NEED ASSESSMENT SURVEY OF DOKRA CRAFT

DARIAPUR VILLAGE - GUSKARA - BURDWAN DISTRICT WEST BENGAL

FOR DCS MSME’S DESIGN CLINIC AND NID

CLIENT - SHANTINIKETAN SOCIETY FOR YOUTH EMPOWERMENT

SURVEYED BY FORAM THAKORE
Acknowledgement

This outcome is a product of involvement of many individuals, and their valuable contribution.

Special Thanks to -
The Dokra Kamara Families - without their kind reception and co-operation this would not have been possible!
Nishith Kumar Bhattacharya - Ex Industrial Development Officer Ausgram - 1
Mr Siddheshwar Banerjee - Ex Manager of Dariapur Dokra Artisans Co op Industrial Society Ltd
Shri P Rakshit, Shri Taposh - Executive members of Shantiniketan Society for Youth Empowerment along with his team
Magarom Chakroborty - Driver and trouble shooter

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Mr Ashok Mondol - East Zone Co ordinator, NID
Team of Design Clinic Scheme for MSMEs (DCS-MSMEs) NID
This survey report is dedicated to the ‘the supreme - thakur’ the fond deity of the artisans of Dariapur.
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About DCS for MSMEs

In February 2010, Shri Dinesh Rai, Secretary, MSMEs, Government of India in association with National Institute of Design, Ahmedabad, announced the launch of the nationwide Design Clinic Scheme for Design Expertise to MSMEs, a unique and ambitious design intervention scheme for the country’s micro, small and medium scale enterprises. The focus is to support the development of globally competitive industries that will form the foundation for India’s future prosperity. The scheme targets MSMEs expected to become drivers of high-wage jobs and long-term economic sustainability.

Any manufacturing/service enterprises defined under the Micro, Small & Medium Enterprises Development (MSMED) Act, 2006 and based on the limit for investment in plant and machinery/equipment for manufacturing/service enterprises as notified from time to time fall under MSMEs. The Scheme applies to enterprises within the clusters/industrial clusters approved by the DCS MSMEs.

Purpose

1. To increase awareness about the value of design and establish design learning in MSMEs.
2. To increase competitiveness of MSMEs products and services through design.

Objectives

1. To create a sustainable design ecosystem for the MSMEs sector through continuous learning and skill development.
2. To promote use of design by MSMEs for developing products and services that are market led.
3. To focus on building the design capability of MSMEs to enable them to improve business performance as well as compete in the global market.

These activities are helpful in smooth transitioning to several levels of design intervention in industrial and business activities of MSMEs.

The design awareness seminar is a sensitization seminar, aimed to create a platform for MSMEs units to interact with design experts, industry experts and academic experts to create awareness & understand of design methodology and benefits of design to MSMEs in their business strategy, product-service, process, operations and branding & communication. To take design to a higher level of manufacturing functions, it is very important to develop an understanding of the design scenario and environment at an early stage of conception for MSMEs.

The next stage of activities is the design awareness programme, focused on exploring industrial functions and activities to develop a holistic map of MSMEs clusters and units. The design expert/s generates design information about products, market scenario, technology, communication, research and development, and various industrial functions along with human factor study for their convenience, learning and skill up gradation through design research. The programme provides design remedies for identified opportunities through the design clinic workshop with the members of the clusters.

To strengthen and bring a long term engagement between power of design and the clusters and in order to understand the design needs and design problems of the cluster, design projects are identified during the need assessment survey and discussed during the design clinic workshop. Projects which require intensive design observation and interventions, can be taken up as design projects with the help of design experts. Projects can be related to design intervention in area of product/process /strategic areas where design can help in generating solutions and value for individual or group of MSMEs.

The project reported here is the outcome of the second phase of the DCS activities i.e. Need Assessment Survey (first part of the Design Awareness Programme). The NAS is done for the Dokra craft cluster, Village - Dariapur, District Burdawan, WB. This survey is a combined initiative of DCS for MSMEs team at NID and SSYE, Kolkata.

Key principles

1. Adopting a rigorous, yet applicant friendly process.
2. Promoting and disseminating design concepts in regional or local languages, which are understood by the MSMEs.
3. Establishing benefits without overwhelming the MSMEs.
4. Learning from other successful design-support programmes.

5. Establishing systematic processes for design and product development in MSMEs.

The Design Clinic Scheme has been developed by the National Institute of Design (NID) for easy percolation of design thinking philosophy and maximizes benefit for MSME units.

The DCS is divided at three broader levels:
1. Design Awareness Seminar (DAS)
2. Design Awareness programme (DAP)
   a. Need Assessment Survey (NAS)
   b. Design Clinic Workshop (DCW)
3. Design Projects (DP)

The National Institute of Design (NID)

The National Institute of Design (NID) is internationally acclaimed as one of the foremost multi-disciplinary institutions in the field of design education and research. The institute functions as an autonomous body under the department of Industrial Policy & Promotion, Ministry of Commerce & Industry, Government of India. Department of Scientific & Industrial Research (DSIR) under Ministry of Science & Technology, Government of India recognizes NID as a scientific and industrial design research organization.

NID has been a pioneer in industrial design education after Bauhaus and Ulm in Germany and is known for its pursuit of design excellence to make Designed in India, Made for the World a reality. NID’s graduates have made a mark in key sectors of commerce, industry and social development by taking role of catalysts and through thought leadership.

National Institute of Design (NID), Ahmedabad is assisting the Ministry of MSME, Government of India, as a nodal agency for implementing the scheme. As part of the scheme a Design Clinic Centre and its regional centres are being set up to reach out to all parts of the country. For easy percolation of design thinking and philosophy and maximum benefit for MSME units the Design Clinic Scheme is divided at 3 broader levels. These activities are helpful in smooth transition in to several levels of design intervention in industrial and business activities of MSMEs.

1. Design Sensitisation Seminar

2. Design Awareness programme
   a. Need Assessment Survey
   b. Design Clinic Workshop

3. Design Projects
Shantiniketan Society for Youth Empowerment

Background
One of the most important challenges that India is facing today is to create skilled human resources and entrepreneurship among youths to create self-employment for sustainable development in rural and semi-urban areas. Shantiniketan Society for Youth Empowerment (SSYE) has been set up to build the capacity to create sustainable livelihoods and to establish an entrepreneurial culture where young people will work towards self-employment keeping in mind conservation of environment and welfare of people.

SSYE believes that it is necessary to sensitize youth to set up their goals, enhance their aspiration level, and help them to build up leadership quality and confidence in themselves.

SSYE receives intellectual inputs and innovative ideas from its members and advisers who are qualified, professionals belonging to diverse fields like Education, Rural Development, Economics, Management, Leadership, Entrepreneurship, IT. Besides, there are other professional associates who ensure smooth management.

It also believes that sustained skill training and talent management backed by on-the-job training, escort services and financial and technical assistance can create job opportunities in the rural areas on a sustainable basis.

Vision
A Society free from inequalities and a society with a Culture of entrepreneurship and sustainable development.

Mission
Building a just and humane Society creating enabling conditions for entrepreneurship development Empowering Youth Technical & Vocational skill with leadership and management talent.

Key Functional Areas:
- Education
- Capacity Building
- Leadership and Management Development of Youth
- Conservation of Environment
- Welfare of Women and Children, Elderly, Minorities and obc

Capacity Building Objectives:
- To impart training on income-generating activities in order to upgrade existing skills, streamline entrepreneurship and reduce unemployment
- To set up common requirement facilities and such other units for benefits of skill-based communities

Target Groups
- Unemployed Youth
- Women
- People in need of skill upgradation training

Programme Conducted
SSYE has conducted various types of Skill based vocational training and EDP Training for unemployed youth in various trades. Sponsored by Govt. of India, Govt. of West Bengal, Financial Institute like commercial Bank and Schedule Bank, National Institute of Design (NID) under MSME.
A glimpse of Programmes Conducted
Santiniketan Society for Youth Empowerment, was formed in the month of November 2003 and our operations started from January 2004. A few of the workshops and Entrepreneurship Development training programmes are listed below:

<table>
<thead>
<tr>
<th>Programme</th>
<th>Sponser</th>
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<tbody>
<tr>
<td>1. Two Weeks Entrepreneurship Development Programme (EDP) on Prime Minister Employment Generation Programme (PMEGP) at Suri, Birbhum, 2010-2011</td>
<td>Khadi Village &amp; Industries Commission (KVIC), Government of India in association with District Industries Centre (DIC), Birbhum</td>
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<tr>
<td>2. Training on Food Processing Industries to Self Help Group (SHG) for women at Gram Panchayets in the District of Birbhum, West Bengal, 2009-10</td>
<td>Food Processing Industries &amp; Horticulture Department (FPI&amp;H), Government of West Bengal</td>
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<td>3. Training Programme for women on Kishori Shakti Yojana (KSY), 2008-09 at Block level Suri II, Sainthia, Rajnagar, Khoyarasole &amp; Dubrajpur in the district of Birbhum under ICDS Project, on (a) Beauty Parlour (b) Jari Work (c) Soft toys making (d) Jute Handicrafts (e) Kantha Stitch and Hand Embroidery (f) Wool Knitting</td>
<td>Office of the District Magistrate, Government of West Bengal, District ICDS Cell</td>
</tr>
<tr>
<td>4. Training on Food Processing Industries to Self Help Group (SHG) for women at Gram Panchayets in the District of Howrah, West Bengal, 2007-08</td>
<td>Food Processing Industries &amp; Horticulture Department (FPI&amp;H), Government of West Bengal</td>
</tr>
<tr>
<td>5 Using Information Technology for Business Presentation in the year 2004-2005</td>
<td>IBP Co. Limited</td>
</tr>
<tr>
<td>6. Women &amp; Renewable Energy Development &amp; Management in the year 2003 - 2004</td>
<td>West Bengal Renewable Energy Development Agency (WBREDA), Govt. of West Bengal</td>
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Activities of Shantiniketan Society of Youth Empowerment

Introductory speech by the Society members

Glimpse from food processing workshop

Ladies involved in the Skin care seminar

Glimpse from painting workshop
Need Assessment Survey, Doriapur Cluster, Dokra Craft

Purpose of Dokra cluster Need Assessment Survey Report & its methodology

To contribute in the development of Design Clinic Scheme strategy for Dokra craft, the Need Assessment Survey was carried out. The report seeks to put forward the persistent efforts of individuals involved in the Dokra cluster initiatives by -

1. Review the current
   - Cluster, people and place
   - Product and the systems practised
   - The future direction for the cluster development

2. Analysis of challenges in Dokra cluster
   To certify a wide-ranging and an in-depth survey, the following methods were undertaken to observe various aspects and diverse possibilities.

   Interviews were conducted in fifteen of the thirty Dariapur Dokra cluster units. The executives from SSYE, Ex. Co operative Bank Manager, Artisans and End Users shared their views.

   Need Assessment Survey of Dokra Cluster at Dariapur Village District Burdwan
   The office of the Development Commissioner (MSMEs), Ministry of Micro, Small & Medium Enterprises, Government of India formulated the plan to implement the Design Clinic Scheme (DCS) for design expertise for Dokra cluster in Dariapur village of Burdwan district, WB. The scheme is approved by Government of India under the 11th five-year plan and national manufacturing competitiveness programme.

   The DCS for the Dokra cluster is divided into two phases:
   1. Need Assessment Survey
   2. Workshop

   Design Clinic Scheme for the Dariapur Cluster
   The Design Clinic Scheme for the Dokra cluster is supported and implemented by the east zone office of DCS for MSMEs, Kolkata in association with Shantiniketan Society for Youth Empowerment Kolkata. Fifteen units were shortlisted for the Dokra cluster Survey.

   The need assessment survey lasts for a week for the Dokra cluster and is followed by Design Clinic Workshop. During the design clinic workshop that is conducted by the design experts, the cluster members learn the creative problem solving techniques, the design process, and get a chance to explore self-developmental as well as commercial opportunities. Through interactive discussions and workshop activities, remedial solutions are generated. The workshop could be from two to five days depending upon the need of the clusters and the number of units covered.

   Further, this two-phase Design Awareness Program will be followed by Design Projects for the Dokra cluster. This is contingent, to a large measure, on the self-initiative shown by the Artisan community.

   Scope of Need Assessment Survey for Dokra Cluster
   Dokra cluster products are well consumed in domestic as well as international markets. The Dokra Kamaras have good skill and also put in a lot of hard work. But they miss out on having exposure to the change in trends, marketing hence over the years have not been able to achieve a stable position. We need to help them grow better holistically.

   twenty-five lakh rupees.

   The DCS for Dariapur cluster is divided into two phases:
   1. Need Assessment Survey
   2. Workshop
Guskara is a small town in Burdaman district. Durgapur and Birbhum are located to its periphery. It is situated on the bank of Ajay river, which is originating from Jharkhand and flowing through Guskara and meeting Ganga.

Thus Guskara has very fertile land and its economy is agro-based. The agriculture of the region is rich in Potato and Paddy. As a result there is an increase in establishment and availability of cold storage facilities in this area. This region is one of the major centres supplying potato to other parts of the country throughout the year. Fishery and Poultry farming are the others key economic activities in the area.

It is a well developed town with presence of good schools, colleges, hospitals, availability of ATMs by private-sector banks including access to muthoot finance. People mainly celebrate all pujos round the year. But Durga pujo, Kali pujo and Jagodotri pujo are most in lime light.

Bengali cooking is famous for sweets made from cottage cheese. Sandesh, Rosogolla, chanar payesh, Mishti Doi (sweetened curd) and Patali gur confectionery (date palm jaggery) are mouth watering. Similarly every district in Bengal is known for a special sweet recipe of its own. ‘Langcha and Mhidana Sitabhog’ of Guskara -Burdwan, Sharbhaja of Krishnanagar, Chanabora of Murshidabad, Sihuri (Murabba) of Birhbhum and Langcha of Shaktigadh.

Luchi, Bengali Fish Curry, Cholar Dal, Aloo Posto, Gurer Payesh and Chum Chum is all time favourite of the people of this region.

Mhidana Sitabhog gives the resemblance of rice or sevaiyan served with gulab jamuns. It is made of chenna, rice flour and sugar. The batter is then passed through a sieve so that the tiny threads drop into a sugar syrup. It may be mixed with spices like bay leaf and cloves, which enhance the flavor of the dish. The dish has a sweet delicate taste and makes a great dessert.
Guskara is also well known for its dokra craft. Dariapur village area in Guskara is famous for its dokra metal craft. Dokra Damar tribes are the traditional metal smiths of West Bengal. Their technique of lost wax casting is named after their tribe, hence Dokra metal casting.

The craftsmens family suffer from poverty. The tradition originated in the hands of ancient semi-nomadic artisans of Bastar - Madhya Pradesh, called Dokras. A few Dokra families appear to have migrated from these into the alluvial plains of Bengal, finally settling around centres such as Burdwan and Bikana in Bankura.
The Craft, its History

Dokra is one of the ancient Indian art forms showcasing the local lifestyle and culture of people making the art. The lost or vanishing wax casting method of metal casting, popularly known as Dokra, is a primitive technique, which can be traced back to the Indus valley civilization. This art is considered popular because of its wide usage, cultural connectivity, and folk charisma. The craft has historically been associated with the ‘tribal’ culture of India. Its hub for many centuries was in the metal-rich region of Central India. The bronze cast dancing girl model from the ruins of Mohenjodaro seems to be representative of this class of technique.

The Artisans - Dokra Kamaras
The community involved in Dokra craft is called Ghadwa. They are a group of artisans who supply utensils made out of brass and other metals to the villages for their daily use. They claim that their ancestors were tribal and had migrated from Maharashtra and got settled in Bastar many centuries ago.

A group of nomads have been successful in practicing this art since Indus Valley Era to this modern age. There has been change in the thought process, lifestyle, form and appeal but their style remains the same. Initially the outcomes of this craft i.e. the mainly idols, were an essential part of their culture. Gradually with changing times and exposure to current trends the artisans have started entering Life Style market.

Folklores
About three thousand years ago the king of Bastar had assigned a dokra art necklace for his beloved wife. He was charmed on seeing the necklace. Witnessing the beauty of the necklace he honored the craftsmen with the title “Ghadwa”.

The name Ghadwa has been derived from the word Ghalna meaning melting and working with wax. It’s also derived from the word Ghadna meaning the act of shaping and creating. They are also known as Vishwakarmas, Ghasias, Mangan and Kansara in some regions of India.

Wandering Tribe
The tribe extends from Jharkhand to West Bengal and Orissa. They are distant cousins of the Chattisgarh Dokras. A few hundred years ago the Dokras of Central and Eastern India traveled south as far as Andhra Pradesh and north as far as Rajasthan and hence are now found all over India.

The main pockets practicing dokra are Bastar in Chattisgarh, Ushegaon and Chittabori in Adilabad district of Andhra Pradesh, Puri, Keonjhar, Mayurbhanj and Khurda in Orissa, Purulia, Burdwan, Bankura and Midnapore in West Bengal and semi-tribals communities in living at the mountain ranges of Vindhya.

Economic condition
The Dokra Kamaras suffer from poverty, mal nutrition, and sanitation. High instance of liquor addiction is prevalent. Illiteracy is also a major reason of their state. The numbers of families engaged in this craft is in decline everywhere. This is despite the fact that the demand for their products is very high including in international markets where it fetches several thousand rupees; however the artisans derive very little benefit from this existing market opportunity.

Product Line
Measuring bowls, bullock cart, horses, elephants, peacocks, owls, religious idols, diya, candle stand, door nobs, decorative sculptors, lamps & so on. These days products are made by mixing two materials.
The Craft, its History
Religious - Originally idols of local deities were made. Currently Lord Ganesha, Goddess Durga, Lakshmi, on an Owl, Saraswati, elephant, horse, and Nandi Bull made for worship as well as decoration purposes.

Currently small size deities are used for gifting and decorating spaces in and around the house, garden, and inside cars.

Household - Products used in day-to-day household activities like bowls and glasses to measure rice or grains. The demand for the same has declined since a few years.

Currently attractive designers dokra bowls are in great demand and fetch high price. These bowls are used to serve dry fruits/starters in high society parties.

Decorative - It mainly comprises of tribal figures and ornamental animals. They make mini sculptural figures representing their daily activities and take inspiration from the surroundings. Mainly they make frames for decoration, wall panels, door handles, incense stick holders, lamps, water jugs, coasters, soap case, ashtray, mobile holders, bells, key holders, cutlery items, prodip and so on.
Jewelry - Traditionally the artisans made jewelry for their own family members. It comprised of the typical antique patterns. Where as today dokra jewelry has reached a different level and attained a modern visual appeal.

Mix and match concept i.e. mixing Dokra with other materials and creating jewelry is running well in the market.

The designs and artefacts have changed with time and demand. Earlier while designing the products the focus was on utility where as now visual appeal has become equally important. Life style products made of any craft are in great demand and fetch good price too. These products are absorbed within the country as well as internationally. A huge demand of Indian antique craft products is noticed. There are many succesful middleman having exposure to moderate communication skills, have been able to flourish their business very well in the international market.
The Artisans - Dokra Kormokars

The community involved in Dokra art are called Ghadwas. They are groups of artisans who supplied utensils made out of brass and other metals to the villagers for their daily use. They believe that their ancestors were tribals and had migrated from Maharashtra and got settled in Bastar many centuries ago.

‘Jajabo’ a group of nomads while wandering migrated to Dariapur in the year 1960. It is said that the supreme or the bhadralok residents of Dariapur then were enchanted and charmed with the melody these nomads. Since then it is believed that the villages patronage these group of nomads/artisans with space to stay, live and work. The specially allocated space was known as Dariapur para.

Though these nomads belong to the tribal community, they loved to call themselves as ‘Kormokar’s. They are gifted with an inborn skill. Their forefathers have received recognition as well as awards from the Government. The 2nd generation of these Kormokars have been exclusively practising Dokra since then. They do not have ownership of land nor are they involved in other income generating activities. They do not have tribal community card.

Over the years post migration, these Kormokars were fortunate to be welcomed as well as receive support and acceptance from the government of West Bengal.

They are very poor and technology backward. These Kormokars do not have a respectable condition socially in the country. Though they create a valuable treasure of art, they are least recognized by other community craftsmen. They are still considered socially outcast. Being Artists they suffer a lot of humiliation and at times it forces them to leave their profession to get relieved from the eternal shame. Thus this craft is probably loosing the master craftsmen slowly and steadily.

Few years back two kormokars Baul Kormokar and Mahadev Kormokar were invited in Bhaskar Bhaban Museum of sculpture at Narendrapur in January 2008 under the Information and Cultural Affairs Department, Government of West Bengal.

Under this programme, a unique workshop was organised at the museum premises. The workshop was focused to give sculptors and artists an exposure and glimpse of age-old technique of Dhokra.

Ms Meera Mukherjee national award winner sculptor worked with these artisans. She was very fascinated with Dokra and had developed her own technique to create her sculptors. She has also gifted the building of Craft Council of Shantiniketan to the Dokra craft and its practitioners.

Few years back it is believed that National Institute of Science Technology and Development Studies - NISTADS on one of its rural welfare development programs has built two furnaces at Dariapur. It also has facilitated in repairing both the large community shed and the village tube-well. These social actions have helped to volunteer the enthusiasm of the villagers, winning their confidence and making technical initiatives more acceptable. This program brought local government officials into the village to extend educational and other forms of support to the community.
Artisan’s Co-operative Industrial Society Ltd

Artisan’s Co-operative Industrial Society Ltd was established on the 20th Dec 1962 to facilitate the Kormokars to get work at the initiation of Cottage and Small Scale Industry of West Bengal. According to Mr. Siddheshwar Banerjee, erstwhile Manager of the Society, the Society had made a provision to offer cash credit up to Rs. 1 lakh from Burdhaman Central Co-operative Bank at 12% interest for a year. The objective was to generate employment opportunities to the artisans through availability of this funding facility on one hand and on the other, source orders from government emporium or private parties. The Society had 60 members; however the membership base failed to grow---partly owing to the lack of serious engagement from the artisans. In particular lack of timely delivery of finished products from the artists resulted in issues of fulfilling orders. Marketing the Society to potential clients also proved to be a challenge mainly due to limited availability of managerial resources. As a result the Society suffered serious financial losses and operations have come to a near stand-still since 2002.

As of date, the Society’s office exists in Doripur Para but lies completely unutilized. At the very least, it is worthwhile to seriously consider reviving this office space and finding alternative uses for it including creating a common storage facility for the kormokars to store their produce or all weather shade for the kids to pursue their activities.

Even though the earlier attempt may not have worked, the need for such a society still very much exists. The artisans till today continue to meet their financial requirements through private channels like money landers at a very high interest rate that traps them in a vicious circle of debt. Additionally non-financial challenge like marketing, communication and skill up gradation also persist like in 1962.

Nishith Kumat Bhattacharya - the Ex Industrial Development Officer, Augram-1 Development Block (recently posted at Burdwan as IDO) has worked a lot for these kormokars. He was in Dariapur from the year 2003. During his tenure he has not only encouraged them but also is succesful in facilitating the artisans with the Artist Photo Identity Cards. These cards are issued from Office of the Development Commissioner - Handicrafts (Ministry of Textiles). Most of them also have received voters cards due to his strong will power and continuous follow-ups.
The Production Process

Usually we undervalue any craft until we know its history, origin and how many stages or how many man-hours have been put together in its making. The process is the core of any craft. Dokra craft involves molten metal work. Lot of dedication, physical strength, will power as well as manpower is required while at work. It also involves risk factor to an extent. Formerly men practised this craft but nowadays women too voluntarily support the men.

Even today the age-old "wax vanishing technique" using simple conventional tools is termed as Dokra. It is termed as the ‘wax vanishing technique’ as during the process, wax vanishes while playing crucial role in giving shape and designs to the object. The other method practiced by the artisans is hollow casting. In Dariapur Para ‘wax vanishing technique’ is practised at large.

Raw Materials

Supply chain - Honey Bee Wax, Brass Scrap, Dhuno/Dhup, Sarso Tel/Mustard Oil, Balu/Sand, Chini Mitti Crucible, Coal, Ghute/Cow Dung, Wood, Brick procured from the local market of Guskara. The Kormokar personally go to purchase materials as per their need and order size.

A - For Making the form - procured from the local Guskora Market
- Honey Bee Wax (Rs 200/kg)
- Dhuno (Dhup) (Rs 180/kg)
- Brass (Rs 320/kg)
- Sarso Tel (Mustard Oil) (Rs 120/kg)
- Sand (freely available around)

B - For Firing
- ChiniMitti Crucible (Rs 50 per inch)*
- Coal (Rs 1,100 Quintal)
- Ghute (Cow Dung) (Rs 20 for 80 piece)
- Wood (Rs 400 for 100 Kg)
- Brick (Rs 8 per piece)

* Everything procured from Guskara, except ChiniMitti Crucible that is procured from BurraBazar, Kolkata

Process

The artisans mix dhup with wax. This is done since wax is extremely soft and it becomes difficult in that state. The proportion - in one kg wax about 600gms of dhup and two droplets i.e. 50 gms of sarso tel (mustard oil) is mixed to prepare the material to work in.

For further precision, form, and fine detailing a layer of dhup and sarso tel is mixed well and applied. The proportion would be in one kg dhup around 250 gms sarso tel is utilised.
The kormokars prepare the object in wax. They coat it with a layer of clay. Further ahead they manage to achieve the detailing by adding a layer of mixture of dhup and sarso tel over it. After this layer Bele mati (more ratio of sand in proportion to sticky sand) is applied over the object and left for drying.

1. Preparing wax
2. Creating objects in wax
3. Layering the object with layer of clay. Clay model is made, slightly smaller than the final intended size of the product.
4. Rods of Dhup & Sarso tel mixed well together to achieve details
5. Heating the rods, till it becomes soft for application
6. Applying the rods to attain detailed design
7. Detailing layer with intricate designs
8. Application of Bele mati
9. Inserting Channel to facilitate the metal flowing in while firing. One or more pouring channels is provided, through which molten metal can run to fill the mould.
10. The mould is pre-heated to melt the wax, and the molten wax is poured out. This in turn leaves a cavity, which has the accurate size, shape and surface contours of the intended artefact.
Molten metal is poured into the cavity and the mould left to cool

- Brass scrap is collected and gathered at one place
- A pot of clay (clay is made up of major portion of grog for strength) is made.
- It has a top opening where the brass junk is placed which would in turn melt while firing
- Cloth is wrapped at the back side of the pot to facilitate us to see the color of the flame while being fired (like Peephole).
- Finishing touches being given to the pot
- Pot ready for firing
- Almost 800gms of brass can be accommodated in a single pot

- Preparing the space for firing
- Building the Bhatti
- Pre heating the Bhatti
- Adding coal to it
The Production Process

Pre heating the artefacts
Placing them in
Loading the Bhatti
The Firing

The firing going on
The color alarm indicating the desired temperature
Cooling down
The artefact being removed
The artefact is broken out of the mould.
Transporting and Cleaning of surfaces done by the family members. The toddler enthusiastically playing his part too.

Fresh made dokra products filled in the bucket for transportation purpose.

The freshmade dancing tribal couple ready for grinding and there after polishing.

The little one helping his mother Rita in the initial cleaning and sorting of the fresh made products.

The little one taking the lead and removing the layer of clay from the fresh made products.

Grinding and Polishing.

Suresh doing the grinding of the fresh made dancing tribal couple.

The process of polishing being done.

The age old method of manual grinding being done by Rita with a tool. Though it is a time consuming procedure, the result achieved cannot be got by machine.
The Production Process

The Bhatti

As of date 20 units are sharing 2 major permanent bhattis, which is surprising as one would expect a higher number of bhattis than 2. Further there have been no reported incidents of arguments between the artisans. Both of these points are indicate that the work-load from the 20 units is far below what can be accommodated even by 2 Bhattis; and indirectly, is a quantitative measure of the unutilized capacity of the artisans.

Permanent Bhatti accommodates around hundred moulds at a time. This Bhatti is used when they have a bulk order; or two to three kormokars do a joint firing. There is a life time investment of about eight thousand rupees to make it.

Each firing would cost around six hundred rupees. This Bhatti cannot be used during the monsoon as it does not have all weather shade. Coal is required for firing.

Usually long temporary bhatti is preferred for big art pieces. It can be created anywhere. These kormokars have allotted a secluded place for Dokra Casting(firing) in their para near the thakur. They consider that space to be auspicious due the presence of thakur. They believe that as a result products after firing would turn out to be perfect as desired.

The bricks used to build this furnace could be reused many times. Coal is required for firing. The crucible used in firing can be reused three to four times. This crucible has to be procured from Burra Bazar Kolkata and turns out to be Rs. 240 per foot. The cost per firing comes to Rs. 700.
Dialogue with the Kormakars - Unit-wise Audit

Ashok Karmakar stays with his mother Triloka. His wife Mina Karmakar helps him in his work. He takes up commissioned jobs from middlemen.

Generally his product line is images of gods and goddesses, folk dolls, and animals. When he has less work he has a provision to work with an artist in Burdwan.

He prefers to get required machinery—grinding, polishing machine—on rent than to invest his capital. He wishes to experiment further with Dokra and needs corpus for the same.

Utpal Karmakar takes part in the local fairs happening in and around Shantiniketan. He usually packs his products in newspapers and carries them in jute plastic bags. He transports his products either through bicycle, bus or train.

He wishes to supply to government emporium but does not prefer to give his products on consignment basis.

His working cycle is of 20 days for an average 18inch artefact. His wife belongs to the famous Dokra hub called Bikana near Bakura.

Tapas Karmakar, Utpal Karmakar and Ashok Karmakar are three brothers. Though they work in the same place they have separate clients as well as manage personal affairs.

Tapas usually supplies to a middle-man in Delhi. He wishes to get facilitated with loan on a very low interest to further expand and diversify his work. He wishes to make inhouse facility to make the Dokra Beads used in artificial jewellery.

The most common problem is scarcity of space and funds and exploitation by vendors.
Sahadeb and his wife Lata Karmakar stay in the same Dariapur Para. Sahadeb has a mastery over religious idols, deities. He supplies them to government emporiums like Bangashree. He receives no advance for the same. Nevertheless due to competition he prefers taking money on 10% interest rate from private sources in order to do the pre requisites to execute the order.

They believe to have migrated from Madhya Pradesh. His wife Lata takes care of the mould department.

He feels government should impart periodic training to the artisans, also help them fetch orders, arrange an access to put up stalls in the local melas.

He wishes to understand about possibilities of sourcing finance. He wants to supply his products to a chain of stores on a regular basis.

Manmoy and his wife Asha create decorative dokra artefacts. They make elephant, horse, Bull, Bullock cart, Nondi, Deer and so on. They have a fascination to do detailed work. The couple supply to random vendors in the market. Sometimes they also do sub-let job.

The couple is looking forward for better facility to work, be organised, follow/build a system of work.

Generally, they prefer that the vendors come and place and collect the order to avoid discomfort of travelling with these products.

Bapi Juri and his wife work for Mr Show of Galaxy Export, Burdwan. They are happy with fixed orders and immediate cash on delivery. They get order card along with raw material required. Hence the effort of going and marketing is all saved.

The couple also supplies to vendors in Siliguri and Kolkata. Siliguri being a tourist place the artefacts are consumed well and with good mark ups. However, not much of this benefit is passed onto Bapi and his family.
Rammoy and Minuti Karmakar are proud grandparents of their son Suresh’s little one. Suresh and wife Rita stay along with their parents. Rammoy has a mastery of creating tribal sculptors, dancing couples and so on. As all of them live and work together they get each others support and can manage big orders at a time. They mainly supply to Bangasree and Manjusha, the government emporiums.

Rammoy was the first karmakar to have expressed his displeasure for the decline of the Co-operative Society; especially the low interest line of credit forwarded by the Society.

His son Suresh is very enterprising and wants to further develop his family business. Even Suresh’s son is seen playing with Dokra elements and at times trying to help the family members in his work.

Shubho the son of national award winner Ramu Karmakar works on partnership with Shubhash Mondol (a individual not belonging to their tribe but practising dokra craft). They carry on their business on mutual understanding. Shubho looks after the communication and rapport building and running around for orders, where as Shubhash handles the production process. At times they outsource jobs to their fellow artisans on having multiple orders within the same period. They supply to Bangasree and Manjusha - the government emporiums. Moreover they have been able to link to few private parties who help them procure orders. Of late, they are working on a huge statue to be made of Mahatma Gandhi in Dokra craft. The same is to be installed in the museum in Australia.

His father Ramu Karmakar works as a dokra craft trainer in a private NGO in Hazaribaugh, Jharkhand.
Basudeb Karmakar and his wife Chandana Karmakar make interesting traditional dokra products. The couple makes products related to tribal sculptors. Now a days the demand for the same is high and is well absorbed all over India. Internationally also these products have found high acceptance.

Basudeb wishes to get some linkages to the buyers who would pay him advance for creating the job as well as deliver the remaining cash on delivery. This would facilitate him while working.

He aspires to receive continuous guidance on contractual and commercial aspects from the local government body/NGO at different stages.
Gangadhar stays and works in one of the by lanes of Dariapur Para. He has been exposed to this craft since childhood. His father Baikunth Karmakar was known for his skills and was rewarded with the national award. Gangadhar has tried learning the art from his father. He used to observe his father working and has great respect towards him.

Gangadhar makes artefacts with pure aesthetic value. Like deer, elephant, nandi, horse and exhibits them during winters in the mela of Bolpur - Shantiniketan. He also supplies to a few outlets in Bolpur. He also works for some private parties in Kolkata.

Gangadhar’s wife Santana and his son Ganga help him in his work.

He wishes to have access to some funds/loan/subsidy to facilitate him have a moderate space to work. He has plans to build his own furnace and all weather shade to store his work.
Twenty eight years old Raju stays with his wife Kalyani and one son in the para. He works on small linear tribal statues and supplies to Bikana area near Bishnupur.

He has fixed orders every month from Bikana. Bikana is a Dokra hub of West Bengal. He has a social connection there—his wife belongs to Bikana. Hence he is successful in receiving orders. He keeps margin of twenty percent for breakage while manufacturing or in transit.

He personally delivers the artefacts by train.

Pachai Karmakar is one of the senior craftsmen in Dokra craft. He along with his wife Minoka, son Gaurang and his daughter-in-law Pooja all work and stay together.

He is known for creating Ganesh, Durga, Lokhi, Kaali and many similar to it. Pre-pooja time he is extremely loaded with orders. Otherwise the family takes work form his neighbour Shubho Karmakar on mutual understanding.

He suffers from health issues and wishes to have some medical facility within the para.

<table>
<thead>
<tr>
<th>Name of the product</th>
<th>Manufacturing cost</th>
<th>Intermediary</th>
<th>Market Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk Doll 6inch</td>
<td>Rs 75/-</td>
<td>Rs 40/-</td>
<td>Rs 150/-</td>
</tr>
<tr>
<td>Folk Doll 12inch</td>
<td>Rs 125/-</td>
<td>Rs 60/-</td>
<td>Rs 240/-</td>
</tr>
<tr>
<td>Elephant 6inch</td>
<td>Rs 280/-</td>
<td>Rs 75/-</td>
<td>Rs 500/-</td>
</tr>
<tr>
<td>Horse 12inch</td>
<td>Rs 300/-</td>
<td>Rs 80/-</td>
<td>Rs 520/-</td>
</tr>
<tr>
<td>Ganesh 6inch</td>
<td>Rs 225/-</td>
<td>Rs 75/-</td>
<td>Rs 360/-</td>
</tr>
<tr>
<td>Durga Set Small</td>
<td>Rs 2400/-</td>
<td>Rs 250/-</td>
<td>Rs 3000/-</td>
</tr>
</tbody>
</table>
Amar Karmakar is an artisan having strong will power. One of his feet is suffering from Polio. This physical inability seems to not have made his life different from others. He creates his art pieces with high passion. His wife and children are always there for assistance. He supplies his products to Mednipur to a fix wholesaler. His elder son Prashanto Karmakar works in Ranchi as a labour making Dokra products. Prashanto earns about six thousand rupees per month.

Shibaram Karmakar works with his two sons Shamsunder and Govind. He has been doing Dokra craft since his childhood. He feels his sons should look out for a different occupation. He feels that they are not rewarded well for their hard work nor do they ever get any recognition.

Mukul Karmakar belongs to Dariapur para but since few months has taken up a job at the Hazirabaug NGO called ‘Karu Shilpo’. His family resides in the same para so he visits them often.

His wife Miniti works as a labour to the fellow karmakars. Recently Mukul met with an accident while working in Hazirabaugh. He burnt his right hand while casting brass.

He aspires to stay at his home town if he gets assurity to get stable and adequate income to survive his family expenses.
Retail, Wholesale and Export Markets

Dokra products begin to be sold right from the adjacent Guskara and Birhbhum markets to Kolkata as well as transported to other parts of the country. A huge demand, market acceptance and craze is seen for dokra products internationally too.

However, most of the Kormokars have no clue of the marketing channels and are not exposed to the worldly politics. Only one or two artisans from the entire group have been successful in building connections with the outer world. They in turn procure orders from outside vendors and get basic work done from other fellow artisans at cheap rates. They also take made to order commissioned assignments worth huge amounts and have learnt to deliver at the time agreed for.

The rest depend on largely Government orders. The Kormokars get periodic orders (usually twice a year) from Manjusha (West Bengal Emporium) - Government Of West Bengal and Bangashree - Micro & Small Scale Enterprises, Government of West Bengal. The only issue while dealing with government emporiums is they work on part advance and rest on consignment basis, unless they have a strong requirement from their side.

Most of the Kormokars cannot gain much profit from their produce. Moreover, the Kormokars usually take loans to run their household expenses from the nearby grocery shops. Sometimes they even borrow the material on some fixed interest payment which is agreed between the shopkeeper and the Kormokar. The grocery shop owners take artefacts from the kormokars as mortgage for loans/money landed to them. The kormokars are unable to repay the loan. So, the mortgage items become the items of sale in the grocery or shop owners. For example - a local grocery-shop owner within the Dariapur para, has started dealing in dokra products. He supplies the products to Delhi and Bombay and is happy with his sales as his side business.

With changing times, e marketing has become very effective. A number of e-commerce sites have Dokra products on sale.
Mr Snigdhendu Kumar Shaw is the founder of Galaxy Exports, Burdwan. It was established in the year 1990. Mr Shaw pursued his Physics Honours from the near by college in Shantiniketan. While studying he was exposed to the Art College of Shantiniketan, i.e., the well known Kala Bhavan. He had multiple occasions to realise that our country was rich in art and craft and skilled artisans as well as artists. But there was scarcity of managers, marketing persons and promoters/patrons.

This thought made him leave his career and he decided to start his own company promoting local dokra craft. He has proved it by expanding his company into an Export House. He has his own workshop as well as showroom in Burdwan. He is now purely interested in wholesalers and has fixed clientele. He has also set up a showroom in the India Expo Mart - Delhi to remain connected with the world. By now he has been successful in establishing clients all over the world. He has his own team of artisans working for him from the surrounding area all round the year. At times he also gives orders to the artisans of Dariapur on contract, i.e. with material and a deadline.

More conscious efforts have to be taken to find organisations or individuals like Mr Shaw and strengthen the linkages between them and the Kormakars.
The Dokra Studio

Provat Majhi, a resident of Khosbagan, Burdwan purely works in Dokra and has his own studio. He is a sculptor from Rabindra Bharati University Kolkata. He started his career as a freelance artist in the year 1999. He has won many awards and is a well known personality in the surrounding area. He takes part in many exhibitions all over India.

After his formal education as a sculptor he chose to work in Dokra medium. He felt he wanted to work to keep traditional arts alive. Hence residing in Burdaman, Dokra happened to be within his proximity. Gradually he started exploring the medium. He also used to visit Dariapur periodically to observe the craft being done.

His work is traditional yet modern. His aesthetic sensibilities and forms happen to be different then those of the Dariapur artisans.

By now he has an established studio where in he does his own creation as well as takes up made to order assignments. He is among the few who give salaried employment to the Dariapur Dokra Kormakars. He has two artisans who work for him round the year and gives employment to more as per his requirements and work.

The Dariapur Dokra artisans are eager to work at his studio mainly as they get fixed amount as wages by the end of the day. This facilitates the artisans to carry their household expenditure without much effort.
Tools - Equipments and Accessories involved
The Kormokars usually design simple tools to facilitate their work

These kormokars need to be sensitized to evolve their tools—in line with availability of improved material for tool-making and a changing understand of their needs—instead of continuing with traditional tools. The ideal tool has to be durable, ergonomic and user friendly made from the material available around in the environment.

Usually they use spatualla and knife for clay modeling, blade for wax modelling, a flat sheet of wood to facilitate in preparation of thin strands of wax, Hammer to break the mould after firing and a File to do manual polishing of the artefact. These days to save time grinders are used to do the polishing and final finishing touches to the products.

Exhibition/Display design
There is not much opportunity for exhibition design. As of now the Kormokars need to be more pro active and take advantage of their possession of artist cards. They are eligible to take part in craft fairs, art haats held in towns, cities and metros. These Kormokars need to develop new products to enter the lifestyle market. Though they are gifted with skill, they lack in communication, exposure, presentation and packaging. They can make self-standing and foldable dokra pannels (equivalent to display racks) that are easier to carry along with for regular and frequent display. Paschim Banga Rajya Hosto Shilpa Mela, Gangasagar mela, Shravan Mela, Posh Mela are few exhibitions having a very good footfall within the state and are ready options where the Kormokars could look to participation.

Scope of Technology Upgradation, Research & Development
- A device could be made facilitating faster production of thin strands of bee wax to reduce man hours while at work.
- A metal casting furnace needs to be designed keeping into consideration the environment it is to be put in and as well as its users. Simple to use and long lasting yet easy to adapt is what is desired.
- Two to three common grinding and polishing machine should be installed within the community. The entire community could utilise these machines on rental basis. A battery back up can also be organised to over come frequent power failures.
Very Basic Problem Areas

1. Space, Infrastructure for work
2. Hygiene related issues
3. No exposure to new metal casting techniques
4. Illiteracy and Malnutrition
5. Ergonomics factors are not taken into account. The postures while at work are not ideal. Since the craft is detail oriented, it demands lot of man hours. Odd Postures while working create discomfort and health problems in future
6. Natural light is also not much thought of while at work. They suffer from eye problems and this in turn reduces their efficiency to work.
7. All weather shade is not there. During monsoon it becomes difficult for them to work.
8. A youth training centre to motivate and groom them, help them learn the history, origin, craft

Addressing these issues is as important (if not more) as addressing those related directly to their craft, design knowledge and commercial acumen.

These Kormokars live, work eat and sleep in the same small cluttered space. Temporary stages of space division is habitual, i.e. in the early morning the same space becomes a place to work, after few hours the same space is shared as a kitchen space, in the afternoon corner is occupied by the ladies and the elders to take rest. The kormokars are forced to buy the raw material in small quantity since neither they have adequate space to store them properly nor do they have funds to purchase in advance while anticipating an order.
Storage, Packaging and Transportation

These kormokars are not fortunate to have storage space. Thus they have to deliver the goods the day they complete them. Usually the kormokars prefer to deliver the goods themselves. They prefer to travel by state buses. The mould and other raw materials are dumped all over the house. They need to learn to organise themselves to improve their business. The kormokars should create a system where in they can keep a record of their sale, pending order and a track of dates to deliver. It could be also created with the help of picture codes or in tribal coding system.
Training and Skill Upgradation

These artisans are lucky to be god gifted with skills. Nevertheless, to survive in today’s competitive world one needs to keep track of the current trends in the market, the conflicting products existing in the market, the finish – packaging – and the appeal of the product.

These artisans need a holistic training – to procure raw material to creating the product – to packaging it in an attractive pack to attract the target consumer. Such training would indeed help the karmakar to find better acceptance in the market and in turn get more value/monetary gain.

Technology modernization

Per se this craft does not mandate any significant modernization of technology. However, the present sets of tools employed by the community are primitive by all accounts. More importantly, by and large, the community has not taken any self-initiative or shown an interest to improvise, evolve or adapt their tools over time. As a result, they lag behind when compared to other craft communities such as the Bastar who, for example, have benefited from the use of tools such as grinding, polishing and so on. Further the Bastar cluster has invested in a bead-making unit that has resulted in mechanization of some of the processes allowing them to introduce newer products at a faster pace.

For the Dokra community, the suggestion would be to first introduce the community to even the basic tools and methods in use today and cultivating a strong interest in shifting to the same. This would need to be followed by enabling them to purchase and adopt the same.

Only once they overcome their resistance to change and learn to adapt to the same, would it be advisable to invest in introducing slightly more advanced technology (like the bead-making unit in case of Bastar cluster).

The reverse is also possible wherein research is conducted to identify existing non-Dokra metal products available in the market (for both functional and aesthetic use; e.g. door handles, soap dishes, candle stands, etc.) where Dokra metal casting techniques could be introduced to come up with a different set of hybrid/mixed product range.

Production Rejects

During firing there are chances to have few rejection pieces. These pieces can be reused – re melted and once again re used from the scratch. Other option is to creatively re use the same piece.

Future Initiatives

The Dokra craft products today have a purely aesthetic appeal. As a result the look of the product would matter if it is to gain to traction in the market. However, when examined from this perspective, the current product range is limited both in form and in use of metal. A definite and immediate area of research would, then, be to explore variant designs, and more importantly, combination of alternate/complementary metals that ultimately yield different colours and possibly to newer forms.
Realising these propositions there is a strong need of a Common Facility Centre. This centre would not only be beneficial to the Kormokars professionally but also enhance their social relations with fellow Kormokars. Initially government, semi government body or a NGO could help them start and conduct trials. Eventually the Kormokars can be motivated and trained periodically to manage the affair.
NREGA - The Mahatma Gandhi National Rural Employment Guarantee Act aims at enhancing the livelihood security of people in rural areas by guaranteeing hundred days of wage-employment in a financial year to a rural household whose adult members volunteer to do unskilled manual work. This acts as an alternative, low risk and guaranteed source of employment for these artisans. In the artisan’s own mind the effort needed to be in such scheme is much lesser compared to their own profession. In some sense, it competes with their own profession.
Immediate Necessity

- Establishing linkages of the artisans with other manufacturers, marketing personnel and whole-salers/retailers
- Investing in buying new machinery / equipment so that the artisans can expand their product range. For example, the Dokra artisans of Chattisgarh are producing dokra beads that are subsequently used in various kinds of Jewellery. This is quite a popular product across major cities in India. However, to produce these requires a separate moulding machine. If such a machine is set-up in Dariapur the karmakars there could also start producing this product line.

Immediate Plans

- To hold a five day workshop as a first phase remedy
- This workshop would give the potters of the cluster -
  1. An introduction to Dokra crafts carried out in other parts of the country
  2. Exposure to better techniques of production - Kiln
  3. Insights of market trends and scenario
  4. Ergonomics knowledge
  5. Product Innovation and development
  6. Packaging

Recommendations

- A general lecture on health - hygiene, food habits
- A sustained and long drawn-out initiative/counselling on alcohol de-addiction
- Workshop on how to design own work place from minimum resources you have
- Periodic training should be arranged for the Kormokars focusing product design, tool design, new casting methods, firing techniques, packaging, marketing
- Workshop on ergonomics and its relevance to their style and pattern of work
- Five day workshop to give some practical tips to the Kormokars while at work

Conclusion

The problems related to the economic condition of the Kormokar community are not only related to design and improvement in their craft--though this is a critical part of the effort to improve their well-being. What is needed is intervention that can address economic and social issues in tandem. An external body needs to invest years with this cluster and help the kormokars grow as a community and at the same time, become sensitive and adaptive to the outer world and its customs.
Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
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<tbody>
<tr>
<td>Bhadralok</td>
<td>Traditional Aristocratic class of people</td>
</tr>
<tr>
<td>Dhuno</td>
<td>Incense/Dhup</td>
</tr>
<tr>
<td>Ghadwa</td>
<td>Community involved in profession of Dokra or any form for metal casting</td>
</tr>
<tr>
<td>Ghute</td>
<td>Cowdung</td>
</tr>
<tr>
<td>Lokhi</td>
<td>Goddess Lakshmi in Bengali</td>
</tr>
<tr>
<td>Jajobo</td>
<td>Group of nomads</td>
</tr>
<tr>
<td>Kormokar</td>
<td>The artisans have self-gifted the title to themselves</td>
</tr>
<tr>
<td>Para</td>
<td>Area</td>
</tr>
<tr>
<td>Sarso Tel</td>
<td>Mustard Oil</td>
</tr>
<tr>
<td>Thakur</td>
<td>Local name to describe the god</td>
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</table>
Objectives Of The Workshop

1. To create awareness for the betterment of the Doriapur Dokra cluster of Guskora village, Burdwan
2. To enlighten the artisans about principles of design and create awareness about the benefits of MSME - schemes.
3. To help create a healthy work environment and develop a product line viable in today’s context
4. To help them know and understand how ergonomics is important and increases the carrier span of the artisan if taken care of.
5. To provide information about current trends & methods of marketing and basic inputs on brand building, to cater to a larger sector.

Guest Experts
Shantanu Kr. Jena - Associate Professor at, Silpa Sadana, Visva-Bharati, Santiniketan
Arup Ghosal - Secretary - Gram Panchayet, Dignagar II, Guskara
Ranjit Mondal - Successful Business Entrepreneur, of Dokra Products, Guskara
Nishith Bhattacharya - Sr. IDO, DIC, Burdwan
S.K. Moitra - Ex-Joint Director (SME), Birbhum
Debashish Saha - MBA, Financial Consultant, Bolpur, Santiniketan
B.K. Moharana - Asstt. Director (EI), MSME Development Institute, Govt. of India, Ministry of MSME, B T Road, Kolkata
Dipankar Chakraborty - General Manager – District Industries Center – Burdwan
Mou Sen - Dy. Director, District Industries Centre (Sub-DIC), Durgapur
Shri Prabir Rakshit - Executive, SSYE
Shri Shomen Ghosh - Representative from MSME-NID
Ms. Foram Thakore - Design Consultant, NID

Their valuable contribution –

1. Shantanu Kr. Jena
   - Inputs on Design presentation on Design
   - Dokra from yesteryears to today
   - Firing techniques
   - Discussion on possibilities of combination of other materials with Dokra.
2. Arup Ghosal
   - In-depth knowledge sharing on how Panchayat can provide Cluster Level Development Facilities
   - Panchayat Norms
3. Ranjit Mondal
   - Shared his experience as a Business entrepreneur
   - Took us through the gradual increase in the demand of Dokra products
   - We were fortunate to see the live demo of the metal casting as well as the finishing process of one of his tailor made assignments
4. Nishith Bhattacharya  
   o Support by District Industries Centre, Burdwan towards registration with MSME and viability of projects, various schemes and incentives

5. Prabir Rakshit  
   o Welcome address followed by registration formalities followed by Valediction and Thanks giving and over all co ordination for making the workshop successful

6. Shomen Ghosh  
   o Presentation on Design Clinic Scheme of MSME followed by an interactive session

7. Foram Thakore  
   o Introduction on Design Awareness  
   o Working Method and Production Process in detail of Dokra Craft  
   o Demonstration the process of modern and new design, and cost effective products  
   o Interactive session with artisans  
   o Slide show of fancy Dokra products available in the market  
   o A basic understanding of Branding, Packaging Display and Merchandising.  
   o Review of the workshop along with listing of opportunity areas

8. S.K. Moitra  
   o Background and history of Dokra Cluster at Dariapur, Guskara  
   o Future prospects and knowledge of how to deal with government emporiums in business

9. Debasish Saha  
   o Finance, Project preparation and Book Keeping

10. B. K. Moharana  
    o A Brief about MSME and how the artisans can be benefited by the opportunities and the schemes from MSME

11. Dipankar Chakraborty  
    o Appreciated the skill of the artisans and encouraged them towards expanding their horizons in the international markets. He has promised to provide government support for the same. He also discussed about how Marketing Strategy helps in business.

12. Mou Sen  
    o Explain about the present policies of the Government on Handicraft Products (Dokra) in Small and Medium Sector Industries
Participators –

Representatives from Dokra cluster unit
Over all a very good presence through out the workshop

1st Day

Shomen Ghosh from NID talking about MSME
Prabir Rakshit from SSYE giving inaugural speech

2nd Day

Discussing the concepts with the artisan
Outcome of first day’s assignment

3rd Day

Practical work in the para
Observing the artisans work
Product Outcome

4rth Day

The panel giving inputs
MSME member giving inputs on schemes available
5th Day

The Designer discussing with the Government officials

Group photograph

Mr. Rakshit from SSYE giving the Farewell Note
Areas Mostly Talked Upon In The 5 Day Workshop Are:

1. One to one discussion, on Need Assessment Survey report, identifying the problem areas and detecting the design intervention opportunity.

2. Discussion on the minor - major gaps in production –metal casting technique inorder to improve quality, have the desired finish along with minimum breakage during production.

3. Discussion on product innovation, for uplifting the Cluster.

4. Ergonomic Intervention for improvement of productivity of workers involved in the cluster.

5. A basic understanding of Branding, Packaging Display and Merchandising.

Proceedings Of Workshop along with Remedial Design Solutions -

Day 1 -

Started with warm welcome, introductory speech by Shri Prabir Rakshit an executive member of the SSYE. A Cross talk by Shri Shomen Ghosh (for MSME – NID) explaining various schemes offered, helping the artisans understand the purpose of MSME. It was followed by an introductory session by the Design Consultant. At the end of the session an assignment was given for the next day.

Day 2 –

The design consultant started with the follow up of the assignment given, discussed the drawings and gave the artisans probability and insights of the product in respect to the drawing.

Guest Faculty Shri Jena also gave his vision to the same. He also gave a slide presentation on Design – Traditional and Modern and talked about Design Inputs and Value addition to the Dokra Craft maintaining its language.

Shri Arup Ghosal, the Secretary - Gram Panchayet, Dignagar II, Guskara gave open information of the norms of support and facilities available at the Panchayat level for the cluster level development

The design consultant continued with the practical session.

Remedial Design Solution – We gave inputs on how to develop originality in design

Day 3 –

The third day started with discussion on the past two days of the workshop by the Design Consultant.

It was followed by an interactive session by Shri Jena on possibilities of combination of other materials with Dokra. He also laid stress on cost effective and affordable Design.

Shri Ranjit Mondal, a successful Business Entrepreneur, of Dokra Products, Guskara shared his experience as a Business entrepreneur, talked about the changing market trends. He talked about the gradual increase in the demand of Dokra products globally. He also was involved in the practical process of metal casting with one of the artisan in the para. We were fortunate to see the live demo of the metal casting as well as the finishing process.

The Design Consultant took the ending session of the day by discussing and talking further about the market demands, changing lifestyle and spaces.
Remedial Design Solution – We gave them inputs on minimalism in design and also collaboration of other materials with the core material. Also some technical know how on metal casting process.

Day 4 –

The Design Consultant showed design process and explain how to derive on innovative design and not to imitate from the market.

Nishith Bhattacharya, Sr. IDO, DIC, Burdwan assured the artisans to promote them and support them through various ongoing programs from the state government. He also would do the needful to make the Doriapur Cluster’s presence during State Craft Fairs.

Shri S. K. Moitra, Ex-Joint Director (SME), Birbhum was present during the workshop and gave his insights regarding means and methods of availing government support for the upliftment of the cluster. He also gave them feedback on doing smart business with government emporiums.

Debashish Saha, MBA, Financial Consultant, Bolpur threw light on how to follow and adapt basic principles of Finance in Business. He also gave a preliminary lecture on how to maintain records of Sale and Book Keeping.

B.K. Moharana, Asstt. Director (EI), MSME, gave the artisans in-depth knowledge on MSMSE and its activities. Also he shared few examples of clusters that had collaborated with MSME schemes and have grown since then.

Remedial Design Solution – We gave them solutions on how to read market, understand the demands and help them try to reach there. Remedial solutions were given on how to deal with government emporiums. We also helped them with their finances.

Day 5 –

The Design Consultant discussed how to derive form from Nature and gradually transfer it into a product. Also discussed about the importance of user-friendly product.

Dipankar Chakraborty, General Manage District Industries Center Burdwan was present for a while in the workshop. He was glad to see the craftsmenship present in the cluster and encouraged them and motivated them to keep working further. He also promised to help them participate in the national and international market through government back up.

Mou Sen, Dy. Director, District Industries Centre (Sub-DIC), Durgapur also graced the workshop with her presence. Being a craft lover she was very happy to see the innovative outcome of the workshop. She also shared the present policies of the Government on Handicraft Products (Dokra) in Small and Medium Sector Industries.

The Design Consultant invited the participants to speak their heart out on the experience of their last five days. Review of the workshop was done thereafter.
Mr Rakshit took over the session and gave a Farewell speech. He appreciated the artisans and their enthusiasm. On Behalf of SSYE he distributed Certificate of Merit to the Artisans. It was followed by Thanks giving.

Remedial Design Solution – Basic understanding on ergonomics was given. Also general awareness on health and hygiene was highlighted. Trust and Bonding over fellow artisans was also discussed as the immediate remedial solution for the cluster betterment.

General Solutions discussed: To improve the lives of individuals, the cluster needs to set up a Common platform where in everyone could work in as well as share resources, equipment’s and in turn grow together.

Also Exposure to Current market trends, market channeling as well as support from government/N.G.O would help.

Response from the Artisans
The artisans were more than satisfactory with the workshop. It was eye opening for them. They were excited on seeing presentations from the guest faculties. They took this opportunity to interact with the experts and discuss their problems. They showed extreme enthusiasm during the workshop. They came up with their queries and in-turn could gather understanding to solve few of their practical problems that they faced while working. They were extremely happy and satisfied by the experts' tips and suggestions.

Every one of them was unhappy with the tenure of the workshop. They felt such activity would not have a noteworthy outcome with less number of days. They are looking forward for the next workshop/training sometime soon with minimum tenure of ten days.

This instant feedback was the actual achievements of this workshop, and only rewards for us (the design experts) that we have been able to motivate them to think differently and been able to create design awareness for their betterment and business growth.

Design Intervention, Scope And Opportunity For Project Proposal

The Cluster has immense scope for design intervention in the following ways:

1. The existing product line can be marketed and cater differently by changing form. The age-old Dokra craft can be used in combination with different materials.
2. Moreover innovative designs can be created in such a way that use of metal can be reduced; yet the beauty of the product should not be hampered. This shall facilitate us in having a different product in competitive price to increase the sale.
3. Group synergy
4. Brand Building, Marketing

General Recommendations
In light of the Five days proceedings of the workshop, the following recommendations are formulated:

1. Facilitate with a common facility center for storage, both raw materials and
end products.

2. All the cluster members need to collaborate with each other and need to be a single entity as the Doriapur Dokra Cluster instead of scattered in bits and pieces.

3. Organize short, time-to-time training programs for the Doriapur Dokra Cluster for upgrading their technical skill.


5. Provide extra focus on redesigning the existing products and maintain quality.

6. Run regular health check up camps and facilitate with proper health care for Artisans and their family

7. Organize frequent meeting and discussion sessions with the MSMS/Bank/NGO for updating knowledge regarding suitable policy and schemes for small-scale industries.

Conclusion
The Five-day workshop has been beneficial for all the Artisans and it has provided them with many ways, with which they can improve the economical status of their respective businesses.

One the whole, the present-day scenario proves that the cluster needs to develop not only in design sector but also over all in social factors like health, hygiene as well as education.