Chapter- 5: Tourism and Souvenir Industry
5.1: Introduction

Tourism provides the travelers two kinds of experiences - intangible and tangible. The intangible experience is the level of satisfaction acquired by the tourists from a destination. The tangible experience, on the other hand, is represented by the mementos they purchased for themselves or as gifts to friends and relatives. In tourism parlance, the local products – the handicrafts, handlooms, and others are collectively called souvenirs. The Oxford Dictionary defines the term ‘souvenir’ as a thing that is kept as a reminder of a person, place or an event. It is a French word meaning an object a person acquires for the memories of the associated owner. It has a psychological connection with the owner, without which the meaning of the object is invisible and can not be articulated (Wikipedia, 2011). Practically it means ‘memorabilia’ which the tourists take home from a certain destination as a sweet memory. Since the beginning of tourism, it has been central to the tourist experience. This is the only tangible object that represents the places they have been, the things they have seen and the memories they have made (Wicks, 2004). For the travelers, souvenir is the thing of manifesting their travel experience to others. It is the most important element of ‘destination amalgam’ and largely helps in creating tourist image. Tourists are always looking for a unique memento from their trip to take home with them.

5.2: Importance of Souvenirs to Local Economy

The expansion of tourism and recreation activities in any area always brings positive impact on the souvenir industry of that area and so on the economy of that area. This industry designates tourism souvenirs as commemorative merchandise associated with a location (Wikipedia, 2011). The potential benefits from souvenir sales can be important for a destination where the sales take place. It serves a dual role - first to help improve local economy and secondly it helps in creating tourist image of the
destination for return visit or to encourage others as potential visitors. How souvenir industry contributes local economic development can be understood by a simple example. In 2006, about 4.28 lakhs of tourists visited the district (Department of Tourism, 2006). If it is assumed that every tourist purchases souvenirs worth Rs. 100, then the size of the souvenir market in the district will be Rs. 43 million per annum from the souvenir sales alone. So, it has tremendous economic potential which will help in reviving the enriched handicraft and handloom sector of the district. A very high proportion of rural population of the district is engaged in this household industrial sector. It will incur huge benefit from this souvenir business, if tourism condition of the district is promoted in an organized way.

Bankura district is one of the most important centres of handicrafts and handlooms in the state of West Bengal in particular and India, in general. Its terracotta works and Baluchari saree as well as Dokra craft are world famous. In spite of its huge popularity, the present status of the art and artisans of the district is at a sorry state. The presence of intermediaries between the tourists and the artisans is the principal reason behind such deplorable condition of the artisans. Another reason may be the lack of authenticity of the product. Tourists always look for authentic souvenirs which are absolutely local and has clear imprint of locale on the handicraft items. The import of similar mass produced goods at the cost of the quality of the product from outside the region or district damages the tourist image as well as initiates the leakage of tourist expenditure from the destinations. To keep the tourist expenditure in the destinations and the authenticity of the product, the souvenirs should be locally made with local materials by local artisans. To distribute the higher profit among the artisans they should be taken in direct contact with the tourists. This will revitalize the rural economy as well (Figure 5.1).
5.3: Motivating Factors for Souvenir Purchase

Motivation for souvenir purchase means the influencing factors which help tourists to take decision to purchase a particular product or service in a destination. The motivation to purchase souvenir products can be analyzed on the basis of Maslow’s ‘hierarchy of needs’ model. This hierarchy model starts from lower basic needs to the level of self actualization. According to Maslow, if the lower needs are fulfilled, the next higher order of needs take effect to any person (Mill and Morrison, 1985). In this model, tourism need arises at any level and the purchase of souvenir items also takes effect along with tourism. The motivation behind the purchase of souvenirs may be for family togetherness or maintenance of family ties in third level of Maslow’s
hierarchy of needs i.e. love and belonging needs. Tourists are also motivated to buy souvenirs for achieving self-esteem like ego enhancement, status and prestige or social recognition as well as self-discovery in self-actualization phase of Maslow’s hierarchy of needs model.

Thus to fulfill his needs, tourists always want to purchase souvenirs that represent their personality to others and which helps in maintaining social relationship or bond with his friends and relatives. The purchase of tourism souvenirs is also determined by the socio-economic composition of the tourists. However, they make purchase decisions on the basis of the composite value of the various attributes of individual souvenir items. In general they want portable, relatively inexpensive, understandable, cleanable and usable goods from a destination (Wicks, 2004).

A number of motivating factors for the purchase of souvenir products are:

(i) Location of souvenir shop at the entrance of main attraction of a destination

(ii) Product display characteristics such as colour, size, imaginative, attractive and uniqueness of the design or motif.

(iii) Way of packaging the material for movement

(iv) Value and aesthetic skills of the artisans

(v) Recognition of the product such as Bankura Horse or Baluchari of Bishnupur. Only the fame of the product can motivate tourists for purchase.

(vi) Authenticity of the product

(vii) Shopping environment- friendly and knowledgeable sales personnel, the display of the product, friendly and cordial staff etc.
Other criteria include sales promotion campaign, advertising regarding the memento through literature, film etc. Among these factors, the most important motivating factors are the location of the shop, authenticity of the product, the material of the make, shop environment and image of the product in case of the present study area.

5.4: Souvenir Industry: The Art and Artisans

Bankura district has a number of tourist souvenirs. Among these, terracotta, baluchari, dokra, cane and bamboo works, stone carving are specially important. Survey among the tourists reveals that almost all of them are interested and well informed about these products. The expenditure pattern of tourists (Table 6.4) shows that the visitors in the district expend the highest percentage (30.68%) of their total tour cost in purchasing souvenir products. When they asked about the rankings (1, 2, 3, 4, 5) of these products, most of them gave highest ranking to terracotta works (1.8), followed by baluchari (2.4), cane and bamboo works (2.9), stone carving (3.7) and dokra craft (4.2). The district under study has a recognizable brand image to the prospective travelers. A well-constructed souvenir sales campaign can help support this brand image. Souvenirs are representatives of the history, architecture and culture of the district as a whole. These are taken by the tourists back home and help in creating the brand image of the district in the rest of the world.

5.4.1: Terracotta

The term ‘terracotta’ has been derived from Italian ‘terra’ meaning ‘earth’ and the Latin ‘cotta’ meaning ‘baked’ or ‘cooked’. Thus etymologically, it means cooked or baked earth. According to freedictionary.com, it means a hard, semi-fired, unglazed
brownish-red earthenware used in pottery and building construction. The use of this material for making cooking utensils and construction of buildings is as old as human civilization. It is believed that Sumerians first used sun dried bricks for the construction of huge castles. The traces of such materials have also been found in Indus civilization, Maya and Aztec civilization of Mexico, Egyptians, Babylonians and others. The origin of terracotta in the present study area also cannot be traced easily. But it can be speculated from the beautiful terracotta works exemplified in various temples of Bishnupur and many other places of the district. The Malla kings were the main proponents in patronizing this art around the district. This art is mainly performed by the ‘Kumbhars’ (clay artisans), a clan of Hindu religion (Perryman, 2000).

In Bankura district, two kinds of terracotta works are performed by the artisans: mass produced consumer terracotta goods and finely crafted tourist souvenirs. In the first category, the artisans lack interest in producing artistic products. They engage themselves in producing daily use cooking utensils and the motifs of various animals especially horse. These materials are produced in almost every block of the district. The latter category includes the highly crafted terracotta products made with aesthetic and artistic sense. These are the tourist souvenirs and highly demanding objects among the travelers. This art is not ubiquitously distributed over the district but is highly concentrated in a number of pockets as Panchmura, Sendra, Murlu, Rajagram and Bankura. Among these places, Panchmura is the most important place of touristic terracotta works of the district.

Panchmura is located in Taldangra block and is about 35 km from Bankura town and 30 km from Bishnupur town. A thriving kumbhar community of about 55 families lives in this small village, who produce a range of votive terracotta including horses,
tigers, elephants and snakes as well as toys and domestic vessels. Panchmura is the seat of many important terracotta artisans like Rashbehari Kumbhakar, Bauldas Kumbhakar, Madanmohan Kumbhakar and many others whose work made this small village world famous. The highly demanding products of Panchmura are; Bankura Horse, Manasa Jhar, Terracotta plates, Sing Bonga (Santal deity), tribal woman as well as idols of many Hindu deities. Apart from these, the motifs taken from day to day life are also articulated in marvelous ways.

**Figure 5.2: Major Craft Villages**

### 5.4.1.1: Raw Materials

The principal raw material of this art is clay soil collected from a specific piece of land purchased by Panchmura Mritshilpi Samabay Samiti. The soil is collected during only the premonsoon months from mid May up to the commencement of the rainy
season (Chattopadhyay, 2003) Only the members of the society can collect the soil. This raw material is collected for the entire year, according to the demand. The artisans have to pay nothing for the soil. They have to pay only the cost for carriage which is about Rs 500 per tractor. A medium sized workshop may require about 5 tractors of clay per year. It means on an average, an artisan has to invest Rs 2500 per year for the raw material. After collection, the soil is prepared by mixing clay and sand with a definite proportion (75:25/80:20). Then it is kept wet for a few more days to make it ready for final use in the preparation of motifs.

5.4.1.2: Tools and Implements

The terracotta artisans use very simple tools made either from bamboo or wood. The tools used by Panchmura artisans are:

- (i) 'Potters Wheel' – manual or automatic with average diameter of 3.5 feet
- (ii) ‘Ucha’ – sharp edged bamboo made spatula used for polishing
- (iii) ‘Chiari’ – bamboo made knife sized spatula used to make linear or curvilinear line on the motif
- (iv) ‘Athah’ – earthen pot for holding water
- (v) ‘Ptna’ – heavy bamboo made flat hammer, used for joining separate pieces of a motif
- (vi) Cotton cloth used for polishing and fine thread used for cutting the motif from the wheel base

5.4.1.3: Mode of Preparation

The terracotta works of Panchmura use very simple mode of preparation. It includes three mutually exclusive phases of craft preparation.
(a) Vian (Preparation of Motif) In this stage, artisans first prepare hollow motif of the intending object on the wheel. Sometimes, some motifs have different components. These components are made separately and then join with one another using ‘pitna’ After joining, they are kept on the sun.

(b) Ranak (Colouration) After complete drying on the sun, the objects are then given a special coating of natural soil colour. The colour used for this purpose is home made. The preparation of colour from soil is very difficult and needs expertise. Two types of colours in case of Panchmura terracotta are used - red and black.

(c) Puan (Burning) In this phase, a number of motifs together placed in the fireplace in an organized way and then it is fired using local materials. The fire inside the furnace is kept alive at least for 24 hours. After this, the motifs are extracted from the furnace and are displayed or transported to the market.

5.4.1.4: Socio-economic Status of Artisans

Since the time immemorial terracotta continues to be an important economic activity in the rural India. Though the advent of ferrous and non-ferrous metals has minimized the dependence on terracotta products, especially in urban areas, it still happens to be the principal economic activity of secondary sector in many villages in the country. The shift from domestic vessels or cookwares to the items of touristic value (from kitchen to drawing room) has made this craft sustainable in this age of high competition. The development of tourism in all parts of the country as well as the present district boosts the interest of the artisans further due to greater economic profit.
In spite of this huge potential, terracotta business of Panchmura is not encouraging. Most of the artisans are engaged in this business on whole time basis (61%). The age composition of the artisans shows that more than half of them are middle aged. The younger generation is not keen to pursue this family business. In the survey, it has been revealed that if this business can guarantee higher profit, they may engage themselves in this family business.

The glance at the annual investment and sale (Table 5.2) reveals that about 44 percent of the artisans invest more than Rs 75,000 per year. Almost half of them can manage the sale of more than the invested amount. While about 28 percent of the artisans invested Rs 25,000-75,000 in their business, the same number of artisans could manage this amount of annual sale. Thus, it can be concluded from this study that the larger the size of business, higher the amount of sale in this kind of business. Smaller craft houses earn more profit because the production is made by the artisan himself and does not have to hire foreign labour. The self-marketing of the product also helps in earning higher profit. Moreover, these small enterprises are effectively managed and completely guided by the potential demand of their product.

The average annual income of the artisans of Panchmura is abysmal. Only 28 percent of them have annual income of more than Rs 75,000. But most of them have income between Rs 50,000-75,000. This reflects the socio-economic condition of the artisans. The 17 percent of the terracotta artisans of Panchmura have income less than Rs 20 per day while the others have daily income more than Rs 20. The low income of the artisans is also reflected by their living conditions. About 56 percent of the houses of terracotta artisans are thatched and the remaining are pucca or semi-pucca in

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Source: Field Survey, 2009
character. It also restricts them to save for their future purposes. Only 12 percent of them save more than Rs. 700 per month. With this low savings, the artisans’ future is not well protected economically.

![Annual Income](chart1)

![Monthly Savings](chart2)

**Figure 5.3: Income and Savings of Terracotta Artisans**

5.4.1.5: Problems Faced by Terracotta Artisans

The terracotta artisans face a number of problems. These problems have been identified during survey through direct interaction with the artisans of Panchmura and repeated visit to this place. The same problems persist in other terracotta villages of the district. Some of the major problems may be listed as:

(i) Collection of raw material is the major problem. Though Panchmura Terracotta Artisans Co-operative Society purchased an acre of land in 2004, this small piece of land is not sufficient for supplying such a huge amount of clay to the large number of artisans. For the sustainable supply, the society must purchase another piece of land immediately. The dearth of fund on the hand of society is now the only inhibiting factor behind the purchase.
During survey it has been observed that the artisans generally practice the age-old art forms. They do not use their innovative art skill in preparing new items accepting new motifs.

The training programme arranged by the West Bengal Cottage and Small Scale Industries with the help of National Institute of Design, Ahmedabad is not fruitful. According to the artisans, one week training programme is not sufficient for the development of such skill.

Due to the lack of funds on the hands of artisans, they are often exploited by the intermediaries. Artisans take loan from such intermediaries and compel to supply products at cheaper price.

The packaging is not good enough to assure the tourists. Thus many of the tourists avoid purchasing these easily breakable items while visiting the craft village in spite of having money to spend.

The condition of road that joins Panchmura with Bishnupur and Bankura town is poor in terms of visitors’ satisfaction.

5.4.1.6: Ameliorative Measures

The existing problems are the main cause of hindrance of this important craft. To solve these problems, the government policies as well as the stakeholders in this craft must work hand in hand. The District Industries Centre may help in liberating the sanction of loans to the society as well as to the individual artisans. It may also arrange training camp in and outside the district from where they can learn to imitate other motifs which are highly touristic in nature. The road joining Bishnupur and Mukutmonipur via Panchmura should be improved to facilitate tourist inflow in this craft village. The inflow of tourists in the area will help in eliminating the intermediaries. There will be direct contact between the artisans and the tourists.
which in turn, benefit both of them. To attract more tourists, a terracotta emporium may be set up at Panchmura as well as in Bishnupur town. The young generation should be targeted to provide training on design for revival of their interest in this craft. The Central Cottage Industries Emporium and Tantuja now stopped to purchase a lot directly from the artisans. This should be started after eliminating the hurdles if any for the sake of the artisans. In the eastern tourist circuit, Panchmura should be projected as tourist destination for encouraging the tourists to visit under “Incredible India” Tourism Promotion Plan. Tourists may also be engaged in preparation of such product for drawing interest among the tourists regarding terracotta. Lastly, it can be said that if tourism grows at a faster pace, such handicraft must grow faster. Thus promotion of tourism in the district must promote the terracotta business in the district which in turn, initiates the process of rural development.

5.4.2: Baluchari Silk

Silk is a natural protein fibre, mainly obtained from the cocoons of the larvae of the mulberry silkworm. The triangular prism like structure of the silk fibre allows silk cloth to refract incident light at different angles results its shimmering appearance (Wikipedia, 2011). Silk production has a very long history and earliest examples are found as early as 3500 BC. Silk fabric was first developed in ancient China, followed by India. Indian silk industry is almost contemporaneous with the earliest known silk use in China (Wikipedia, 2011). There was a business route from China via India, Middle East upto North Africa, known as ‘Silk Road’. In terms of silk business, India is the second largest silk producer and exporter after China. In almost all States of India, silk is produced by the weavers of different socio-economic background. Baluchari is one such silk produced in Bengal side by side the famous ‘Muslin’.
The word ‘Baluchari’ is derived from a place name ‘Baluchar’, a river island on the river Bhagirathi in Murshidabad district from where this silk is believed to be originated about 200 years ago. In the eighteenth century, Murshidkuli Khan, Nawab of Bengal patronized its rich weaving tradition and Baluchari flourished from his time (Bankura HDR, 2006). During British rule, the fall of Nawabs of Murshidabad and due to many political and economic reasons, this handloom industry became a dying craft. Most of the weavers shifted to other professions during this time. After a long period of about 150 years, it kept dormant which again revived by the hands of Akshay Kumar Das under the patronage of Subho Thakur, a famous artist - the officer in-charge of the then Regional Design Centre. Sri Das recultivated the Baluchari at Bishnupur and instead weaving on handloom, he introduced jacquard loom in producing Baluchari. The use of this loom made easier the process of weaving resulting in lower price of the product. Because of this lower price, Baluchari started gaining importance among middle class women. Thus now Baluchari means Baluchari of Bishnupur. Apart from Bishnupur town, Baluchari is also produced in few other pockets of the district. Among these Sonamukhi, Panchmura, Banbirsingha of Patrasayer block are especially important.

5.4.2.1: Raw Materials

The principal raw materials used for preparation of Baluchari and Swarnachari sarees are raw silk, imported from Murshidabad, Maldah and Sujapur. The ‘jar’ (golden yarn), needed mostly for swarnachari is imported from Surat of Gujarat. The silk of Maldah is of high quality and most of the Baluchari artisans work with this silk. The silk worm cultivation is also an important occupation of some people of Piardoba village, about 10 km from Bishnupur town. They also supply raw silk to the artisans of various places of the district. Apart from Baluchari and Swarnachari, a number of
weavers are specialized in producing Tasar silk, Matka silk and Kota silk specially in Joypur and Sonamukhi blocks of the district

5.4.2.2: Mode of Preparation

The method of preparation of Baluchari saree is a difficult task. In Murshidabad, in the days of Nawabs, it took about 7-8 years for a saree due to its intricate design and highly complex method of preparation. Due to this huge labour cost, Baluchari saree was highly valuable item and only the elites of the society could afford such items. During British rule, the glory of the Bengal Nawabs faded away with consequent abolish of this kind of highly pristine art form. The Baluchari of Bishnupur is being made using somewhat simpler method though designs are equally intricate in nature. This simpler technique has made possible to complete the weaving process within 4-5 days. The present production process of Baluchari saree is divided into a number of phases.

(i) Cultivation of Cocoons  Silkworms are cultivated and the larvae are extracted to produce durable and beautiful fabric.

(ii) Processing of Yarns  To make the yarn soft, it is boiled in a solution of soda and soap and then dyed in acid colour according to the colour requirement of the saree. The yarn is then stretched from both the sides in opposite direction, giving force with both hands. This process is needed to make the yarn crisper and smoother.

(iii) Preparation of Motifs  Making of the motifs for ‘pallavs’ and other parts of the saree is a very intricate process. The design is first drawn on a graph paper and coloured and then punching is done using cards. After punching, these cards are sewed and fixed with silk yarns according to the intending design in the jacquard machine (bankura org, 2011)
(iv) Weaving: For systematic weaving of an entire saree of about 15 feet long, weavers divide the entire work in three different phases. In the first phase, the main body of the saree is weaved which is locally known as ‘Bharna’. In the second phase, the intricately designed side (parh) and pallav (anchal) is weaved very carefully. In the last phase, the finishing touch is given which is known as ‘tana’. This work is mainly done by jacquard machine.

5.4.2.3: Socio-economic Status of the Silk Weavers

Baluchari has a wide market in big cities of India and West Bengal. But in the process of marketing, the middlemen eat up the maximum profit and thus a very small amount of profit reaches to weavers. Thus in spite of providing an artistic and intricately designed product to the society, the socio-economic status of the artisans remained underdeveloped.

During field survey, it is found that a weaver can prepare four to five sarees a month, depending upon the intricacy of the design. They get only Rs. 500-700 per saree and thus their monthly income ranges between Rs. 2000-2800. This is low as compared to other forms of economic activities. The survey among a number of weavers of Bishnupur reveals that about 80 percent of them have annual income of less than Rs.50000. About one-third of the artisans have daily income of less than Rs. 20. About 3 percent have their own loom and they can earn comparatively larger amount of profit. As the income is low, they can not manage to save. Almost every penny they earn has to spend to run their family.
5.4.2.4: Problems Faced by Baluchari Weavers

Most of the Baluchari weavers are poor and face the problem of capital. This lack of capital encourages the intermediaries to invest in the business and took unusual profit during the necessity of artisans. In this way, the weavers are exploited and a very little return they get of this highly esteemed craft. Apart from the economic problems, artisans also face some physiological problems such as skin diseases, eye sight and some abdominal problems. The children and women of the weaving family are exposed to raw silk which is very hazardous for their skin. The weavers have to work in a closed room with insufficient light which causes loss of eye sight at early age. As they cannot take heavy food during their work, all have to remain eight hours a day almost empty stomach, they suffer many abdominal diseases such as gastric ulcer, gall bladder stone and many other fatal diseases. Moreover, sampling and categorization system of the Baluchari products are not done and also no proper record of their previous works are maintained (Bankura HDR, 2006). This creates repetition of designs.

5.4.2.4: Ameliorative Measures

For the development of Baluchari silk weaving in particular and other cotton handlooms in general, the district authority has taken the following steps:

(i) Twenty two handloom development centres and six quality dyeing units have been established.

(ii) For the diversified design preparation and variation in colour shades, a CAD centre has been established in Bishnupur under Rastriya Sam Vikas Yojana.
A project has been sanctioned under Handloom Export Scheme for facilitating production as well as marketing of the exportable items at Panchmura in Taldangra block.

Four handloom clusters under Integrated Handloom Development Scheme have been sanctioned- Bishnupur, Sonamukhi, Indpur and Kenjakura Handloom Clusters (Department of Handloom, 2008) Within these clusters all types of handlooms including baluchari are agglomerated. Special trainings will be provided to the artisans. Marketing of the product will also be strengthened.

The literacy drive among the weavers have been undertaken to eradicate the exploitation of intermediaries.

5.4.3: Cane and Bamboo Works

The long and hard stemmed bamboo plants with long green leaves have added beauty to the scenario of rural Bengal. No rural landscape of Bengal can be thought of without this gracious natural vegetation through winds blow, rains splash and murmurs nature’s songs. Bamboo botanically known as ‘bambusa’ belongs to the family of humble grass ‘gramnae’ (Bhattacharya, 2006). In spite of its growth in almost all environment in humid tropical areas, it provides a great service to man. All parts of bamboo are used beneficially by man. One such use of it is making handicraft items which have great touristic value. The cane and bamboo work is highly concentrated in Tripura where about 14 varieties of bamboos are found. Primarily a tribal art, cane and bamboo works of Tripura have now been followed by all sections of society. Apart from Tripura, the tribes of north-east India also prepare such kinds of craft. The tribes of Kerala are also found to make many art forms from bamboos. In West Bengal, a number of handicraft centres are specialized in such activity.
24-parganas and Bankura districts are more important cluster of such work in the State. Rajpur village of South 24-parganas and Kenjakura village of Bankura district in particular are worthy of mention.

5.4.3.1: A Brief History

Kenjakura, about 20 km west of Bankura town via Chhatna is famous for its bell metal and handlooms. Since last 30 years, Cane and Bamboo craft has been immensely popularized in the history of Kenjakura. This handicraft item has been first introduced by Sri Sudhangshu Chand, the principal artisan of this craft in the district. He took training on Cane and Bamboo craft from ‘Abhibyaktu’ of Chhandar for about seven years from 1974-1981. In 1981, he established a handicraft centre with his two friends in the name of ‘Trinetri Shilpashram’ at Kenjakura. Soon this unit got fame in this circle and the products were highly appreciated by the tourists. This brought them huge profit and they built own house and purchased modern instruments for its successful running. The profit made by them soon encouraged others to invest in this business. Now about 20 firms are involved in this craft, employing about 300 artisans of the village round the year. It provides a constant source of income to all the artisans. These products are marketed in almost all tourist places of West Bengal and India.

5.4.3.2: Raw Materials

In Kenjakura, only two types of bamboos are used to produce the craft—‘Banshin’ and ‘Muli’ ((Melocanna bambusoidas) type. The first type of bamboo is collected from Anchuriboni village near Kamalpur, about 25 km west of Bankura town. But the second category of bamboo is imported from Tripura. Bamboo is a very useful plant, every part of it can be transformed into a special craft. However, the important parts of bamboo useful for producing craft items are
(i) **The Culm** This is the stem of bamboo and is cylindrical woody and joined. The stems vary in diameter from 12 mm to 300 mm and may be of 30 metres in height. Stems are mostly hollow. Branches and leaves grow from these stems. The joints on the stem are called nodes. These features of stem with nodes and internodes make Culm of very useful for preparing various crafts.

(ii) **The Rhizome** Bamboo culms grow out of underground stems called rhizomes. It is very hard and solid and can be carved. Many idols are prepared with this rhizome. Toys and animal figures are made of this part of bamboo (Ranjan, 2001).

(iii) **The Node** This is the joint of a stem. The length of node is a criterion for selection of bamboo. Many containers are prepared from this part of bamboo.

Generally middle aged bamboos (1-2 years) are most suitable for such works. All the parts have grown properly. Thus works of all kinds are best done with these bamboos.

### 5.4.3.3: Mode of Preparation

Though the method of preparation of this craft is simple, it needs skill and artistic as well as aesthetic sense. The method of preparation can be conveniently illustrated in the following phases:

(i) **Processing of Raw Materials** After the collection of middle aged bamboos, these are cut along the nodes and internodes. The greenish shell is then removed with the help of a knife. These are then sundried for a number of days and after drying these are burnt by blow lamp which gives a unique shade of black and grey colour.
(ii)  *Development of Motif:* After burning, the hollow cylindrical parts are cut into a number of pieces according to the requirement of the intending design. Now the figure drawn on a carbon paper is transferred to this bamboo plate and it is cut by a knife. To make it termite proof and from attack by any insect, it is then submerged into a solution of water with 2 percent boric acid and 2 percent of borax. Then the nitrogenous products which oozes out of the cracks and cut outlets of the bamboo plates are wiped out by torn blankets.

(iii)  *Colouration:* Afterwards, these are dried in the sun and the rough surface of bamboo is smoothened by sand or emery paper. After smoothening of the surface the front side of the motif is coloured according to the requirement.

(iv)  *Assembling:* Until this phase, various parts of the design are prepared separately. In this phase, all these pieces are assembled to take the final shape of the craft. This is then burnished with wood fin and packaged and make ready for sale.

![Annual Investment and Sale of Cane and Bamboo Workers](image-url)

Figure 5.5: Investment and Sale of Cane and Bamboo Workers
Major products of Kenjakura are Pekham (peacock plumage), Pen stand, Bajra (ship), Palki (palanquin), Date Calendar, Globe & Eagle, Ram- Sita, Shakuntala, Idols of Hindu Deities, Bankura Horse, Various show pieces, Astray, Candle stand, Tajmahal, Figures of birds and wild animals etc.

5.4.3.4: Socio-economic Status of Artisans

The socio-economic survey among the artisans concentrated in Kenjakura village reveals that about 48 percent of them invested about Rs 25,000-50,000 in this business. About 51 percent of them manage to sale the products of the same value. Only 10 percent artisans sell their product more than Rs 75,000. It is found that about 66 percent of them have annual income of Rs 25,000-75,000. This has been reflected in the house type. About 75 percent of the artisans of Kenjakura live in concrete houses. The relatively smaller business earns more profit than the larger business. Most of the artisans (65%) take this occupation as the only source of income. They are exclusively dependent upon this craft. About 35 percent of them are partly dependent upon it. Apart from agriculture and other economic activities they pursue this activity. The low income also restricts them to save. It is found from the survey, that about 15 percent of the artisans have zero savings per month. They even do not have any bank account. About 65 percent have monthly savings of Rs 100-700. Very few artisans can save more than Rs 1400 (5%) per month. The annual income can be increased only by the planned development of this craft.

<table>
<thead>
<tr>
<th>Table 5.4 Monthly Savings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amount (Rs)</td>
</tr>
<tr>
<td>Nil</td>
</tr>
<tr>
<td>100-400</td>
</tr>
<tr>
<td>401-700</td>
</tr>
<tr>
<td>701-1000</td>
</tr>
<tr>
<td>1001-1400</td>
</tr>
<tr>
<td>Above 1400</td>
</tr>
</tbody>
</table>

Source: Field Survey, 2009
5.4.3.5: Problems Faced by the Artisans

The cane and bamboo artisans of Kenjakura face a number of problems as listed below:

(i) The wholesale rate is very low as compared to the retail price of the product. It is sometimes one third of the retail price. In this way, the artisans get a low price and most of the profit is eaten up by the intermediaries.

(ii) Though the produce is supplied in many parts of Bengal, its authenticity is not established till now due to the lack of stamping facility for the proof of the authenticity of the product.

(iii) The kerosene required for burning the bamboo materials to give it an attractive shade of colour was previously given to the artisans at subsidized rate by West Bengal Food and Supply Department. This supply has been stopped without notice since 2007, compelling them to buy at a higher price, raising the cost of production. This in effect limits the market size of the product.

(iv) There is no association of roughly 300 artisans and hence all these artisans make their business and fix the sale price of each of the item individually. This causes the variability of the sale price of the same crafts from unit to unit. Though recently a committee has been formed in the last quarter of 2007 by only 20 founder members partly for the fight against Food and Supply Department for kerosene oil. Hopefully, it will soon fight for other issues.

(v) The cost of raw material has been greatly increased while the price of the product has not been increased at a same pace.
(vi) There is hardly any travel agent outside the district knows about this place during planning itinerary of tourists. This prevents the direct interaction between the tourists and the artisans.

(vii) The poor artisans do not get any bank loan because they do not have anything to mortgage against the loan intending for. Thus the relatively richer artisans take loan and enjoy maximum benefits. This creates a vicious circle- richer artisans getting richer while the poorer remains in the same condition.

(viii) It has been found during the survey that no unit keeps its account clearly and they prepare no monthly and annual income-expenditure statement. Due to this the artisans are unable to calculate their actual profit or loss.

5.4.3.6: Ameliorative Measures

The following measures may be taken to solve the problems faced by the cane and bamboo artisans of Kenjakura.

(i) The formation of committee is a good sign for the development of cane and bamboo works of Kenjakura. But the small committee should be transformed into bigger cooperative society or association which would look after the progress of sale, fight for its identity and authenticity, arrangement of loan from banks for the artisans etc. The suggestive name of this cooperative may be Kenjakura Cane and Bamboo Workers Cooperative Society Ltd.

(ii) For authenticity of the product, the artisans may use their own stamp in the craft and in the packet of each individual item, the description of the product should be incorporated.

(iii) The artisans should collectively approach to DIC or KVIC for arrangement of training in Tripura for the upliftment of this special type of craft.
(iv) Apart from practicing only crude handicrafts the artisans of Kenjakura must diversify their products for its sustainability. They should produce other fine varieties of household items such as

- **Loom Based Products**- the combination of textile and bamboo material such as mat, table mat, dining mats, panel screens, side mats, decorative hand fans, trays and others

- **Interlaced Bamboo Products**- Bamboo splits and strips interlaced by decorative cotton threads such as Dala (winnowing tray), Kula (winnowing fan), Chalni (sieve), Tukri (basket for carrying earth, paddy etc), Jhampi (rain shield) etc

- **Constructed Handicrafts** such as room partitions, fencing etc

- **Fine Handicrafts** such as lamp shades, flower baskets, furniture, bamboo jewelry (ear rings, finger rings, bangles, hair clips etc), small framed mirrors etc

(v) Modern machineries such as Blade Radial Splitter for splitting of bamboos, Finer Stick Making Machine, Stick Polishing Machine, Modern Heating Chamber, Modern Bamboo Loom etc should be used in Kenjakura for commercial production of cane and bamboo crafts. As any individual craftsperson is unable to invest such a huge capital, a Common Facility Centre may be developed by the government from where artisans get the facility at much lower cost.

(vi) The association of artisans can buy a plot of land or may approach to local government for giving them a plot of vested land in which they may cultivate two types of bamboo to avoid buying it from outside at higher cost. The association may sale the bamboos at a subsidized rate.
Local governing body such as Bankura-I Panchayet Samiti should advertise the importance of Kenjakura in different media. They should instruct the local travel agents to detour the chartered tourists towards Kenjakura. A tourist route from Susumia to Mukutmonipur via Kenjakura can be followed. For this circuit, the transport link between these places should be standard in maintaining tourism activities.

Thus a coordinated effort of the artisans as well as the government authorities and financial institutions may boost the present status of this beautiful and usable craft. This craft has a huge scope for further expansion with the promotion of tourism around the district.

5.4.4: Stone Carving

Stone carving is a three-dimensional artwork, created by shaping or combining hard materials such as stone or marble, glass, metal or wood. The stone carving tradition is one of the richest in the world. Many parts of India are world famous for its rock sculptures, rock inscriptions, stone carvings etc. The State of Tamilnadu and Rajasthan are particularly important in this craft. It has been widely practiced in West Bengal also. The main centre for traditional stone works is Simulpur of Medinipur district, where the stone carvers (Sildah) prepare a variety of utensils using a semi soft grey stone- phyllite. Among the other centres, Patun and Dainhata of Burdwan and Susumia of Bankura district are worthy of mention. Among these centres of stone carving, the stone crafts have an aesthetic dimension.

Susumia, about 27 km north-west of Bankura town is well known for its holy spring, rich flora with full of medicinal plants, steep rock faces and circuitous streams and rivers. It is also known for its numerous archaeological and fossil remains of prehistoric animals. The oldest rock inscription of West Bengal is located here. The translation of this inscription reveals that a rich civilization was present in this part of
Bengal in as early as 4th Century Susuma village itself is home to honoured master craftsmen of exquisite stone carving (Wikipedia, 2011)

**5.4.4.1: Brief History**

Since ancient times, stone quarrying was an important activity at Susuma village. With this stone, the villagers used to prepare various household items. These were the crude art forms, still practiced in the village by a number of carvers. But since 1960s, a shift from coarse carving work to fine, aesthetically designed work was observed. In 1966, Dr. Paresh Chandra Dasgupta was appointed as chief archaeologist for some archaeological excavation in and around Susuma by the then Directorate of Archaeology of West Bengal government. Dr. Dasgupta appointed some local villagers as daily labour for his work. Sahadev Karmakar was one such labour. Sahadev with his artistic sense and good hand in stone carving used to carve stones being excavated from the sites. He soon was acclaimed by Dr. Dasgupta who later gave some initial training to Sahadev of modern sculpture. In this way, aesthetic stone carving work at Susuma started its journey.

During early seventies, DIC of Bankura district brought a renowned sculptor – Darai Rajan from Mahabalipuram of Tamilnadu as a trainer of fine stone work at Susuma. This training for about 2 years was so fruitful that a number of renowned stone carvers (Sahadev Karmakar, Nayan Datta, Manik Karmakar, Sanatan Karmakar and Sadhan Karmakar) pursued fine carving works. In this way, the present form of stone carving emerged at Susuma. But the old crude form of carving has not been extinct.

Thus presently two types of stone carved products are available at Susuma.

(i) *Domestic Utensils*, the mass produce objects in regular demand for domestic uses

(ii) *Artistic Crafts*, being intricately designed with full of aesthetic sense which is highly demanding among the tourists.
Now at the foot of the hill, these renowned stone carvers work in their studio cum sale counter. Tourists can also participate in this process of carving before purchasing. About 300 artisans are involved in this craft making and the economy of this village largely depends upon the future of this craft.

5.4.4.2: Raw Materials

The stone carvers of Susunia generally use three kinds of stones for their work, importing from three different places:

(i) **Local Stone**  This stone is local sandstone available at the base of the hill, white in colour and massive in size. It is largely useful for sculpting huge statues, sometimes 6 feet high. Presently, the government of West Bengal has closed this local quarry for conservation of the hill.

(ii) **Orissa Stone**  This smooth, calcareous white limestone is most suitable for small carving works. The softness of the rock is very suitable for chiseling. The size of these rocks is also advantageous for carrying at a much lower cost.

(iii) **Jharkhand Stone**  This phyllite rock, black in colour, semi hard and massive in size. Generally the large or medium sized motifs are carved in this type of rocks.

In comparison to these three types of rocks, the rocks of Orissa is more suitable for carving fine works, stone of Jharkhand for crude domestic work. The price of Orissa stone is comparatively higher than that of Jharkhand stone. Each 4”X6” slab of this stone costs about Rs 4 00. They purchase some stones in weight at the rate of Rs 500 per quintal, depending upon the quality of the stone.

5.4.4.3: Mode of Preparation

After collecting the rough stones of varying sizes, the artisans first cut these stones with chisel or tancer blade according to their requirement. Then the stone surface is...
partly smoothened for easier drawing of the motif on the stone. After drawing the
figure on the surface of the stone, it is chiseled with sharp knife. This gives a three
dimensional aspect of the shape. After getting the exact shape they are intending for,
the motif is then polished by sand paper. Afterwards, appropriate colour is added
according to the requirement of the design or motif.

Apart from these intricately designed and highly articulated crafts of high tourist
image, a number of domestic utensils are also produced at Susunia. These include
stone vessels of various sizes and shapes, stone hammers, glasses and plates of stone
etc. These are not directly made of stone. Rather it is concretized form of crusher dust
of basalt rock, lime dust, sizeable amount of cement for compaction and a chemical
agent to stabilize the compaction. After mixing these elements in a container with
water the solution is then poured in a dice of definite shape and size for a number of
days to let it be cemented. Then it is removed from the container and polished with
sand paper for finishing the product and make ready for sale.

![Annual Investment and Annual Sale](image)

Figure 5.6: Investment and Sale of Stone Carvers

5.4.4.4: Socio-economic Status of Artisans

A socio-economic survey was conducted among the artisans preparing articulated
stone crafts of high tourist value in 2009. The survey reveals an overall condition of
socio-economic status of the artisans. According to the survey, about 64 percent of the artisans invest about Rs 25,000-50,000 per year and the rest 36 percent invest a very small amount of below Rs 25,000 per year. With this investment, about 72 percent sells products worth of Rs 25,000-50,000 per year. The 21 percent of the artisans sell less than Rs 25,000 per year and only 7 percent managed to sell Rs 50,000-75,000 per year (Figure 5.6). In terms of income, it is found that about 57 percent of artisans have an annual income of Rs 25,000-50,000. About 36 percent earn a very low amount (<Rs 25,000). Only 7 percent of them have moderate income of Rs 50,000-75,000 per annum. This low income compels them to live in a deplorable economic situation. Even the presidential prize winners live in kutcha houses with thatched roof. About 73 percent of them live in such low quality and highly vulnerable houses. Only 27 percent have concrete or partly concrete dwelling units with modern sanitation facilities. The monthly savings of the artisans is also low. About 67 percent of the artisans save only less than Rs 700 per month. 27 percent of them have no savings at all. The low income of artisans is the main cause behind such condition. The absence of any other source of income is also responsible for this condition. Almost all the surveyed artisans depend exclusively on this craft for their livelihood.

From the field survey, it is found that the artisans of Susumia live in a very bad economic situation as compared to other handicraft centres. The sale of their product is highly dependent upon the tourist season. During the peak tourist season, their total

<table>
<thead>
<tr>
<th>Table 5.5: Annual Income of Stone Carvers</th>
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<tbody>
<tr>
<td>Income (Rs)</td>
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<tr>
<td>Below 25,000</td>
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<tr>
<td>25,000-50,000</td>
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<tr>
<td>50,001-75,000</td>
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<tr>
<td>Above 75,000</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Source: Field Survey, 2009

<table>
<thead>
<tr>
<th>Table 5.6 Monthly Savings of Stone Carvers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Savings (Rs )</td>
</tr>
<tr>
<td>Nil</td>
</tr>
<tr>
<td>100-400</td>
</tr>
<tr>
<td>401-700</td>
</tr>
<tr>
<td>701-1000</td>
</tr>
<tr>
<td>Above 1000</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Source: Field Survey, 2009
sale increased but this stays only four months in a year. Other occasions are either a
day or two long in the lean period. During this time local day tourists visit the place
mainly for religious purposes. These day excursionists are more interested to purchase
the low cost domestic utensils than that of the high cost artistic products. The growth
of tourism round the year in Susunia and surroundings may boost their present
economic situation.

5.4.4.5: Problems Faced by Artisans

(i) The procurement of raw materials is getting costlier day by day which cuts
their regular profit margin.

(ii) Most of the artisans constructed their studio cum sale counter temporarily
on the land of forest department. They have an urgent need of own land
where they can construct permanent studios.

(iii) Absence of electrification is another major problem to the artisans which
restricts them to work only in the daylight. It affects their productivity.

(iv) Most of the artisans now shifted towards cheap, mass produced goods with
low level of skill and aesthetic sense. This will affect the authenticity of
the product and will soon lose its appeal to the visitors.

(v) The financial institutions are reluctant to provide loan to the artisans
without any property mortgage which the artisans can not provide. This
has created an enormous problem of capital for the artisans.

(vi) The artisans prepare only the traditional motifs mainly of Hindu deities.
They do not apply innovation in preparing the crafts.
5.4.4.6: Ameliorative Measures

The problems faced by the artisans in preparation of crafts may be solved in the long run if some measures are taken by the local government. A number of measures can be suggested to solve these emerging issues in Susunia:

(i) The local government may construct a separate crafts emporium exclusively for the stone carvers of Susunia. In this emporium, each artisan is provided sufficient space for their workshop and sale counter.

(ii) A training programme may be organized again by the DIC bringing famous stone carvers from South India to teach them the modern methods of carving and modern designs and motifs of high touristic value. In this connection the help of National Institute of Design, Ahmedabad may be taken.

(iii) The skilled artisans should be given a monthly allowance to grow interest in preparing crafts of high tourist value.

(iv) The existing standard of packaging the products is very low. They should be given training on modern packaging. Artisans may use stamp on the packet as a proof of authenticity of the craft.

(v) The artisans should be provided an identity card by the government by which they can take various opportunities provided by the government time to time.

(vi) The financial institutions may come forward to sanction loan to the artisans after depositing the Artisan Card. Until and unless they repay the loan, they will be exempted from any further government assistance.

(vii) The local government should advertise the products available at Susunia and its rich heritage to the potential visitors.
All these steps would be fruitful only if the tourists travel Susunia in a large number around the year. The primary step is to provide access to the potential tourists regarding this place- its rich culture and heritage. Above all, modern facilities of tourism should be developed in this place to gear its development process. In this regard, a proper Tourism and Recreation Master Plan for Susunia is needed. This will result in economic development of the stone artisans and the village.

5.4.5: Dokra Craft

Dokra, (also spelt Dhokra) is a non-ferrous metal casting the 'cire purdue' or lost wax casting technique (Wikipedia, 2011). This sort of metal casting has been used in India since 4000 years and it is still practiced by various tribes of Orissa, Jharkhand, Madhya Pradesh, and West Bengal. One of the earliest known lost wax artifact is the 'dancing girl' of Mohenjodaro. This technique of metal casting has also been found in China, Malaysia, Egypt, Nigeria, Central America, and many other places of the world (Wikipedia, 2011). Presently, the products of this category are in great demand among the middle class urbanites of India and abroad. In West Bengal, there are three places viz. Bikna, Kesiyakole and Patrasayer of Bankura district and Danapur of Barddhaman district. In Bikna, 35 families, 5 in Kesiyakole and about 20 families of Danapur village are involved in preparation of this craft. Among these, Dokra cluster of Bikna is the most important both in quality and quantity of the product. Bikna, just 4 km north of Bankura town, is situated along the junction of two important roads- Bankura-Durgapur and Bankura-Raniganj (NH-60) road. This is a rehabilitation centre in plot number 783 of Bikna Mouza of Bankura-II block. About 35 families with about 100 population live in this cluster since its establishment in 1966.
5.4.5.1: Brief History

Dokra craft has historically been particularly associated with the so-called tribal people of India. The heartland of this craft for many centuries was in the metal region of Central India, covering Orissa, Jharkhand, Andhra Pradesh and Chhattisgarh (Smith and Kochhar, 2000). The name ‘Dhokra’ or ‘Dokra’ was formerly used to represent a group of nomadic craftsmen scattered over parts of Bengal, Orissa and Madhya Pradesh in India.

Legend says that the dokra artisans of Bankura district have a root connection with Mayurbhanj district of Orissa. During 1940-1950, a group of nomad craftsmen traveled to Kharagpur crossing Bengal-Orissa border. After living at Kharagpur, they again traveled in two separate groups— one group reached Bankura town where they settled. Another group traveled further westwards to Jhantipahari and then to Purulia. After settling in Bankura, they started producing crafts using motifs of different birds and animals, idols of Hindu deities etc. The products were supplied to Asansol at a very cheap price.

In 1965, the then Director of District Industries Centre, Mr Parimal Das tried to upgrade this old almost extinct handicraft. In this regard, a Cooperative Society was established with about 30 initial members. In this society, the titles of each of the artisans kept as ‘karmakar’ though they are originally ‘malhar’. After formation of the cooperative, the government allocated a fund to rehabilitate them in a separate area. The present Dokra Village was constructed in the year 1970 in an unused land in Bikna mouza. Now in the village, 35 families live and practice this age old partly extinct tribal craft.
5.4.5.2: Raw Materials and Tools

The principal raw material of this craft is brass which they have to purchase from the market. Apart from this, the craft also requires 'dhuna' (gum of sal tree), soil of various textures, coal etc. The method of preparation of raw materials is tedious and needs skill and can be illustrated as under

(i) **Very Fine Textured Soil** The top soil of agricultural land is taken and then powdered to make it fine and smooth. For extra smoothness, the finely powdered soil is passed through the cotton cloth (sieve) which separates the coarser particles from the soil.

(ii) **Rough Soil** This is ordinary soil not specially prepared generally used to prepare the initial mould.

(iii) **Gala** This is prepared from beeswax, pitch mixed with mustard oil in boiling temperature. After boiling, these materials are mixed and dissolves in the oil to produce a viscous material called by them 'gala'.

(iv) **Brass** This is the principal metallic element of the craft. The raw brass is bought from the market at about Rs 300 per kg (2009). The quality of this raw brass also determines the quality of the craft.

The tools they use are of simple metallic or non-metallic objects. Among these, specially important are 'sulka' (to give impressions), small chisel, big chisel, hammer, 'kui' (container to hold melt brass), 'tongs' (chimta) etc.

5.4.5.3: Mode of Preparation

The method of preparation of dokra craft is highly complex. The method of casting is known as 'cire purdue' or 'lost wax' technique. This technique is almost as old as our civilization. It is simple to describe but difficult to perfect (Smith and Kochhar, 2000). It involves the following six stages.
(i) **Core Making:** With the rough soil a clay model is constructed to represent a specific motif, smaller in size of the intended object. This initial mould determines the initial shape of the object to be prepared. This clay model then is kept for hours in the sun, depending upon its shape and size. If any crack is found on the body, this is to be retouched with a coat of clay.

![Figure 5.7: Method of Preparation of Dokra Craft](image)

(ii) **Modeling:** After complete drying up of the initial mould a detailed wax model is built up around the core. Generally, the black wax is applied for coarser designs and white wax is for finer designs. After this coating, object gets a good shape to apprehend.

(iii) **Moulding:** The wax model is then coated with a thin layer of very fine clay which will represent the every detail of the model (Smith and Kochhar, 2000). As this coat of clay is of very fine soil, it will not crack on the sun. In this stage another coat of rough soil is applied to protect the earlier coat.
One or two small vents are kept through which the liquid brass is to be poured.

*De-waxing* The mould is heated in furnace in high temperature, resulting in melting of inner wax which is poured out. This leaves a cavity inside the clay mould. This cavity has the exact size, shape and surface contours of the intended artifact.

*Casting* In this stage, molten brass is poured into the cavity through the vents via funnels to avoid loss and the mould is now left to cool.

*Finishing* In this phase the artifact is broken out of the mould. Traces of baked clay are removed and then the artifact is polished according to the requirement of the design to make it ready for sale.

With rapid development of technology, this technique of dokra craft preparation has been changed a little in other parts of the country. But the Bikna artisans apply almost the oldest ‘cire purdue’ technique in its original methods.

5.4.5.4: Socio-economic Status of Artisans

The socio-economic survey among the dokra artisans reveals the following features:

1. The annual investment amount is very low. About 96 percent of the artisans invest less than Rs 25,000 per annum and the rest 4 percent invest only Rs 25,000-50,000. In comparison to this small investment, dokra artisans are capable of earning a comparatively higher profit margin. Among those who invested less than Rs 25,000 annually, only 30 percent earn profit below Rs 10,000 a year. Three-quarter of them can manage an annual profit of Rs 10,000-20,000 a year. About 22 percent earn profit of more than Rs 30,000 per annum.
(ii) It is observed that the artisans (55%) prefer to sell their products through agents than through fairs and festivals (45%). This is because they get some advance amount from the agents. But for participation in fairs and festivals, they have to invest which they always cannot afford to spend.

![Figure 5.8: Annual Sale and Profit of Dokra Craft](image)

(iii) It is also found that about 65 percent of the artisans are totally dependent on this craft as a means of livelihood while 35 percent of them have other sources of income.

(iv) The annual income of the artisans is also very low. About 75 percent of them have an annual income of less than Rs.25,000. Only 17 percent have annual income of Rs.25,000-50,000. And only 12 percent have moderate income of more than Rs.50,000.

![Figure 5.9: Income of Dokra Artisans](image)

173
Rs 50,000 per annum

(v) The literacy rate (36%) is very low as compared to other places of the district, lower even than that of village Bikna (60%) where it is located. This low literacy rate among the dokra artisans is due to low income and the type of this craft which needs domestic unskilled labour.

(vi) The educational level among the literates is also at a lower level. Almost half of them passed only the 8th standard and only 8 percent of them passed Madhyamik exam. In spite of its situation just beside a high school, only 1 percent of the population passed +2 level.

(vii) Though the supply of potable drinking water is in good condition (22 out of 35 families have own tube well), the sanitation is very poor in this craft village.

(viii) As the dokra artisans live in a economically deplorable condition, they can not save almost anything for future purposes. In terms of purchasing regular items, they are also not in a position to buy at least a bicycle. Only 26 percent of them have a bicycle and 16 percent have a mobile phone.

(ix) The financial support extended by the government through Mahila Samiti and Bank of India as well as special assistance given time to time through block office is inadequate. Three Mahila Samitis (Trinayani, Matangmi and Chandimata) provide a one time loan of Rs 10,000 which they have to repay with an EMI of Rs 320.

Table 5.7 Household Properties

<table>
<thead>
<tr>
<th>Items</th>
<th>% of Artisans</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bicycle</td>
<td>26</td>
</tr>
<tr>
<td>Van Rickshaw</td>
<td>9</td>
</tr>
<tr>
<td>Mobile</td>
<td>15</td>
</tr>
<tr>
<td>Electricity</td>
<td>18</td>
</tr>
<tr>
<td>Wrist Watch</td>
<td>3</td>
</tr>
<tr>
<td>Radio</td>
<td>3</td>
</tr>
<tr>
<td>None of Them</td>
<td>26</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
</tr>
</tbody>
</table>

Source: Field Survey, 2009
5.4.5.5: Problems of Artisans

(i) Exposure to international market is not sufficient. The number of arrival of international visitors at Bikna is also not very encouraging.

(ii) The market of this craft is very limited to the upper middle and upper economic class of domestic tourists only due to its higher price. Until and unless the price is lowered with a slight change in the process of production and tools, the market size will not be expanded.

(iii) The price of brass is increasing at an alarming rate. During last 5 years the price has been three fold. This makes the product even costlier.

(iv) The lack of capital is also a major hindrance of efficient production process. Taking this opportunity, intermediaries enter in the scene and maximum profit of the artisans is eaten up by them.

(v) The Cooperative Society is also not functioning properly at present.

(vi) During survey in various tourist places of the district, it is found that few of them know about this excellent tribal artifact and hence in spite of its beauty, tourists provided the lowest rank to Dokra craft among the five handicrafts of the district in terms of their choice as souvenir.

(vii) The new generation is not inclined to keep up their family tradition.

5.4.5.6: Ameliorative Measures

To get access among the domestic tourists, the first thing to be done is lowering the price of the product. The traditional furnace method can no longer diminish the price because it is wasteful on fuel and it can not control the furnace temperature. A new furnace has been developed jointly by NISTADS (National Institute of Science, Technology and Development Studies) and Bengal Engineering College, Shibpur. This furnace is highly effective in diminishing material loss and increases the reuse of the wax. Presently, some of the artisans use this furnace and hence the market size of these artisans has been accentuated greatly as they could supply materials at little
lower price. Another hurdle has to cross by the dokra artisans is the product information. This can be done by the appropriate authority. In tourism brochures, the souvenir products must be projected along with the destination information for the potential visitors.

Due to its high price, Dokra item is quite uncommon in tourist places of the district. Thus the Dokra artisans have to prepare small items of lower price and supply to the souvenir shops of the tourist places of the district. Apart from these, packaging of the product in a proper packet with authentic seal and product information as well as the information on the artisan should be provided.

The Dokra village must be earmarked for a showcase handicraft centre of the district. Tourists visiting through the entry point of Durgapur may be redirected to this village for direct contact between the artisans and the tourists.

5.5: Souvenir Shops

The shops in the destinations which sale various kinds of souvenir products, collecting from various places are called souvenir shops. This is one of the most important elements of destination amalgam. It also generates a large amount of tourism income in the destination areas. In Bankura district, such shops are abundant in four major tourist places—Bishnupur, Mukutmonipur, Jairambati, and Susuma Hill. Among these, the shops of Susunia are studio cum sale counter of the stone carvers who are already discussed in the previous section. Thus in this section, a brief analysis of the socio-economic status of the shopkeepers is provided in combined way. The socio-economic survey includes only the permanent shops, open for 365 days in the destination. Apart from these permanent shops, many occasional temporary shops open for a number of days, expecting the heavy flow of tourists. In rural economy this is also important as it also generates tourist income.
From the survey, it is found that in terms of investment and sale, Jairambati shops are really enterprising. About 80 percent of the shops invest more than Rs.75,000 per year. A number of shops at Jairambati invest about Rs.400,000 per year. But the shops of Bishnupur and Mukutmonipur invest a small amount. About 75 percent and 77 percent of the shops invest less than Rs.50,000 annually in Mukutmonipur and Bishnupur respectively. In terms of sale, on the other hand, the shops of Mukutmonipur are most advantageous. About 88 percent of shops sell an amount of more than Rs 75,000 per year. This is higher than that its invested amount. In case of these shops, the economies of scale is truly represented. The higher the investment in terms of diversification, higher is the volume of sale and so does the profit (Table 5.9).

Table 5.8: Business Environment of Souvenir Shops

<table>
<thead>
<tr>
<th>Tourist Places</th>
<th>Annual Investment (Rs.000)</th>
<th>Annual Sale (Rs.000)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Below 25</td>
<td>25-50</td>
</tr>
<tr>
<td>Bishnupur</td>
<td>54</td>
<td>23</td>
</tr>
<tr>
<td>Mukutmonipur</td>
<td>25</td>
<td>50</td>
</tr>
<tr>
<td>Jairambati</td>
<td>0</td>
<td>20</td>
</tr>
</tbody>
</table>

Source: Field Survey, 2009

Figure 5.10: Income and Savings of Souvenir Shops
In terms of income, the shopkeepers of Mukutmonipur are better off than the other two places. About 64 percent of the shopkeepers of Mukutmonipur has an annual income of over Rs 75,000 while 60 percent of Jairambati and only 23 percent of Bishnupur have this annual income. The tourist expenditure is more or less equally distributed among the shops of different sizes at Bishnupur. But the tourist expenditure at Jairambati and Mukutmonipur is biased towards the shops at better position and stall size and environment. The income pattern is reflected in the expenditure behaviour of the shopkeepers. The Jairambati shopkeepers in this regard are better. About 42 percent of the shopkeepers saves more than Rs 1000 per month, while in case of Bishnupur and Mukutmonipur this is only 25 and 26 percent respectively.

The dependence on tourism is also another feature of the souvenir shops. It is found that Bishnupur shops are much more dependent on tourism for their livelihood. In case of Mukutmonipur, somewhat better off economic class is investing in this business as about 75 percent of shopkeepers have other sources of income. About half of the shopkeepers of Jairambati take this activity as secondary. The souvenir shopkeepers of Bishnupur on the other hand, are more dependent on this profession as 77 percent of them have no other source of income.

5.6: Artisans and Shopkeepers: A Comparative Analysis

The expansion of tourism in the district influences souvenir industry in two channels as this industry is visibly classified in two broad categories—the artisans who produce various kinds of souvenir items and the shopkeepers who sale these products in the destination areas. The first group is directly engaged in production and the second group in marketing. In case of Susuma production and marketing are done at the same point. If the survey results are combined in these two groups, it tells an interesting
story of the socio-economic status of the artisans and shopkeepers. This can be analyzed under the following heads.

5.6.1: Business Environment

The amount of investment and sale of souvenir manufacturing units and shops is called business environment. It is found that in both the cases, shopkeepers are in a better position. About 29 percent of shopkeepers invest more than Rs 75,000, while only 12 percent of artisans of all categories invest the same amount. The volume of sale is another important factor. While about 57 percent of shopkeepers manage to sell more than Rs 75,000, only 12 percent of artisans could sell this amount during the surveyed year. Above all, it can be said that both in terms of investment and sale, shopkeepers are much more enterprising than that of the artisans. Those who are trying hard to keep alive of the age-old arts and crafts of the district and who make the district proud in terms of culture are not getting the fruits of tourism as they should intend for. Maximum benefit of this state of unplanned tourism is eaten up by the businessmen and intermediaries.

| Source Field Survey, 2008-09 |

| Table 5.9: Comparative Business Environment |

<table>
<thead>
<tr>
<th>Souvenir Industry</th>
<th>Annual Investment (Rs 000)</th>
<th>Annual Sale (Rs 000)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Below 25</td>
<td>25-50</td>
</tr>
<tr>
<td>Artisans (%)</td>
<td>47</td>
<td>34</td>
</tr>
<tr>
<td>Shopkeepers (%)</td>
<td>26</td>
<td>31</td>
</tr>
</tbody>
</table>

5.6.2: Income and Savings

In terms of income, shopkeepers are better off than the artisans of the district. While 49 percent of the shopkeepers have average annual income of more than Rs 75,000
only 11 percent of the artisans earn this amount annually. The table 5.10 shows the higher proportion of artisans in the lower income groups and the proportion progressively decreases towards the higher income ladder. This picture is just opposite in case of shopkeepers.

As the income level is higher, the shopkeepers can maintain a relatively higher standard of living and as a result, their savings amount becomes higher than that of the artisans. While about 31 percent of shopkeepers save more than Rs 1000 per month, only 4 percent of artisans can manage to save this amount. About 35 percent of the artisans can save almost nothing. From the survey, it is also found that the shopkeepers live in better housing condition than the artisans. About 57 percent of the artisans live in concrete houses while 78 percent of the shopkeepers live in concrete houses in the district. The artisans also engage in creating artifacts almost on full-time basis. About 73 percent of the artisans have no other source of income. The shopkeepers, on the other hand, in general are marginally engaged in this business. About 49 percent have other sources of income apart from this souvenir business.

So from the study, it can be said that the artisans from whom the shopkeepers buy their saleable items are not in condition comparable to persons who sell these items in terms of socio-economic status. Shopkeepers in most of the destinations enjoy most of the benefits of tourism as they are in direct contact with the tourists.
5.7: Suggestions for Further Development

Based on the analysis of the status of artisans and shopkeepers of tourism souvenirs and problems of respective souvenir products, a number of suggestions may be provided for further development of this industry in the present district under study.

(i) Enlightened tourists always want to purchase authentic souvenirs that represent the locale. The uniqueness, originality, workmanship, aesthetics, function and usability are the key attributes of an authentic souvenir. Using government stamp on the packet as well as on the items may be a way for authentication of the product as is followed in Japan, Korea and Hong Kong.

(ii) Educational materials about tourism souvenirs produced in the district should be made available to tourists. The most important source of such information is internet with proper images of the products. Presently such information is lacking even in the internet. Respective departments should come forward to upload such information on the internet.

(iii) Brochures on tourism souvenirs of the district may be published and distributed in various fairs and festivals within and outside the country. Potential visitors should be informed about the various souvenir items and the rich cultural heritage in different print and electronic media.

(iv) Setting of exclusive souvenir market place in various destinations and Bankura Handicraft emporium may be established in this regard.

(v) Visitor participation in souvenir production could have a profound effect on tourism souvenir sales (Wicks, 2004). Craftsmen can associate and organize an event of how souvenirs are being made.
(vi) Incorporation of new design and innovation in craft making may also be helpful in extending souvenir market. The design should be pertinent to locality and meaningful in the context of the district.

(vii) Packaging of the product is another attribute of souvenirs which the tourists or potential buyers give importance. It also protects from possibly breaking or damage (Wicks, 2004). So, the packets of tourism souvenirs should be specially designed. Sometimes a good packet may itself be regarded as souvenir and preserved by tourists for a long time.

(viii) Souvenir related special events such as handicraft competitions, local talent search, crafts fair may be organized from time to time to boost the interest of young generations in this field.

(ix) The souvenir production centres should be given important place on the tourist map of the district. The tourist circuits should be planned to include at least one production centre in it. In this way, the visitors traveling in a circuit may be in direct contact with the artisans and may participate in the production process.

Lastly, it can be said that souvenir products should not be considered in isolation. It should be taken as an integral part of tourism system and a major income generator in rural areas. Thus, planned development of tourism may create better opportunities for the souvenir artisans as well as shopkeepers in destination. The formulation of proper tourism and recreation plan and its effective implementation is thus need of the hour for further development of tourism induced rural development.