. The top 7 states visited by foreign (left-hand column) and domestic travellers (right-hand column) are shown below:

Table 21. Source: India Tourism Office (2019)

State	Number	Rank	State	Number	Rank
Tamil Nadu	6.074.345	1	Tamil Nadu	385.909.376	1
Maharashtra	5.078.514	2	Uttar Pradesh	285.079.848	2
Uttar Pradesh	3.780.752	3	Karnataka	214.306.456	3
Delhi	2.749.502	4	Andhra Pradesh	194.767.194	4
Rajasthan	1.754.348	5	Maharashtra	119.915.39	5
West Bengal	1.617.105	6	Telangana	92.878.329	6
Punjab	1.200.969	7	West Bengal	85.657.365	7

Existing policies to support tourism in West Bengal

India Inbound Tourism: Unlocking the Opportunity (2019) offers a succinct summary of recent policy approaches to supporting and increasing tourism in West Bengal. Details of the governmental policy priorities related to tourism can also be found in West Bengal Tourism Policy 2019. These priorities include:

1. Earmarking land available for tourism-related projects, preparing lists of land assets, and reimbursing Stamp Duty for purchasers.
2. Offering capital investment subsidies including incentives for 'mega tourism' projects.
3. Offering marketing and capacity-building support to 'homestay owners' renting rooms to tourists.
4. Strengthening digital and social media networks to reach potential tourists.
5. Developing 'tourism packages exclusively for foreign tourists to celebrate the Durga Puja Carnival'. (p. 84).

The challenges

Mustak Ahamed in 'Cultural Heritage Tourism – An analysis with special reference to West Bengal, India' (2017), raises some relevant challenges for tourism in West Bengal. He notes that West Bengal's richness and diversity makes it a strong candidate for the top rank of tourist destination, especially due its festivals including Durga Puja, but he also argues that West Bengal has faced challenges in ensuring the proper maintenance of its heritage assets; in developing the necessary language skills to support international tourists; in providing a robust communications infrastructure to support increased numbers of international visitors; and in supporting the professional development of a large enough number of trained tourist guides.

Opportunities

In addition to these challenges this project also notes that opportunities exist to facilitate international tourists' access to and enjoyment of the Durga Puja Festival. The traditional Zamindari Pujas can be visited without having to manage the navigation of complex and crowded urban environments. The trend towards

organising 'trails' that help visitors to plan their experience of the Durga Puja Festival so that they can experience diverse Pujas within a clear geographical framework is a positive one that could be further developed. Additional online resources to help international visitors to understand Durga Puja and to plan their stay would be likely to lead to an increase in international and national visitor numbers.

Recommendations

1. To enhance online resources enabling international visitors better to understand the Durga Puja Festival before their arrival in West Bengal.
2. To increase the number of 'trails' linking different Pujas and publicise these.
3. To support the training of increased numbers of guides to support international visitors to West Bengal.
4. To encourage more tourists to visit traditional Zamindari Pujas.



Online resources to help international visitors to understand Durga Puja and to plan their stay would be likely to lead to an increase in international and national visitor numbers

Creative-economy collaborations between India and UK, and the potential for future collaborations

Collaborations between India and the United Kingdom related to the creative economy can be traced back more than a century, when thinkers such as Swami Vivekananda, Mahatma Gandhi, and Rabindranath Tagore emphasised the importance of creative economic in India. Individuals such as the Scottish ecologist and planner Sir Patrick Geddes, who was based at Bombay University from 1919 to 1925, also set a framework of collaboration, based on theoretical models and practical interventions in the design of the city.

Examples of recent collaborations are listed below. These diverse projects have focussed on digital technologies; intellectual property; creative practices; cultural festivals; leadership in the creative sector; forms of labour in the creative economy; the crafts sector; social inclusion in creative businesses, urban planning; and live performance. They are, however, linked by a concern with the development of sustainable economic models, improved livelihoods for creative workers, and the importance of cities as creative spaces.

The range and scope of these projects and their ambitious economic and social aims suggest significant potential for further collaborative projects focussed on the creative economy in India. The overall focus of the projects detailed below on facilitating economic and cultural sustainability; on promoting decent work and economic growth; and on enhancing the urban infrastructure indicate the key potential contributions of the creative economy to the achievement of the UN Sustainable Development Goals.

In relation to future collaborative research projects related to the creative economy in India, the following recommendations are made:

1. UK/India collaborative projects focussed on the creative economy should always draw on the expertise of researchers from each country.
2. Collaborative partnerships should embody the principles outlined in Rethinking Research Collaborative's Fair and Equitable Partnerships to Respond to Global Challenges (2018).
3. Funders should recognise and respond appropriately to the precarious financial position of any creative practitioners involved in creative-economy research projects that they fund.
4. Connecting researchers across different UK/India creative-economy projects would yield significant insights and enable learning for all the research teams involved. Research funders should share information about projects focussed on the creative economy in India and curate opportunities for exchange.

1. Crafting Futures: India-UK Collaboration (2019)

This British Council-funded programme supports collaboration with craft communities in India, to co-develop and co-deliver projects that support the craft sector and create long-term partnerships with organisations that support the same vision. Grants are designed to provide Indian and UK organisations the opportunity to collaborate to design and deliver a 12-14-month ambitious-creative project which develops and strengthens crafts sector in India and provides models of practice and collaboration which could strengthen the craft sector globally.

2. Indo-European Residency Project (2019)

The Goethe Institut/Max Mueller Bhavan Kolkata, the Alliance Française du Bengale and the British Council, in collaboration with the Centre for International Modern Art (CIMA) and Kala Bhavana, Visva Bharati University, Santiniketan organised an interdisciplinary Indo-European Residency Project. The residency took place in Kolkata and Santiniketan, West Bengal, India for eight weeks. It enabled one artist from each hosting country (Germany, France, UK, Ireland and India) practicing different art forms to work and explore Kolkata together.

3. Connections Through Culture: India-Wales (2019)

A grant scheme by the British Council supported by Wales Arts International and Arts Council Wales to develop cross-cultural creative collaborations between India and Wales. The grant is designed to provide support to individual artists, arts organisations and festivals based in India or Wales to co-create new artistic work and share practice over a period of three years.

4. Heritage-sensitive Intellectual Property and Marketing Strategies (2018-20)

A partnership between Coventry University and Banglanatak, a social enterprise working across India fostering inclusive and sustainable development using culture-based approaches. Funded by the British Academy's Sustainable Development Programme, it is supported by the Global Challenges Research Fund. This project engages with Indian intangible cultural heritage practices to investigate how developing 'heritage-sensitive' IP protection strategies can give communities greater control over the commercialisation of their heritage.

5. Cultural Heritage, Migration and Indian Diasporas: Networking (2019)

Projects to address: Indian diasporas and cultural markets; digital technology as a bridge; cultural heritage transformations; identities and migration; cultural heritage institutions as

gateways to diasporic cultures. Projects include at least one researcher from both the UK and India and have a Principal Investigator in each country. Supported by the UK's Arts and Humanities Research Council and The Indian Council for Historical Research.

6. Diageo's 'creative Equals Returner Scheme' (2019-20)

This programme runs in the UK, US and India to help close the creative leadership gap. Diageo is sponsoring the Creative Equals Returner Scheme #Creative Comeback to address the lack of female representation in top creative leadership roles around the world. The programme will run in London, New York and Mumbai in 2020 with an objective of supporting 100 women back into the creative industries following a career break of a year or more. The expansion follows the success of the first programme that saw 58 women complete the course in London and Manchester 2019, with the majority returning to the creative industries following its completion.

7. Urban Heritage and The Digital Humanities in India (2018-19)

A partnership between Lancaster University, the Delhi Chapter of the Indian National Trust for Art and Culture Heritage, The Centre for Community Knowledge based at Ambedkar University Delhi and the 1947 Partition Archive Project. The project was funded by the AHRC/Global Challenges Research Fund to develop the considerable potential of Digital Humanities technologies for the documentation, promotion and conservation of heritage in dynamic urban environments.

8. The Politics of Performance on the Urban Periphery in South India (2017-19)

A partnership between the University of Exeter and MOD Institute (Bangalore). Funded by the AHRC/Global Challenges Research Fund to investigate the politics of performance on the peripheries of growing South Indian cities, with four festivals as case studies. Also to pilot and share the use of performance interventions towards inclusive urban planning.

9. UK-India Education and Research Initiative (2006-21)

UKIERI is a programme funded by the governments of UK and India and is aimed at strengthening education and research collaboration between the two countries to help them achieve their knowledge ambitions. It is funded from the UK by Department for Business, Innovation and Skills, Foreign and Commonwealth Office, Scottish Government, Department for the Economy; and from India by Ministry of Education, Department for Science and Technology, Ministry of Skill Development and Entrepreneurship, University Grants Commission and All India Council for Technical Education.

10. India-UK Futuretech Festival (2018-19)

India-UK FutureTech Festival paves the way for further bilateral growth through Innovation and Technology. The India-UK FutureTech Festival is a major initiative designed to strengthen the alliance between the two countries related to new technologies. The India-UK Tech Partnership was instituted in April 2018 by India's PM Narendra Modi and the UK's then Prime Minister Theresa May.

11. Creative Manufacturing in India, The British Council in India (2017)

A project led by Dr. Jacob Matthew for the Industree Foundation (the not-for-profit part of a hybrid that includes a for-profit company), based in Bengaluru. Its aim is to draw on digital resources that have the potential to re-energise the craft industry, by giving scale and profile to individual artisans whose markets were

previously limited to their immediate neighbourhood. The other dimension involves allowing people with limited literacy skills to communicate using voice and image.

<https://industree.org.in>

12. Reimagine India (2015-16)

Reimagine India is a cultural exchange programme investing in creative collaborations between arts and cultural organisations in England and in India. Its purpose is to create new work and to build sustainable networks and partnerships between artists and cultural leaders in both countries, as well as to develop an intercultural dialogue and strengthened cultural relations based on this exchange of ideas, knowledge, work and artistic practice.

<https://www.artscouncil.org.uk/funding/reimagine-india>

13. UK Department for International Development-sponsored Cultural Heritage Mapping (1995-97)

Calcutta Environmental Management & Action Plan – a joint project by Ministry of environment and Forests, Government of India and GHK, UK in association with KMDA, WBIIDC, WBIDC, Government of United Kingdom (1995–97) initiated a whole new effort in Creative economic mapping. Through a detailed investigation of Historic Buildings at Chitpur in Kolkata: Problems and Prospects Through Urban Conservation and Planning, CEMSAP mapped the distribution of areas, zones, precincts of cultural heritage in association with potential zones of creative economy in and around Kolkata Metropolitan area.

Appendix A

Members of the project team:

Professor Morag Shiach, Director of Network: Centre for the Creative and Cultural Economy and Professor of Cultural History, Queen Mary University of London (QMUL)

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Dr Amit Rai, Reader in Creative Industries and Arts Organisation, QMUL

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Video Survey team members:

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- Anupam Roy
- Joy Sen
- Tanima Bhattacharya
- Sudip Dutta
- Subha Saha
- Dayal Das
- Kushal Pan
- Sudhadeep Bag

Additional support team for desktop research and survey provided by Cygnus Advertising (India) Pvt Ltd, Kolkata

Appendix B

A list of individuals, institutions/organisations consulted

Individuals, Institutions, and Organisations Interviewed During the Engagement Survey

1	Saltlake AL Block		Brajen Biswas- Santipore
2	Saltlake AK Block	Narayan Chatterjee	Conceptualization: Purnendu De Idol maker: Arup Kar
3	Saltlake AJ Block	Tapan Kr. Ghosh	Amit and Arindam
4	Saltlake BJ Block		Subrata Dutta (Bhola da)
5	Saltlake BH Block	Arijit Ghosh	Jyotirmoy Bera Samrat Bhattacharya
6	Saltlake BG Block		Rohan Singh 9123091282
7	Beleghata Sandhani (50 years)	Supratim Kar	Idol/ Artist : Krishanu pal, Music: Joy Sarkar, Light: Ashis Saha
8	Nabamilan club (Beleghata)		Subhadip Mondal (Ranaghat) also working in Subhayu Sporting club
9	Shura Sarbojonin		Idol is from Aronghat, Nadia
10	Beleghata 33 Pally		Rintu Das also working at Barisha club and Dumdum park Tarun Sangha
11	Sribhumi (selected for Carnival)		Romio Hazra
12	Dumdum Yubak Brinda	Rana Dasgupta	Arun Sarkar Idol maker: Surojit Pal of Panihati
13	Dumdum Tarun Sangha	Ayan Bhattacharjee	Rintu Das
14	Bharat Chakra (Dumdum)		Purnendu De (conceptualization), Ardhendu Dey, IDOL: Arup Kar
15	Dumdum Tarun Dal	Subhashish Sengupta	Conceptualization: Anirban Das, Idol: Sanatan Dinda
16	Dumdum Park Sarbojonin Durgapujo Committee	Subir Majumder	Conceptualization: Raju Sarkar, Idol:Sanatan pal (In form of Annapurna)
17	Belgachia Sarbojonin Durgotsav	Subhadip Bhattacharya, Joydip Saha	Conceptualization: Debojyoti Jana, Idol: Soumen paul, Lighting: Dipankar de

18	Tala Park Pratyay	Subhasis Som Chiranjeeb Chatterjee (Cashier)	
19	Paikpara Sarbojonin Durgotsav		Smallest scale (Grade 1 puja)
20	Baranagar Loland (Netaji Colony)	Dilip Narayan Basu (CIC Baranagar Municipality) Sanjay Mukherjee	Conceptualization : Sourabh Dutta (8 years of engagement A mechanical engineer), Idol: Tapas Nag, Theme song: Nachiketa
21	Bondhudal Sporting Club (Sinthi More) 58th Year	Basab Chandra Ghose	Conceptualization: Debasish Bose (Baranagar) Asian paints Awardee, Idol: Ram pal (Krishnanagar)
22	Dada Bhai Sangha	Anjan Pal	Conceptualization: Gouranga Kuila
23	Shahid Colony Sarbojonin Durgotsav	Kanchan Sengupta	Conceptualization: Indrajeet Poddar (Ashokenahar, Habra); Idol is of Stone carved weighing around 16 tons, made up of Stones
24	Manasbag	Manabendra Mitra	Conceptualization: Pritam Das, Idol: Arighna Saha
25	Jagarani Sangha	Saurabh Chatterjee, Bimal Saha (Kamarhati Municipality)	Conceptualization:
26	Amrita Nagar (Near Dunlop)	Pandemonium Structure: Partha, Probal Sengupta (Architect), Pintu	
27	Yuba Maitri Sangha (Haldarpara, Kalighat) 54th year	Abhijit Mukherjee, Amit Pal	Conceptualization: Shankar De, Idol: Arun Kumar Pal (Potopara, Kalighat)
28	Madox Square	Mr. Subir Kumar Mitra (MD. Ananda Publishers), started on 1935	Traditional idol and pandal
29	22 Pally Sarodotsav (Northern Park) 75th year	Goutam Bose, Om Prakash Pandey (general Secretary), Miraj Shah	Conceptualization: Dipak Ghosh
30	Gariahaat Hindusthan Club (Organised by WOMEN only)	Saurabh Basu	Conceptualization: Shiv Shankar Das, Idol: Arjun Bhattacharya
31	Singhi park (Dover lane) 78th year	Suman Ghosh	Conceptualization: Mithun
32	Sanghashree 74th year	Arunendu Banerjee, Debasish Banerjee	Conceptualization: Satwaki Sur, Idol: Arun Pal
33	Bosepukur Shitala Mandir		Conceptualization: Debasish Guchait, Decoration: Durgapada Das

34	Bosepukur Talbagan	Kanai Naskar	Conceptualization: Purnendu Dey, Theme music: Saikat Mitra
35	Tridhara Akal Bodhon, 73 years	Subhajit Chakraborty	Conceptualization: Gouranga Kuila
36	Samajsebi Sangha (Ballygunge)	Arijit Maitra Dilip Kumar Banerjee	Conceptualization: Pradip Das

Kolkata Police

No.	Resource person	Designation	Contact No
1.	Mr. Krishnendu Bose	Inspector of Police, Thakurpukur traffic guard	

Kolkata Municipal Corporation

No.	Resource person	Designation	Contact No
1.	Mr. Debasish Kumar	MMIC KMC	
2.	Mr. Debasish Kar	Director General (Building), KMC	

Print Media, Advertising and Communication

No.	Resource person	Designation	Contact No
1.	Ronit	Assistant of Mr. Tridib Chatterjee, Secretary, Publishers and Booksellers' Guild	
2.	Mr. Ratul Bandopadhyay	Ananda Publishers	
3.	Mr. Tirthankar Paul	Cygnus Advertising	

Tourism

No.	Resource person	Designation	Contact No
1.	Mr. Biplab Rakshit	Travel Company	
2.	Jayanth	Das Travel Company	

Food and Beverages

No.	Resource person	Designation	Address and Contact No
1.	Partha Sandhukan	Arpita Mukhorochak, Barasat (Owner)	Campadali, North 24 parganas, Barasat-700124
2.	Gaurav Koley	Koley's Kitchen (Owner)	Barrackpore, North 24 parganas
3.	Sandeep Shaw	Sudama's Roll Center (Owner)	Barrackpore, North 24 parganas
4.	Debabrata Dasgupta	West Wind: The joint (Owner)	
5.	S. Sharma	V-Café Restaurant Employee	
6.	Rajeeb	Dada Boudi Biryani	1 no. Ghoshpara Road Barrackpore 700120
7.	N.S.Chawla	Punjab Restaurant	43, S.N. Banerjee Road, Kolkata 700120
8.	Tauja Biswas	S.K. Kutub (Manager)	

Retail/ Textile

No.	Resource person	Designation	Address and Contact No
1.	Big Bazaar (Sun City Mall, Barasat)	Head office. Opposite Rajarhat Central MALL, Future Group Zonal Office, Plot 5, BG Block, Kolkata 700156	Opposite Rajarhat Central MALL, Future Group Zonal Office, Plot 5, BG Block, Kolkata 700156
2.	Vishal Mega Mart	Mr. Arindam Mr. Subhadeep Dey	Prithvi Plaza, Opp. Texmaco Ltd, 92F, BT Rd, Kolkata, West Bengal 700058
3.	Sriniketan Fashions Pvt. Ltd.		Sodepur, Sodepur Station Road
4.	Adi Readymade Centre Pvt Ltd.	Narayan Chandra Saha/ Sankar Saha	Sodepur, Sodepur Station Road
5.	Reliance Trends	Head Office	Sector V, College more, Godrej Water Site, 18th floor Kolkata 700011
6.	Max Fashions	Head Office	Srijan Corporate Park, GP block, Sector V, Bidhannagar, Kolkata 700091
7.	Style Bazaar	Mr. Ujjwal Biswas	Bazaar Style Retails Pvt. Ltd. 97, Andul Road, GKW Complex, Shed M08, Howrah
8.	City Life	Head Office	99 Foreshore Road, Avani mall Road

Other experts on the Durga Puja Festival

No.	Resource person	Designation	Email/website
1.	Ananya Bhattacharya	Director and Vice President	www.banglanatak.com
2.	Tapati Guha-Thakurta	Retired Professor of History, Centre for studies in Social Sciences	
3.	Nandita Palchoudhuri	Consultant–Curator Indian Folk Art, craft and performances	
4.	Debjit Dutta	Director and CEO Impression Tourism Services Chairman: Indian Association of Tour Operators	
6.	Chelsea McGill	Chief Innovation leader of Heritage Walk Calcutta	
7.	Dr. Tathagata Neogi	Founder, Heritage Walk Kolkata	heritagewalkcalcutta@gmail.com
8.	Sanatan Dinda	Artist	
9.	Bhabatosh Sutar	Artist	
10	Sugato Guha	Creative Director and Partner, Inner Circle Advertising	
11.	Subir Kumar Chatterjee	Special Officer, Tourism Department	

Appendix C

Details of the Questionnaire Findings

Table 1: Summary of Questions

Qs 1-3	Gender, age, educational level
Qs 4-5	Role in Durga Puja festival and sector
Q 6	Activities/sectors that generate your earned income
Q 7	Do you employ people? Number, and proportion of budget used for this
Qs 8-9	How long involved with Durga Puja, and number of profitable years.
Q 10	Earned income 2018. How many pujas? Where were they located?
Qs 11-14	Percentage of Durga Puja budget transferred to participants; (for event organisers only)
Q 15	Total gross turnover in last tax year
Q 16	Forms of finance/funding received
Q 17	Proportion of annual income earned during Durga Puja festival, and beyond it
Q 18	Barriers to participation in Durga Puja festival
Q 19	Locations you work from?
Q 20	Which economic sectors are positively impacted by your organization?

Table 2: Respondent roles at Durga Puja festival



Table 3: Permanent work site or location

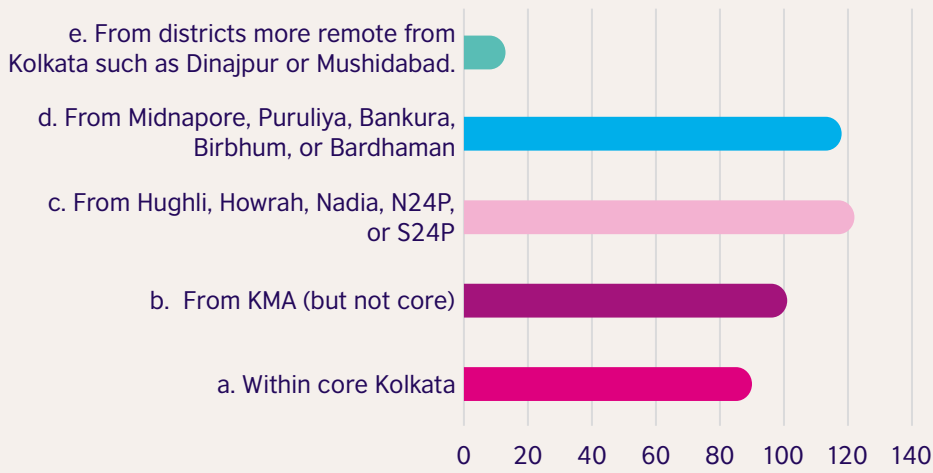


Table 4: Respondent gender

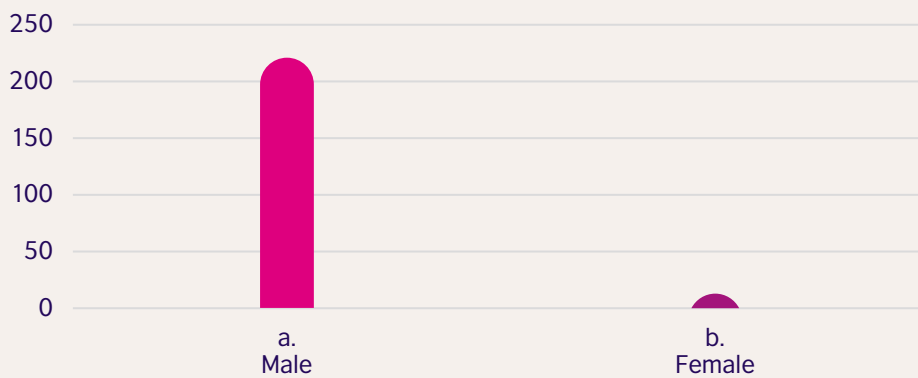


Table 5: Respondent age breakdown

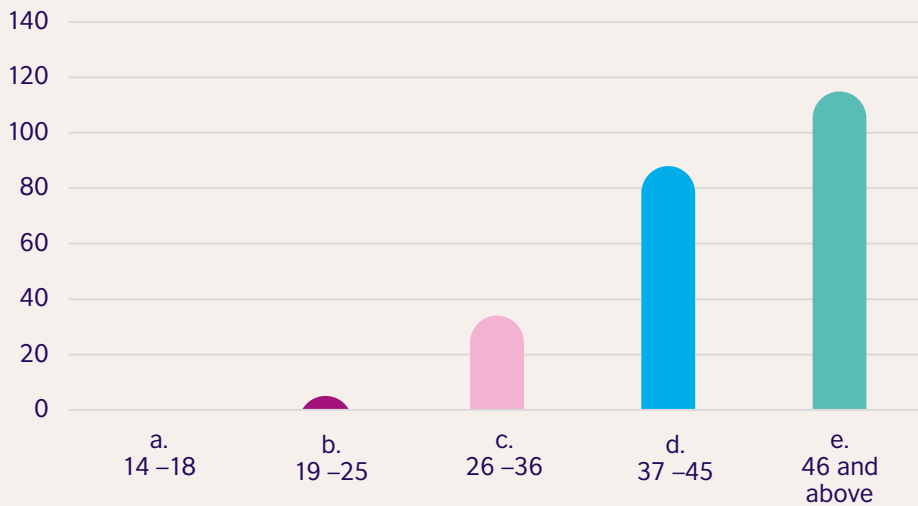


Table 6: Respondent years involved with Durga Puja festival

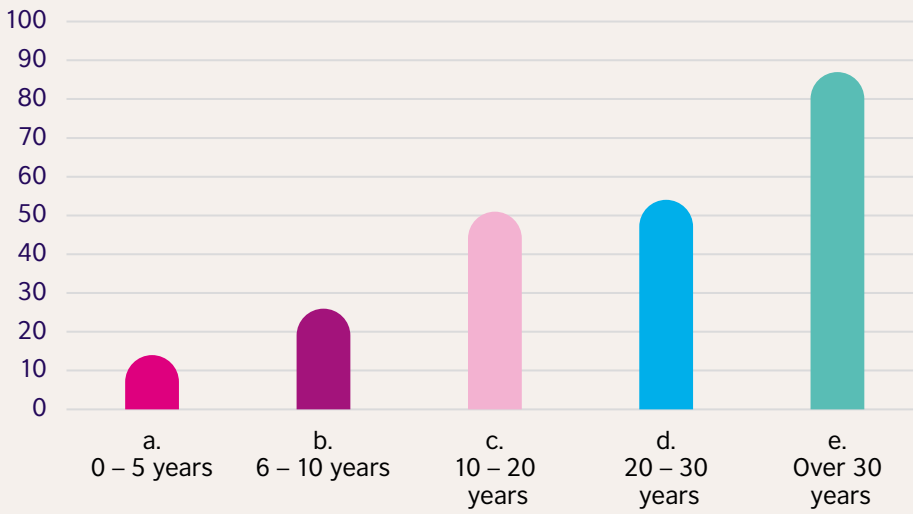


Table 7: Highest education attainment

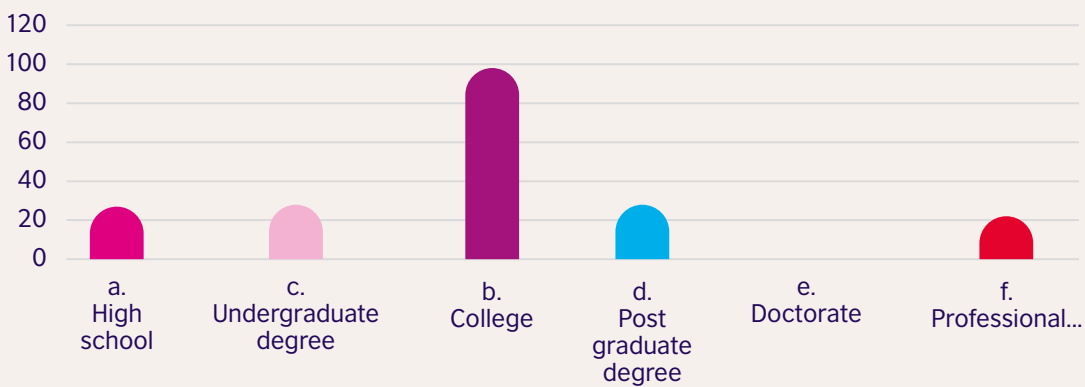


Table 8: Yearly income earned during Durga Puja festival

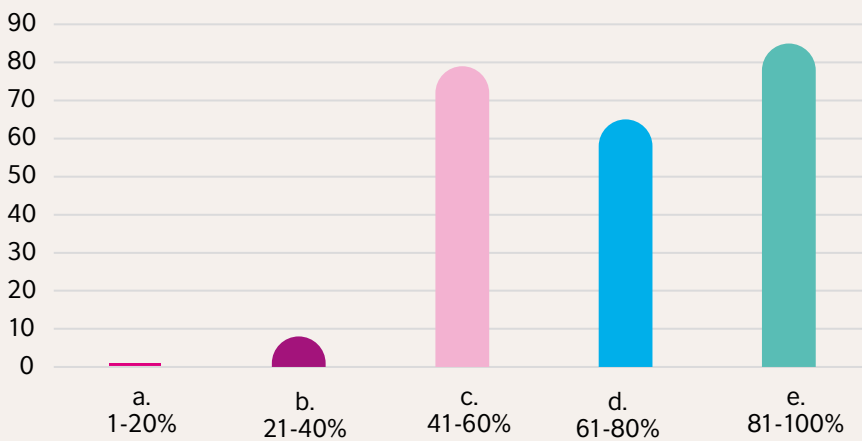


Table 9: Respondent earned income activity from Durga Puja festival (multiple answers allowed)

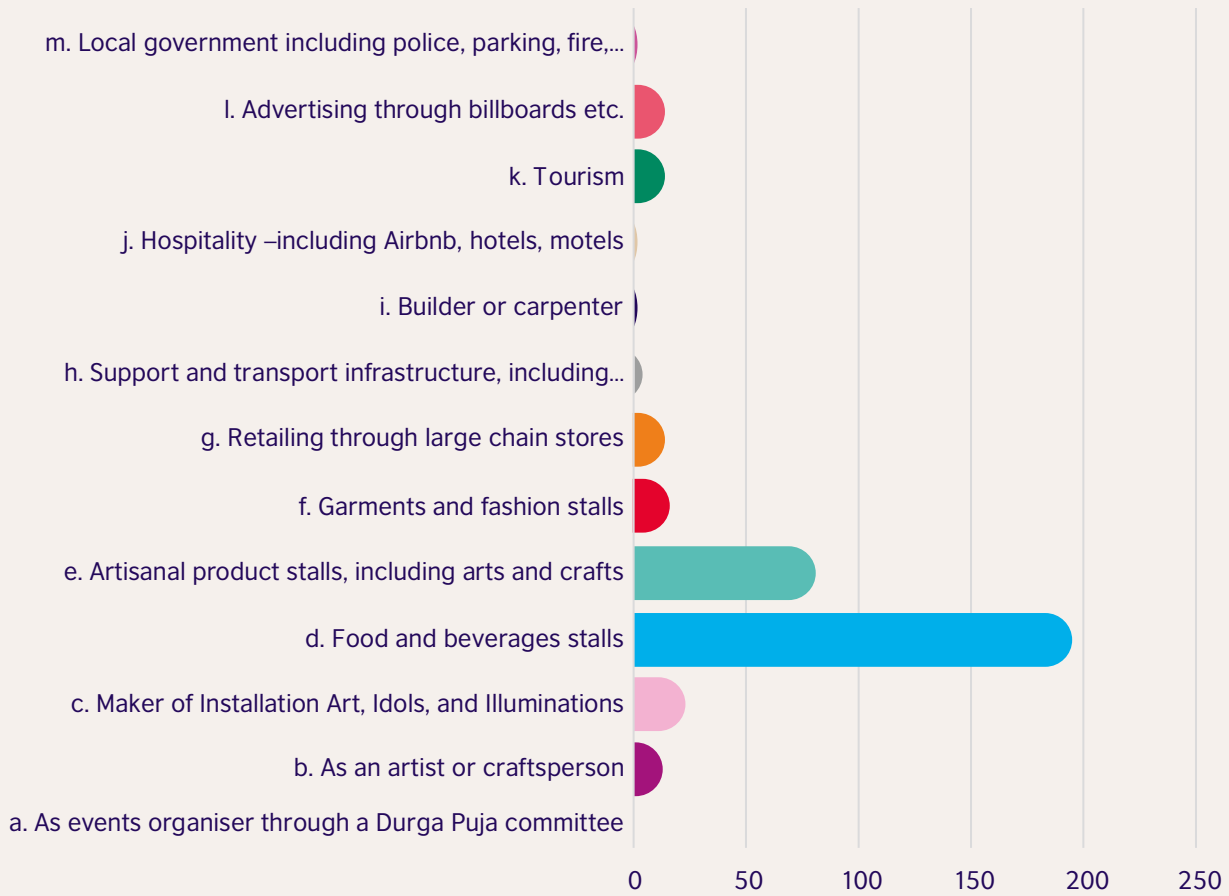


Table 10: Profitable past years as a result of Durga Puja Festival

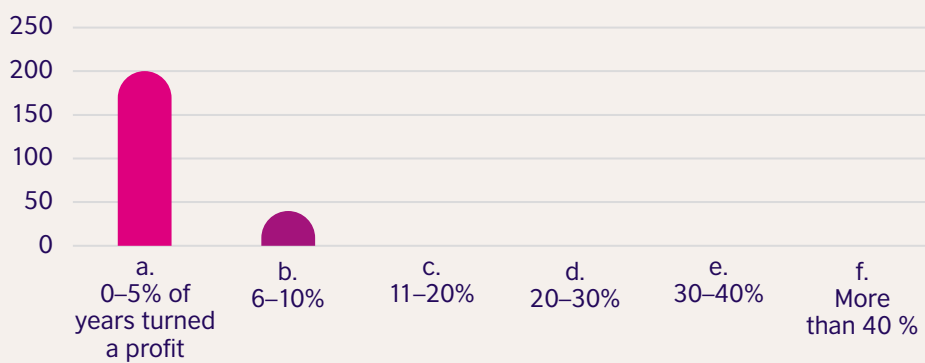


Table 11: People employed by respondents

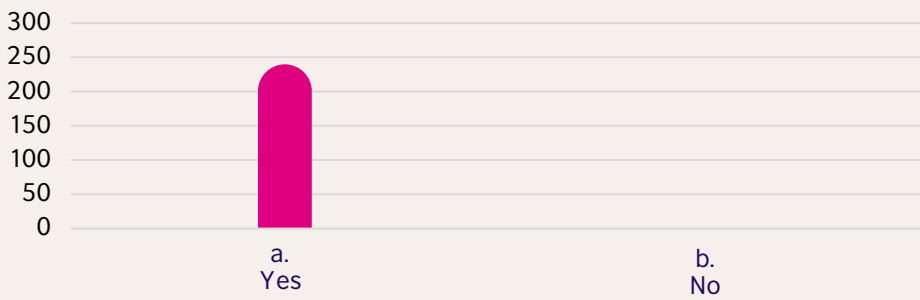


Table 12: (Event organisers only) Amount of Durga Puja budget transferred to participants as stipends etc.

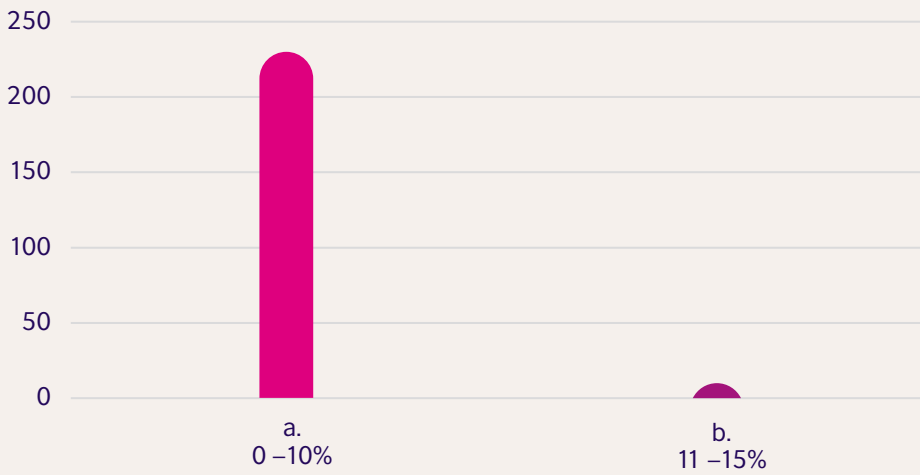


Table 13: (Event organisers only) Amount of Durga Puja budget for participants expenses such as food, travel etc.

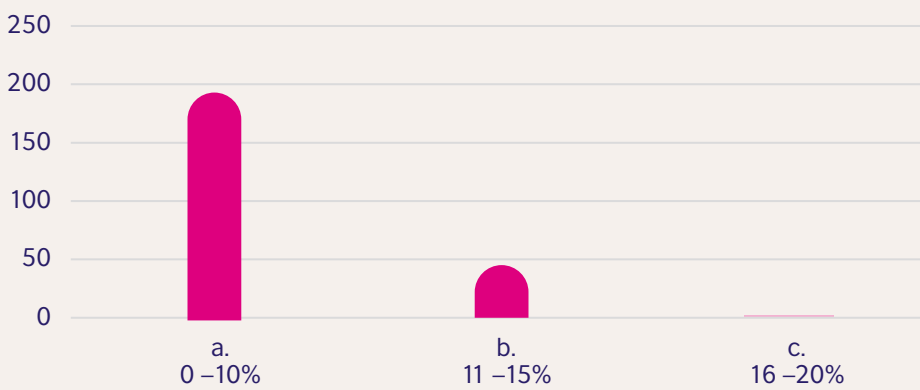


Table 14: (Event organisers only) Durga Puja Budget used for paying artists and creatives

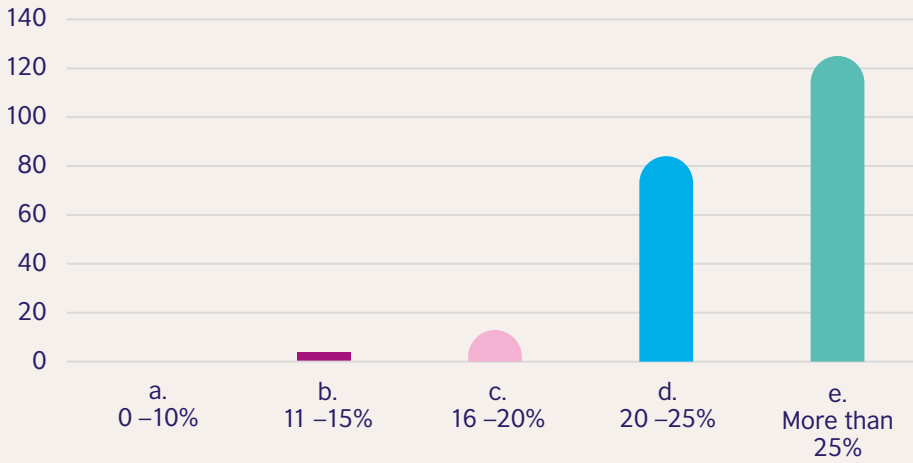


Table 15: (Event organisers only) Durga Puja Budget used for paying for other hiring services (legal, accountancy etc.)

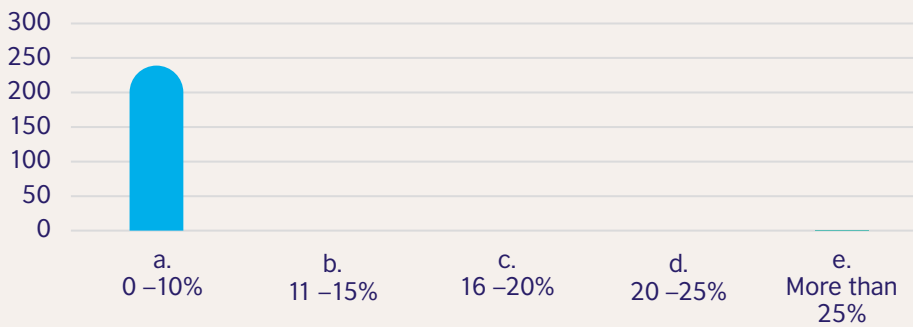


Table 16: Earned income from Durga Puja festival last year

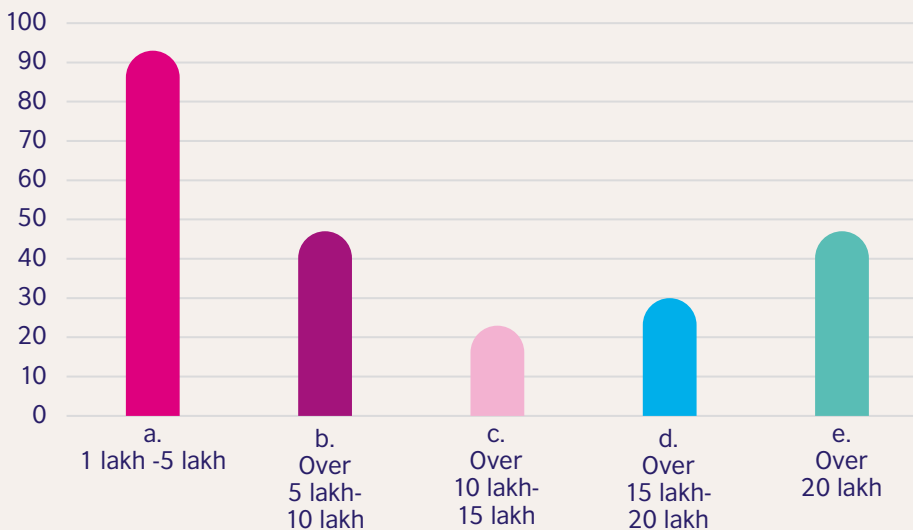


Table 17: Sectors impacted by Durga Puja festival

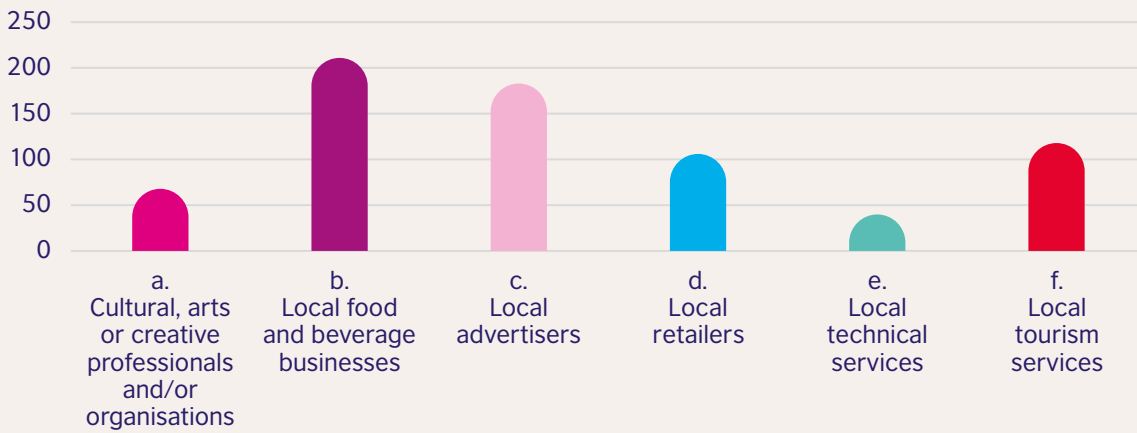


Table 18: Barriers to participation at Durga Puja festival

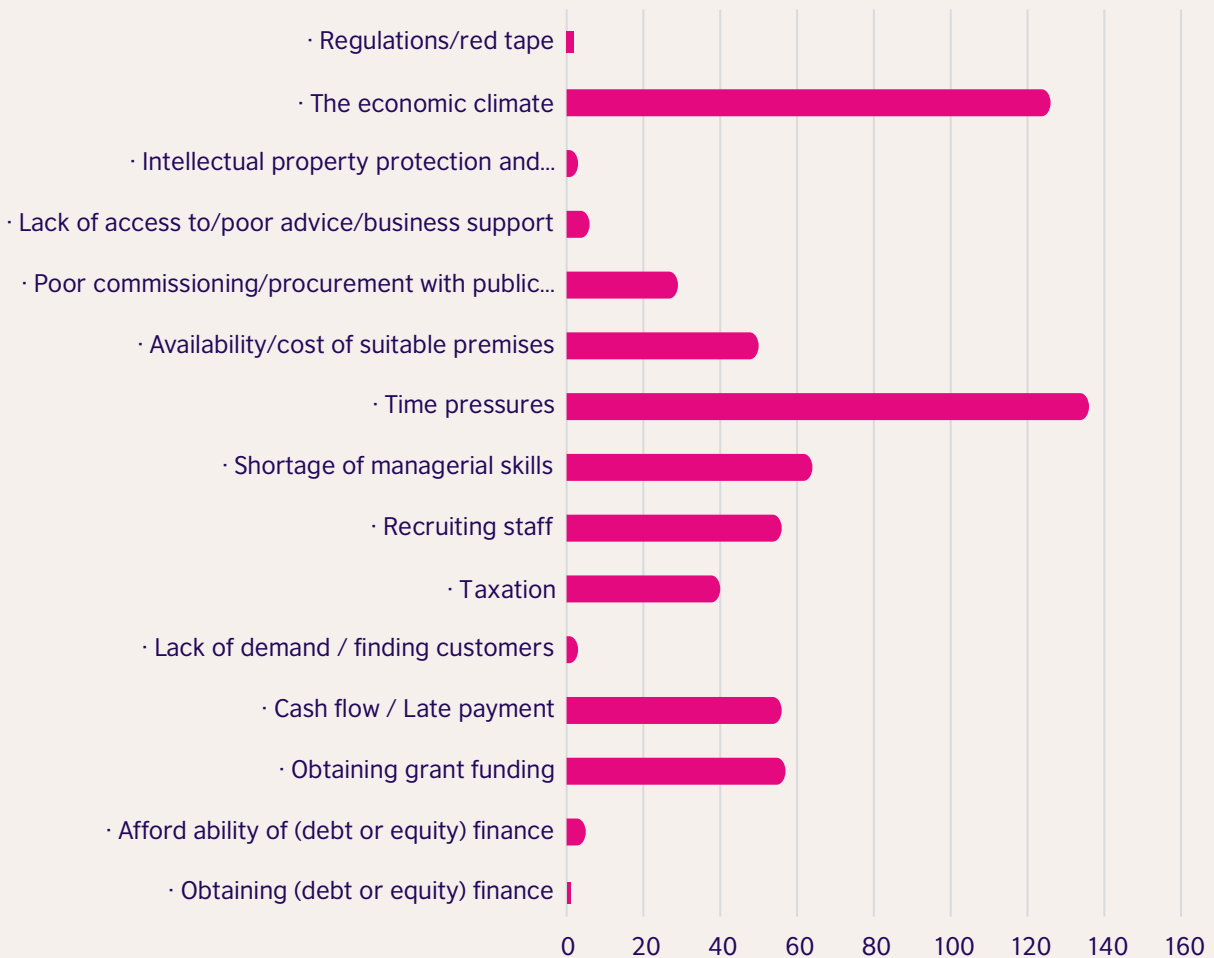


Table 19: Summary Table

Urban	Peri-urban	Semi – rural / rural
More opportunities for women	High cultural production	High cultural production
Highly educated	Earn their yearly income from festival	Earn their yearly income from festival
High consumption		
Higher income associated with festival achieved		
Higher spend on hiring artists		
More likely to turn a profit		
Earn their yearly income from festival		

Appendix D

List of Traditional Durga Pujas of Kolkata

Most important 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	The oldest family Durga Puja in the city The Aatchala Durga Puja was started by Lakshmikanta Majumder in 1610	Currently, there are eight families celebrating Separate Durga Pujas, 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 Sovabajar 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. Nightlong musical soiree used to be held 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 'Daaker Saaj'

North Kolkata

Name of the Puja	Address	Year of Inception	Special Features
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. On Maha Ashtami (the second day of the Puja)

5	Purna Chandra Dhar Family Durga	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 the foot of the Goddess
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 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.
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 saj'.
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. (offering of main meal)

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 organised in 1770 by Ishwar Ram Dulal Deb (Sarkar).	The Goddess here is decorated with family heirlooms and ornaments that includes a dazzling ' Naulakha Necklace '.
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 (Sukea 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, 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.
23	Shambhunath Sen Family Durga Puja	3, Rammohan Ray (Amherst Street), Sarani 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	Haatkholā Dutta Family Durga Puja	78, Nimtala Ghat Street, Kolkata 700006	The Haatkholā 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.

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 the most virtuous Baboo of Calcutta" by Hindu Intelligence on his obituary.
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

	Name of the Puja	Address	Year of Inception	Special Features
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 Banerjee 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.	
45	Beleghata 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

Name of the Puja	Address	Year of Inception	Special Features
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, 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 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 year after 1782, Jaynarayan Ghoshal built another beautiful temple inside his palace and placed durga idol there.

Appendix E

Antique Zamindari Pujas

Traces of antique Zamindari (Feudal Lord) House pujas across Districts of WEST BENGAL

Serampur Rajbari	Raghuram Goswami built the mansion between the years 1815 and 1820.
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 Sovabajar Rajbari was started by Raja Naba Krishna Deb in 1757.
Mahishadal Rajbari	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.
Krishnanagar Palace	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.
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.
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.

Dighapatia Rajbari	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.
Cossimbazar Rajbari	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.
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.
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.
Tajhat Palace	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.
Sitlai Palace	East of town, on the banks of the Padma River, Sitlai Palace, dating from 1900, is a grand rajbari that's fairly well preserved.
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 Nator highway 30 km from the east of the town and one km south from Rajshahi Nator highway.
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.
Murapara Rajbari	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.

Appendix F

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