

FINAL REPORT

A study to identify the Indigenous Art and Crafts having potential for Income Generation and an Action Plan for selected ST communities of Odisha.



SUBMITTED BY
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**A study to identify the Indigenous Art
and Crafts having potential for Income
Generation and an Action Plan for
selected ST communities of Odisha**

SCSTRTI

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Abbreviations

AHVY	Ambedkar Hastshilp Vikas Yojana
AABY	Aam Admi Bima Yojana
HACWS	Handicrafts Artisans Comprehensive Welfare Scheme
CHCDS	Comprehensive Handicrafts Cluster Development Scheme
CHA	Census of Handicrafts Artisan
DRDA	District Rural Development Authority
RSBY	Rashtriya Swasthya Bima Yojana
UIDAI	Unique Identification Authority of India
RGSSBY	Rajiv Gandhi Shilpi Swasthya Bima Yojana
ICT	Information and Communication Technology
MGNREGA	Mahatma Gandhi National Rural Employment Guarantee Act
IEC	Information Education and Communication
IPP	Indigenous Peoples Plan
OSDP	Odisha Skill Development Project
PVTG	Particularly Vulnerable Tribal Group
TRIFED	Tribal Federation
OLM	Odisha Livelihood Mission
DIC	District Industries Centre
NABARD	National Bank for Agriculture and Rural Development
KVIC	Khadi and Village Industries Centre
LSDA	Lanjia Saura Development Authority
PBDA	Paudi Bhuyan Development Authority
DKDA	Dongria Kandha Development Authority
OLM	Odisha Livelihood Mission
NRLM	National Rural Livelihood Mission
ORMAS	Orissa Rural Development and Marketing Society
TDCCOL	Tribal Development Co-operative Corporation of Odisha Ltd
NID	National Institute of Design
EPCH	Export Promotion Council for Handicrafts

NIFT	National Institute of Fashion Technology
IICT	Indian Institute of Chemical Technology
OCHANDS	Council of Handicraft Development Corporation
NBFC	Non Banking Financial Company

EXECUTIVE SUMMARY

Tribal art is the visual arts and material culture of indigenous peoples. Also known as ethnographic art, or, controversially, primitive art, tribal arts have historically been collected by Western anthropologists, private collectors, and museums, particularly ethnographic and natural history museums. Tribal art generally reflects the creative energy found in rural areas that acts as an undercurrent to the craftsmanship of the tribal people. Tribal art ranges through a wide range of art forms, such as wall paintings, tribal dances, tribal music and so on. They usually depict scenes of human figures engaged in activities like hunting, dancing, sowing and harvesting.

The amazing conglomeration of traditions, beliefs, sorrows and philosophies that together constitute and vitalize values and traditions of the tribe has descended from their forefathers and has been preserved unimpaired to the present day. Every fact of their life covering round the year activities are intimately connected with their culture and values. It is this aspect of their culture, found reflected in their artefacts, gives meaning and depth to their lives and solidarity to their social structure. In tribal society art and artefacts are not separately viewed nor is art divorced from function or ritual. Most of the tribal art is generally supposed to be related to their myths, their rituals, their festivals and their magical or magico-religious practices.

In the popular literatures on art and craft some of the tribal art & crafts across states of India have been narrated in great details. However, the tribal art and crafts have always been an interest for study because of its dynamic characteristics and unexplored dimensions. Art and crafts are important elements of cultural heritage, which is an endowment of culture, values and traditions related to a community or communities at large.

The art and crafts of tribals in Odisha adds to the glorious heritage of the state and reflects result of centuries of traditions and experiences under varying conditions. A substantial quantum of artisan products of Odisha including those produced by tribal artisans is exported to various parts of the country and overseas. The art and craft treasures of tribals reflects taste of individual tribal artisans, group them under artisan families or occupational groups, bring recognition to the community and create an impression in the larger tribal cultural heritage. This intrinsic value of tribal arts & crafts lies in their quality of freshness, simplicity and artistic recreation.

There is a broad range of crafts and artefacts produced by tribal artisans of Odisha largely based on locally available raw materials and indigenous technology. Exclusive designs of crafts made out of wood, grass, leaves, lac, plant and animal materials, stone, metals, earthen wares and textiles provide a panorama of tribal crafts. Tribal handicrafts, art and artefacts are unique in many aspects and different from the mainstream. Hence, a research proposal was undertaken to study the status of various tribal crafts, art and artifact objects; to identify the crafts and art forms that

have been lost or endangered; and to explore feasible and workable strategies for reviving the tribal crafts tradition for culture sake and livelihoods sake. Under the scope of the project the tribal communities who have larger popularity in terms of art and craft traditions have been attempted to be covered. There are certain major tribes who have been covered adequately, and there are some tribes who have been relatively less covered during study. The studied tribes have been categorized in relation to the specific art and craft in which they have the expertise.

Objectives of the study:

- To develop an inventory of major indigenous art and crafts made by tribal artisans and identify important art and craft clusters
- To examine indigenous art & crafts from an income generation perspective and identify the art & craft having potential for income generation
- To make value chain analysis of important indigenous art and crafts having income potential in participatory and consultative process
- To study existing market mechanisms, market channels, artisan cooperatives, promotional efforts, capacity building requirements to cope with market dynamics and develop action plans in respect of certain art and crafts and artisan communities

Coverage:

The study attempted to study the various art and craft objects of about 24 tribes of which 22 tribes could be studied properly in the context of relevance. The study covered the tribes such as Bathudi, Binjhal, Bhatra, Bhuiyan (including Paudi Bhuiyan), Bonda, Dongria Kandha, Durua, Gadaba, Gond, Juang, Kandha, Kisan, Kolha, Kulis, Lanjia Saora, Mahali, Mankirdia, Munda, Omanatya, Sabar, Santhal and Saunti. Among the tribes Bonda, Dongria Kandha, Juang, Lanjia Saora, Mankirdia and Paudi Bhuiyan are the PVTG communities covered. District wise, the study covered 13 districts such as Balasore, Mayurbhanj, Keonjhar, Sundergarh, Baragarh, Bolangir, Sambalpur, Kalahandi, Kandhamal, Rayagada, Koraput, Nabarangpur and Malkangiri. Among other art and craft objects, in-depth study has been conducted on 16 art and craft forms, the results of which has been presented in following chapters.

Methodology:

The research design followed is explorative and descriptive; intensive and extensive. The methodology for study laid emphasis on anthropological methods for primary investigation through field work in sample pockets; identifying clusters of relevance for future interventions; economic analysis of craft economy and preparation of action plan, etc.

The chapter -1 provides a detailed introduction to the study covering different aspects of the study. Starting with a brief revisit to popular tribal art and craft in India/Odisha, the artistic traditions in tribal societies, values assigned to tribal indigenous art & crafts, art and Craft as tangible and intangible cultural heritage has

enriched the content. Further, taking to the pages of history, the indigenous art and craft through the ages, the art and craft in tribal culture has been aptly dealt with. The importance of art and craft in tribal economy and the rationale for conducting research on tribal art and craft has been covered in the chapter. Based on that the objective, coverage, methodology, range of art and crafts studied, and the difficulties faced during the research has been dealt with in the chapter.

The chapter – 2 deals with the historical continuity of the indigenous and tribal art and craft based on literature review. A body of literature covering the various thematic and geographical dimensions of the study have been reviewed and briefed in the chapter. The literatures referred provides perspectives such as cultural perspectives, economic perspectives, gender perspectives and development perspectives of art and crafts studied by different scholars. The observations and remarks of various scholars and researchers provided direction to the study within limited scope of time and resources.

The study attempted to develop inventory of indigenous art and crafts and identify the art and craft items in respect of tribes having potential for income generation and market importance. The Chapter – 3 dealt with the details on that. However, there are certain art and crafts that assume to be having enormous market potential. In this context, the study identified 16 different art and craft forms that have enormous market potential. The tribes engaged with such art and craft may get better livelihood opportunities if such art and craft items are promoted, enterprises formed, institutions empowered, market linkages made and larger publicity is provided. The 16 important art and crafts having market potential and the tribes engaged in such art and crafts are presented hereunder.

Identified art and crafts having market potential

1. Art of Painting: Under the category tribes known for painting, the tribal communities such as Lanjia Saora, Gond and Santhals are well known for their paintings which has got worldwide attention. Many of their art forms have been popularized in recent times as an avenue for skill and job creation. There has been entry of external enablers including government departments, Non-Government Organizations, Corporate Houses and such to promote the art and the market for the art. Objects seen around including plants, animals, human activities, material objects, imaginations of interactions between material and non-material objects finds place in their art forms.

2. Bamboo crafts: There are certain tribes known for their artistic traditions reflected in the bamboo crafts and other such crafts whose raw materials are available locally. They include Durua or Dhuruva, Bhuiyan, Oraon, Mahali and Juang communities.

3. Handloom and weaving products: There are certain tribes who are well known for their handloom products in which there is a prominent assemblage of traditional art and the skills with loom. The tribal communities who have assumed prominence

in the State in this sector are Bhottada or Bhatra, Kulis, Kandha of Kalahandi region, Gadaba, Dongaria Kandha (PVTG) and the Bondo (PVTG).

4. Clay and Terracota crafts: Terracota is an earthen craft that is ancient too. The tribal households, in past, were particularly using earthen utensils and for that they were procuring these products from potters for whom it was kind of caste occupation. In course of time certain tribes learnt the art and excelled in making wide range of terracotta products and could compete with the same products prepared by traditional potters. The tribes who are recognized for their excellent creation of terracotta craft pieces includes Omanatya and Bhuiyan. There are many other tribal communities quite adept to the craft tradition but these two communities have assumed better recognition in the terracotta sector.

5. Tribal jewellery: In the sector of tribal jewellery, the Bhatra community of Koraput and Nabarangpur seems ruling the trade. They make different items out of brass and white metal and also by mixing the brass and white metal. A range of tribal jewellery are developed by them using traditional technology.

6. Wood crafts: Wood craft made by the tribal communities of Odisha has not lost its glory and charm. Tribal communities like Durua and Munda assume leadership in making wooden crafts that have high market demand.

7. Paddy craft: The Bhatra or Bhottada exhibit excellence in craft items created from the tiny un-husked paddy. Paddy craft as their secondary occupation/source of income. Most of the artisans engaged in this craft almost every day for some hours for preparing materials. The Paddy Craft is still a languishing craft and it is not so alluring an occupation as yet. It is a fact that Paddy craft has been noticed prospering by the way with promising market potential. There is a good domestic market immediately near the crafts clusters and a good market is also there across the state borders. Investment for promotion of the craft shall benefit the tribal communities engaged in that in supplementing to their livelihoods requirements.

8. Lacquer craft: It is one of the fascinating crafts which certain tribal communities have adopted over the years. The lacquer craft is dependent on particular resources like lac and a particular technology that suits to making of these crafts. The Santhal community in and around Nilgiri of Balasore are particularly adept to this craft. They have been rather competing with the local non-tribal communities who have taken to the profession.

9. Stone crafts: Stone craft of tribal communities of Odisha have enriched the art and craft traditions of Odisha. Tribes such as Sounti, Bhuiyan, Kolha and Bathudi are recognized for their artistic skills reflected in stone crafts. That apart, the Santhals in particular have been showing great expertise in making crafts out of soap stones. These tribal communities are autochthonous to Mayurbhanj district and hence have brought glory to the district for their ingenuity in stone crafts.

10. Soap stone crafts: The Santhal artisans are skilled in their indigenous technology of stone carving and kunda making and have been continuing their crafts tradition without any Government support till date. The tribal artisans engaged in this work are not earning well from this craft but have been continuing since they are getting their subsistence from this occupation. The carving craft is a time consuming and rigorous process, which may be overcome through introducing small, lightweight, accurate and precise, energy operated tools for soapstone carving community. This craft requires conservation supports. This may be achieved through establishing a marketing network of Patthar Kundo products and popularization of this craft among its potential end-consumers etc.

11. Fibre craft: Crafts made out of natural fibre such as of Siali vine bark, sun hemp, sabai grass, etc is a domain expertise of the Mankirdia and Bathudi tribe in the Mayurbhanj district of Odisha. These crafts always have a ready domestic market. However, considered from livelihood earning point of view it is realized that the crafts are not remunerative enough when transacted in the local markets. Further, with availability of synthetic substitutes, the marketing of these indigenous products has been facing challenges. The tribes engaged in the crafts making appeal for adequate government patronage for promotion and marketing of their crafts.

12. Tie and dye: The art of tying and dying by the Bhuiyans in Sundergarh district adds to the heritage of Odisha art and crafts. The traditional practice of tie and dye was dying down. However, the rising market demand in the recent days for such products may be seen as potential to promote enterprises and trade linkages.

13. The Dhokra craft: The crafts made by Kandha and Santals is getting popular day by day and seems to have a promising future. The tribesmen who have been making the crafts are confronted with market challenges.

14. The Bell metal crafts of Binjhal tribe in Bolangir

15. The cotton durry works by Sabar tribes in Bolangir

16. The broom crafts by Kisan tribe in Sundergarh

The chapter – 4 is based on indigenous art and crafts in identified clusters. It details observations on potential art and crafts in different tribal pockets of Odisha. The study identified 28 clusters covering 16 art and craft items. The location of clusters, number of villages coming under each cluster, number of tribal artisans with respect to villages under the cluster have been mentioned in the chapter. The chapter also throws light on institutional interventions and marketing challenges in respect of the identified art and craft clusters. The study identified 22 tribal communities who are experts in art and craft. However, none of the tribal communities consider art and craft as their main occupation. They show different levels of dependency on art and crafts making and marketing. Certain tribes are known for one particular type of art or craft while some tribes have been engaging themselves in multiple art and crafts

items making and marketing. The following table presents the tribes in relation to specific art and crafts.

Table 1 Tribe wise art & craft and art & craft wise tribes

Tribe	Art & Craft	Art & Craft	Tribe
Bathudi	Stone craft, Fibre craft	Painting	Gond, Lanjia Saora, Santal
Bhatra	Handloom, tribal jewellery, paddy craft	Bamboo craft	Bhuiyan, Durua, Juang, Mahali
Bhuiyan	Bamboo craft, Terracotta, Stone craft, Tie and dye	Handloom and weaving	Bhatra, Bonda, Dongria Kandha, Gadaba, Kandha, Kulis
Bonda	Handloom	Terracota	Bhuiyan, Omanatya
Dongria Kandha	Embroidery	Tribal Jewellery	Bhatra
Durua	Bamboo and wood craft	Wood craft	Durua, Munda
Gadaba	Handloom	Paddy craft	Bhatra
Gond	Painting	Lacquer craft	Santhal
Juang	Bamboo craft	Stone craft	Bathudi, Bhuiyan, Kolha, Saunti
Kandha	Handloom, Dhokra	Soap stone craft	Santhal
Kolha	Stone craft	Fibre craft	Mankirdia, Bathudi
Kulis	Handloom, weaving	Dhokra	Kandha, Santhal
Lanjia Saora	Painting	Tie & Dye	Bhuiyan
Mahali	Bamboo craft	Bell metal	Binjhal
Mankirdia	Fibre craft	Cotton durry	Sabar
Munda	Wood craft	Broom	Kisan
Omanatya	Terracota		

Santhal	Painting, Lacquer craft, Soap stone craft, dhokra, fibre craft	
Saunti	Stone craft	
Binjhal	Bell metal	
Sabar	Cotton durry	
Kisan	Broom	

Chapter 5 - Social, cultural, economic, technological, market related and developmental issues have been identified that are potential impediments to promotion of indigenous art and crafts. The issues have been covered in detail and have been placed in Chapter -5. The status of art and crafts in the identified clusters, the problems faced by the artisan communities, major challenges and possible ways of mitigating challenges have been elaborately described. The chapter also provides the real time situation regarding the status of art and crafts and the artisan communities with 16 case studies.

Chapter – 6 deals with the value chain analysis of indigenous art and crafts having market potential. The value chain analysis in respect of each art and craft in the identified clusters have been detailed. Each value chain analysis is sufficed with SWOT (Strength, Weakness, Opportunity, Threat) analysis in order to understand viability of each cluster for promotion of respective art and craft.

The chapter – 7 presents tentative action plan in respect of specific art and craft objects in specific identified clusters. The chapter analyses the various components of an action plan and on the basis of that has provided a tentative and suggestive action plan for promotion and upgradation of the crafts clusters.

The chapter -8 presents summary and conclusion in which the problems and prospects of the tribal crafts-persons and artisans have been well articulated. The chapter also provides certain considerations for maintaining sustainability of the indigenous art and craft traditions. The chapter concludes the study after analysing the factors that are found instrumental and influential in conserving and promoting indigenous art and crafts.

PROBLEMS FACED BY ARTISANS IN PROMOTION OF ART AND CRAFT

The study has been able to identify following challenges in context of conservation and promotion of indigenous art and craft of the tribal communities in Odisha.

- Lack of quality and initiative to interact with buyers: The artisans have lost their holds over the old patron-client market network. The artisans have become increasingly dependent on middle men for marketing. Adequate capacity building interventions are required to sustain the art and crafts traditions.
- Failing to face competitors: Various small-scale industries have been facing enormous problems and have failed to compete with the market that is full of low cost substitutes. So, there is an urgent need for investment in this sector, especially for value addition and market access with fair price. Since handicrafts come in the state list, it becomes a major responsibility of the state government to ensure maximum development in this sector.
- Aggressive and ever-expanding role of Middlemen: The craftspeople notwithstanding their superb skill and artisanship always remain at the receiving end. In contrast the trader entrepreneurs or merchant capitalists and the middle men by virtue of their control over the marketing of the craft-goods occupy the top position of the production ladder.
- Lack of Innovation and interest to adopt change: Lack of innovations and interest to be adept to the change and accommodate new ideas has been one of the major hindrances.
- Problems of Craftsmen in Raising Loans

ISSUES RELATED TO TRADE LINK AND TRADE PROMOTION

Lack of accurate and timely information: The artisan cum businessmen though surrounded by promotion information they lack the calibre of product forecast accuracy that hinders their production and procurement process with reference to raw materials and finished goods. Inability to plan promotions based on analytics: Historical trade promotion data should be analysed in order to continually improve trade promotions. Ineffective organization and partner integration:

Lack of integration both internally and with external partners also hinders trade promotion. Lack of appropriate Key Performance Indicators (KPI): Key performance indicators tell manufacturers and retailers how trade promotions can be rightly responsive to their plan. A lack of understanding on what trade promotion data to measure and how to measure performance can hinder the overall process.

SUSTAINABILITY ASPECTS OF INDIGENOUS ART AND CRAFTS

Many factors need to be considered in order to understand the aspects of sustainability of production of tribal art and crafts. The important factors that need to be considered seriously while making efforts for promotion of tribal art and crafts, as identified from the field studies, are:

Cultural factors: Cultural factors of the tribal societies are intricately linked with most of the art and craft items that they produce. Particular art and craft assume to be the culture markers of particular tribes. As long as the tribal culture, in its holistic

form, is intact the art and crafts may continue to survive despite constraints and limitations.

Gender: In the study areas both male and female artisans work together. The number of man power required in the handicrafts production has been considerably reduced in recent year because even the women members in the community prefer to work in other sectors.

Economic Activity: Most of the artisans are working on daily wages in making handicrafts. The wages of the tribal people are different because the price of the products is different. They do not have a regular wage pattern.

Working hours: The working hour of tribal community is different because engaging in art and craft is their secondary occupation. Usually they work on art and craft in relaxed times and also during such days when they do not have much work in hand. Thus, they fail to cater to market demand when they are occupied otherwise.

Marketing Support: The tribal artisans gets marketing support from the government through participation exhibitions, festivals and trade fares. However, that does not ensure a secured market for their produces. The marketing support should mean strategic market access programs and a regular market for transactions.

Market Demand: The tribal art and crafts have good market demand. Most of the artisans believe that because of the market demand they have been getting good deal of orders. However, in most cases such demands come suddenly for which the artisans were not prepared. Hence, regular interaction with market is required to understand the different levels of demands across months in a year.

Technological factors: In almost all cases the tribal artisans have been making their products following indigenous technology. There is need for technological upgradation to cater to the choice and demand of market. Without up-gradation of technology, the sustainability of production and catering to the need of market cannot be ensured.

Products: The craftsmen who are working individually make four or five numbers of a product per week. However, those who work in groups they usually produce more goods in a week. While quantities of products determine the income, group enterprise would help them produce bulk quantity and so would fetch better income. Hence, group enterprises should be given emphasis to sustain the production of art and crafts by tribal artisans.

Market access and marketing ability: The traditional means of market access is vending by moving door to door, and taking the products to local market. In both the cases they have been facing drudgery and distress sale. Market access needs different techniques and strategies and accordingly the marketing ability of the artisans need to be enhanced to sustain the indigenous art and craft.

Raw Materials availability: Most of the tribal artisans face constraints and difficulties in gathering or procuring raw materials. Raw materials like bamboo, wood, stone, fibres are facing shortage. Procuring raw materials cost a lot and the artisans fail to make even a margin profit if they procure raw materials. On the other hand the synthetic substitutes are dumping in market. In this context, importance should be given on protecting the resource base so that the artisans shall not have to spend much for raw materials.

Role of NGOs/ Promoters: To sustain the production of indigenous art and crafts the local NGOs and promoters have been playing a lead role. NGOs have been working on the livelihood front that becomes incidental to sustain the indigenous art and craft. There are also organizations working on promoting the traditional art and crafts. The artisans skill upgradation, design development, market access, etc can be promoted by NGOs, who in turn should be patronized by government and development agencies.

Government programs/ initiatives: Several government initiatives are there to promote the indigenous art and crafts, and as such many departments and actors have been active on that front. However, a coordinated action is required to sustain the aspirations of the tribal artisans as a long-term objective.

Conclusion

The ethnic art and crafts of tribal people are of high quality. It documents the cultural heritage as much as these are frozen pieces of cultural artifacts. These art objects reveal in symbols, the most elaborate efforts of creativity of tribal people. The modalities of accessing to raw materials, market, reach to the customers and even manage the resources including capital and human resources as per their work process and the need to market the product with assured profit from that etc. were prominent in case of all the artefacts covered.

The businesses of tribal artefacts that appear profitable do not have any tangible benefit to the artisans. In fact, the dignity of the skilled labour of the tribal artists still remains lowered down in the process. The tribal artisans face cultural inadequacies from within to cope with the demands and constantly getting influenced by alien forces which allure the community to change faster. There has been diversification of tribal economy with new avenue opening up in business trade and other employment. Many of the traditional crafts such as textile and spinning have almost disappeared. As a result, the tribal crafts are facing almost extinction or continuing in a languishing state with very little scope for profit to the artisans and thus compels to drop and shift to other occupation – as feasible.

For marketing the art and crafts of tribal communities, the first and foremost strategy is to go for idea selling, highlighting its typical feature as natural, pure, far from any scope of adulteration, dilution and pollution and also a sense of charity to help our tribal brothers to develop. The varieties of material culture need to be advertised

through effective media and channel that covers locals to global market reach. Keeping overseas visitors as valued customers a separate set of marketing strategy has to be devised such that the materials not only attract them but can offer aesthetic delight as well as must appear quite reasonable in rate.

For the local customers and customers from other parts of the nation, culture specific marketing strategy will help for generating a sustainable income in favour of the tribal artisans. Thus, it can enhance the income basket of the tribal groups. However, for different segments of market different strategies have to be adopted. This calls for action on several fronts. The shift from domestic use of the arts and crafts to its marketing requires a supportive policy framework, notably a much greater focus on marketing arrangements added to cost effective management of production. In the context as above, the study focused on identifying viable clusters where the artisans are still inspired to showcase their art and craft as a culture marker, as a tribal identity and as an aesthetics that enrich their culture. To understand the status of different art and crafts in well-known clusters as well as to expedite the community aspirations to eke out a livelihood from the art and craft, the following tables and descriptions provide detailed information on identified clusters respective to particular crafts.

The Study, although is not exhaustive are seen able to portray indicative status of Art & craft traditions existing in the tribal communities of Odisha. A huge stock of Indigenous Art & craft has already died or dieing down. Despite that, there is the potential to revive them in the current context when there is an appreciation for tribal Art & craft in the urban communities elsewhere.

The erosion in tribal Art & craft has causal factors such as lack of initiatives for promotion, the competitive low cost products in market, the economically non-remunerative considerations, relative lack of publicity and trade linkages, and above all the increasing trade of occupational mobility experienced in the tribal youth who prefer to go away in search of a fortune for cash economy or Industrial economy sectors.

In order to do justice to conserve the tribal culture, to retain the tribal youth in their villages, to preserve the socio -cultural identity of tribes in relation to their identity it is important to take initiatives for better market creation and ensure sustainable livelihood from Art & craft. The tribal development paradigms should provide larger focus on this dieing down tradition and traditional economy.

Several agencies, be it governmental or non-governmental or corporate or trade houses , have been in their consistent efforts towards promoting Art & craft in a rational and holistic perspective. Agencies such as DC Handicraft, DIC, KVIC, ORMAS, NABARD ,EXIM bank etc. do have many development schemes and programs. However, a missing link is observed that questions the extent to which these agencies are able to connect themselves to the tribal cultures across. Many development schemes and programs by government concerns and non- government

initiatives have been in place but it seems they have not been working in unison or in a convergence mode. It itself is a challenge within and a challenge offered. Museums are growing day by day and as such the requirements of indigenous

Art & Craft objects are also growing. To feed to the growing market requirements of Aesthetic and Utilitarian Art & Craft objects and the demand for same as museum artifacts, it is essential that more concerted efforts need to be given for the promotion of Indigenous tribal Art & Craft. In this context, the role of tribal development department in integrating and converging efforts and initiatives, resources and man power, culture and society, and economy and commerce are very important.

Some appreciable initiatives like training, capacity building, mentoring and publicizing the tribal youth for retention and promotion of indigenous Art & Craft have been taken by SCSTRTI and Odisha State Tribal Museum. However , it is required that SCSTRTI and Odisha State Tribal Museum takes a larger role and become the nodal body for overseeing , monitoring and promotional planning in relation to indigenous Art & Craft. For SCSTRTI and Odisha State tribal Museum can effectively connect the Culture of indigenous tribal Art & Craft and the market.

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INTRODUCTION AND CONTEXT

1.1 INTRODUCTION

Art and crafts are mostly defined as items (objects) made by hand, often with the use of simple tools, and are generally artistic in nature. The key aspects of art and crafts are the indigenous creation of ordinary people. These objects are either of having aesthetic importance or having ritualistic value or having utilitarian value. A craftsperson inherits the art of making the craft from her/his parents hereditarily or may ascribe the same from skilled craftsmen. The artistic skills of a family or the community transmitted from generation to generation. The skill and knowledge needed to perform every day task were generally handed down from master to apprentice, parent to child, elder to youth and person to person, from one generation to the next. These traditional skills, understandings and time-honoured resources that ensure the success of individual and community are popular as traditional art and craft. Tribal art is the visual arts and material culture of indigenous peoples. Also known as ethnographic art, or, controversially, primitive art, tribal arts have historically been collected by Western anthropologists, private collectors, and museums, particularly ethnographic and natural history museums. They usually depict scenes of human figures engaged in activities like hunting, dancing, sowing and harvesting.

1.1.1 Some Popular tribal art and craft in India/Odisha

Indian tribal craft is an impressive section in trendy Indian times that slowly has taken in a cultured look. The ultimate get-up that such tribal crafts got can only be represented after a radical admiration. Indian tribal crafts are available in each space of decoration and embellishment, with varied irresistible decisions, intensifying one's urge to buy tribal product. Some of the various tribal crafts manufactured in India include: antiques, art, baskets, paper crafts, ceramics, clock creating, embroidery and applique, block printing, ornamental painting, fabric, furniture, gifts, home décor, jewellery, leather crafts, metal crafts, pottery, puppets, stone, wood, horn and bone works. Indian tribal craft is usually ritualistic, rubbing off a definite line between the artist and also the art lover. In the popular literatures on art and craft some of the tribal art and crafts across states of India have been narrated in great details. However, some popular forms of tribal art and crafts deserve mention here.

Santhal Painting: The Santhal tribal community in Odisha has assumed popularity for their painting art on handmade paper as their canvas upon which they paint with natural colours from plants. Their paintings represent their community showcasing their celebration of agricultural festivals, successful crop growth, depicting dancing figures, traditional musical equipment, etc in rich colour. Their paintings are

remarkably realistic to look at, especially for a traditional art form. Other art practices involve jewellery making, and tool making for hunting.

Warli painting: The art forms of Warli tribe are rather extraordinary, dating back to the Neolithic Age, around 2500 BC. Warli traditionally painted on their huts, made from red soil and cow dung. Their figures are very interesting to look at: they barely depict any features, just stick figures with triangular bodies. The males are represented by an upside-down triangle, depicting their broad shoulders and narrow waists. Women are represented by hour glass figures: two triangles, tips joining at their waists. The triangles and heads are always filled with pigment.

One will not find a single Warli painting without a circle of dancing figures: the circle is iconic to this tribe. The pigment used on their paintings is traditionally white, made from a mixture of rice paste, water and gum. The tool used for painting was initially a chewed bamboo stick. Now, their painting practices have evolved, with the discovery of paint pigments and other art materials. Their paintings depict more colour, and are now used for fashion, product design, and other commercial practices. Its purpose is no longer just decorative, but to generate income. The lifestyle depicted by this tribe is more or less primitive. Rituals, festivals, weddings, are common themes explored by this tribe represented in their paintings.

Saora Painting: Saora is a numerically dominant tribal community residing in the southern part of Odisha. There are many sections of Saora, the well-known sections are Sudha Saora and Lanjia Saora (PVTG). The Lanjia Saora are found in Rayagada and Gajapati districts of Odisha and a good number of them have migrated to other states, especially to Assam and Arunachal Pradesh where most of the migrants have permanently settled. Saora art displays the glory of nature. Most paintings are based on a central concept known as the 'Tree of Life', whose branches are home to animals and humans, conveying beautiful relationship between man and environment. Saora paintings, called ikons, hold religious significance, and are usually made as a dedication to their deity, Idital. In traditional Saora art, the natural colours used are derived from sisal, neem and other herbs and flowers.

Saora art is often mistaken for Warli art of Western India. There are, however, subtle differences between the two. Like Warli art, Saora also features characters in geometrical shapes, but the Saora forms are larger and more elongated. Further, Saora paintings use a fish-net approach, creating the border first, and then closing inwards on the motifs, unlike Warli. The physical differentiation between men and women, which is very prominent in Warli art, is not as noticeable in Saora art.

Saora paintings, drawn upon tribal folklore have ritualistic and religious importance for the Saora tribe. People, horses, elephants, the sun and the moon and the tree of life are recurring motifs in these ikons. The iditals use natural dyes and chromes derived from ground white stone, hued earth, and vermilion and mixtures of tamarind seed, flower and leaf extracts. For wall paintings, a brush is made from a

bamboo split, black color is collected from soot generated out of lamps, sun-dried rice crushed to form white powder. -Ikons are worshipped during special religious and cultural occasions such as childbirth, harvest, marriage and the construction of a new house.

Khovar and Sohrai Painting: It is a prominent art in Jharkhand and West Bengal. Khovar is the mural art form, which is being practiced by Tribal women artists during the marriage season from January to June. The term Khovar is a popular term for the painted rock art caves across India. The Sohrai art form is used to decorate the walls is usually monochromatic or extremely colorful. The tribals coat the wall with a layer of white mud, and while the layer is still wet, they scrape with their fingertips on it. The designs that they draw out may range from flowers and fruits to various other designs inspired from nature.

Bhil painting: Tracing their ancestry to powerful archer, Ekalavya of Mahabharata, the Bhils are one of the largest tribes in India, found in Madhya Pradesh, Gujarat, Rajasthan and Maharashtra. Bhil art portrays tribal life in vibrant colours. Reflecting changing seasons as well as natural phenomena, everything connected with their life is painted – the Sun, the Moon, the animals, trees, rivers, mythological figures and their Gods. Be it on paper or on the walls of their home, there is no doubt that Bhil art reflects the tribe's innate sense of aesthetics. The Bhil artists use herbal colours and vegetable dyes, such as kumkum, haldi, kaja, rice, mehendi and limestone, as well as acrylic paints.

Gond painting: Among the largest tribes in India, the Gonds have a recorded history that goes back 1400 years. They are present in significant numbers in Madhya Pradesh, Andhra Pradesh, Chhattisgarh and Odisha. The Gonds are said to place faith in an old belief that says that a good image brings good luck, and it is this belief that can be found at the root of this art form. Concerned with warding off evil and ushering in good luck, the Gonds would decorate their houses with traditional tattoos and motifs. For the Gond, everything is intimately connected to nature, and their art features motifs that depict their beliefs and rituals, life in the village, and man's remarkable relationship with nature. Renowned for their vibrant colours and imaginative use of lines and dots, Gond artworks today use natural colours sourced from soil, plants, charcoal and cow dung as well as acrylic paints.

Toda Art: The Toda tribe in Tamilnadu engage in two types of art practice, namely; embroidery, and rock mural painting. At the entrance of their small size huts constructed out of thatched bamboo, fastened with rattan their rock mural paintings are well exhibited. The more important art practice is embroidery. Toda have a rather distinguished style of dressing; a tri-colour shawl, typically red, black, and white. Their choice of colour is based on religion: black is a depiction of underworld, red depicts the intermediate realm of the earth, and white represents the Toda tribe. The patterns in these shawls are intrinsically woven, and are very similar to the tattoos the

previous generations possessed. Apart from fabric, Toda also practice embroidery with straws for lamps and baskets.

Dhokra: Dhokra is an ancient art and craft tradition prevailing in India in the eastern and central Indian states of West Bengal, Odisha, Jharkhand and Chhattisgarh. Dhokra craft objects are created through the method of non-ferrous metal casting using the lost-wax casting technique that is one of the earliest and most advanced ways of metal casting known to human civilization.

The attractive Dhokra art objects have motifs galvanized by native people culture and are characterized by a primitive, natural style. The most hallmarks of the Dhokra decorative sculptures and product is simplicity. Dhokra art usually manifests itself in various form of tribal life, religious deities, home decor items, lamp stand. There is an increased demand for traditional Dhokra jewelry. They are beautiful and renders timeless class to one's style statement. They particularly go well with saree or Indian ethnic wear. Poush Mela in Shantiniketan is an event where plenty of Dhokra art is found at a place. Those are affordable as well.

Brassware: Brass Craft are the product created out of alloy like brass by particular communities in the Central, South and Eastern Indian States including Chhatisgarh, Andhra Pradesh, Tamilnadu, Odisha, Jharkhand and West Bengal. The artisans mainly work on making brassware objects like, bells for temples, cookery utensils, flower pots, lamps etc., that have totally different geometric patterns as well. In tribal areas some of the brass items are also made following Dhokra technology.

Terracotta: Terracotta is one of the most ancient art-forms in the world. India has its own history of Terracotta, which pre-dates any other place in the world. Ornamental horses are a recurrent theme of terracotta art all over India. The terracotta art dates back to pre-Harappan civilization, and till today terracotta jewelry is very popular. The terracotta designs have historical records. The tribal communities elsewhere in India are quite adept to clay and terracotta art and crafts.

There is remarkable affinity in tribal art and craft between tribes of Odisha and in the neighbouring states. There are cultural affinities too that relate the art and craft of Odisha with the same in neighbouring states. The tribes in Odisha exhibit their artistic traditions in painting, metal crafts, horn and bone products, pottery and clay products, brass and bronze work, appliqué, wood work, stone, white metal filigree and textiles etc.

The concentration of the tribal crafts in Orissa is found in Dhenkanal, Mayurbhanj, Keonjhar Sundergarh, Sambalpur, Kandhamal, Koraput, Rayagada, Nabarangpur, Malkangiri, Kalahandi and Bolangir districts. In Chhatisgarh, most artisans are engaged in the traditional handicrafts of bronze /dhokra, kandi work, wood carving, kosa craft, metal pictures, terracotta, tribal textile weaving, costume jewelry, sisal fiber, kantha stitch/patch work. The craft concentration areas are Raipur, Baster, Jagdalpur, Bhariongarh, Budni and Durg. In Jharkhand State, major crafts of cane and

bamboo, terracotta, dolls and toys, tribal jewelry, metal ware, textile, tribal paintings are prevailing. Ranchi, Hazribagh, Dhumka and Jameshpur are the main crafts pockets in Jharkhand wherever tribal crafts are being practiced. Similarly, there are many close affinities in tribal art and craft between Odisha, Andhra Pradesh and West Bengal. However, the tribal artisans aren't much aware with the market intelligence, product diversification as per demand of customers each in domestic and overseas market, technological up gradation from finishing, packaging purpose of view beside lack of selling opportunities. Hence, by and large they depend upon their domestic market.

1.1.2 Artistic traditions in tribal societies

Tribal art generally reflects the creative energy found in rural areas that acts as an undercurrent to the craftsmanship of the tribal people. Tribal art ranges through a wide range of art forms, such as wall paintings, tribal dances, tribal music, and so on. India is known for its cultural and traditional vibrancy through its conventional arts and crafts. The 35 states and union territories sprawled across the country have their own distinct cultural and traditional identities, and are displayed through various forms of art prevalent there. Tribal of every region in India has its own style and pattern of art. The tribal arts of tribals of India are very ethnic and simple, and yet colourful and vibrant enough to speak volumes about the country's rich heritage.

The cultural uniqueness of tribals is evident since art and craft has been the most remarkable mechanism that led tribals to more and more diverse setting to adapt to the new environment. In fact, their artistic tradition (of art and craft) maintains order, balance with nature and their natural set up as well as supernatural forces through their disposition, feelings, attitudes and manners as well as in significant forms, which they give to material objects. Simply defined, cultural heritage of tribals connotes to that trend of culture that tribals have created and maintained in the forms of values, norms, cultural tradition, beliefs, knowledge and range of activities that often provide meaning and substance to human life by means of expression through art and crafts of different forms and sense.

And over the years, these practices have become a trend - representing variations of attitudes, beliefs, behaviors, the association of tribals with nature, the impact of nature on their life, culture and livelihood. And their survival and continuity truly integrates and nurtures their life and livelihood in natural manner and thus promotes the artistic tradition of their existence and survival.

The dance and song, the paintings, the art of constructing houses, the art on walls, tattoos on bodies, the practice of rituals and celebrations, the craftsmanship of preparing different objects by natural raw materials available in their environment clearly indicates their distinct identity. Due to impact of globalization and commercialization tribal culture has undergone sea change. The artefacts of tribals are creating a new source of non-agricultural income as these have achieved

eminence in national and international market. Different organizations encourage artists to produce their traditional art and delicate crafts on commercial interest.

1.1.3 Values assigned to tribal indigenous art and crafts

In tribal society artifacts are not separately viewed nor are artifacts divorced from culture or ritual. 'All tribal art is generally supposed to be related to their myths, their rituals, their festivals and their magical or magico-religious practices. In fact, all art and the tribal art specifically, is visionary. It is through art that the tyranny of the senses is overcome and the terror of the unknown transcended. Tribal Art and Culture Art, therefore, has been the primary need of man for the health of his mind just as food has been for that of his body

Tribal arts are said to be the human response to the apprehension of something, of power, which is supernatural and super sensory. The amazing conglomeration of traditions, beliefs, sorrows and philosophies that together constitute and vitalize values and traditions of the tribe has descended from their forefathers and has been preserved unimpaired to the present day. Every fact of their life covering round the year activities are intimately connected with their culture and values. It is this aspect of their culture, found reflected in their artefacts, gives meaning and depth to their lives and solidarity to their social structure'.¹ Values assigned to traditional arts and crafts do address and rather depict the situations of tribal people. The dance, the art and craft, the rituals, the social practices that tribals do adopt have really been accultured by them over ages since long learnt from their forefathers and tribal community do assign values to each of those.

Each tribal community has its own distinct cultural and traditional identities that are displayed through various forms of art prevalent there. Every tribal has its own style and pattern of art, which is known as a reflection of their values and culture. The tribal arts of India are very ethnic and simple, and yet colourful and vibrant enough to speak volumes about their rich heritage.

All the intrinsic aspects, in each art and craft apparently have value based potential because of its traditional aesthetic sensibility and authenticity. The rural folk paintings of India bear distinctive colourful designs, which are treated with religious and mystical motifs.

Folk art expresses cultural identity by conveying shared community values and aesthetics. Traditional tribal crafts encompass a range of utilitarian and decorative articulations, reflected through cloth, wood, paper, clay, metal and other items which are closely associated with their ethnic and traditional values. Observation of artistic creativity of tribal artisans indicates that the art of creation of any object has a social process. The beliefs, customs and material objects used in them are all interrelated.

¹ Singh, R.1999, Naturalistic Vision of Tribal Art, New Delhi ,P.39

An understanding of ancient productive arrangements & socio-economic behaviour of tribal artisans clearly indicates the values assigned to and socio-cultural practices associated with their artisanal background, tradition of art and painting, economy and subsistence, socio-religious practices and social organization that are amongst the most fundamental points of integration between members of a community and distinction between societies and environment in which they live. This integration and or distinction clearly depends upon the values each community assigned to that.

1.2 Art and Craft as tangible and intangible cultural heritage

Heritage is an inherited property that has passed down through generations. Cultural heritage is an endowment of culture, values and traditions related to a community or communities at large. It represents our history and our identity; our bond to the past, to our present, and the future. Cultural heritage often brings to mind artifacts (paintings, drawings, prints, mosaics, sculptures), historical monuments and buildings, as well as archaeological sites. But the concept of cultural heritage is even wider than that, and has gradually grown to include all evidence of human creativity and expression: photographs, documents, books and manuscripts, and instruments, etc. either as individual objects or as collections. In the contemporary context, towns, underwater heritage, and natural environment are also considered part of cultural heritage since communities identify themselves with their habitat and landscape.

Moreover, cultural heritage is not only limited to material objects that we can see and touch. It also consists of immaterial elements: traditions, oral history, performing arts, social practices, traditional craftsmanship, representations, rituals, knowledge and skills transmitted from generation to generation within a community. Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations.

Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, books, works of art, and artefacts) and intangible culture such as traditions or living expressions inherited from our ancestors and passed down the generations in shape of oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts. Whether tangible or intangible, such heritage requires active efforts for safeguarding them for future generations. They are significant for their present or possible economic value, and also because they make us feel as though we belong to a tradition, a way of life. Art and craft objects and subjects have immense cultural value. People pursue artistic and creative expressions through formal theatrical performances, sculptures, paintings, and buildings; as well as the less formal arts, music and food festivals, celebrations and informal cultural gatherings, pickup bands, and crafts groups. Together, these formal and informal, tangible and intangible, professional and amateur artistic and cultural

activities constitute a community's cultural assets. These activities which encompass a diverse set of locations, spaces, levels of professionalism and participation, products, events, consumers, creators, and critics – are essential to a community's well-being, economic and cultural vitality, sense of identity and heritage.

1.3 Indigenous Art and Craft through the Ages

Indigenous art and craft across dynamic cultures elsewhere is deeply inter-woven with land, languages, spiritual traditions and artistic expressions. Artefacts of varied



type help one interact with artifacts of various countries, communities of different origin and time. The indigenous art and craft are coupled with lives of communities at various levels both physically and cognitively. The art and artefacts of indigenous tribal communities have evolved through ages and they are characteristically different from mainstream communities. Such artifacts are embedded in culture, occupies a space in ecology of artefacts, define the skill sets of the communities and their worldview. The indigenous art and artefacts have evolved through the ages and have retained a coveted spot in the artefact landscape of the world. Indigenous tribal communities have been using the knowledge of their predecessors and thus have carefully preserved this age-old art that represents dignity, style and beauty of their distinct culture. However, over the years, tribal artefacts of different countries have seen striking ups and downs throughout.

1.4 Tribal indigenous art and craft in India/Odisha

India has the second largest concentration of tribal population after that of the African continent. The Indian tribes called Adivasi are the autochthonous people of the land who are believed to be the earliest settlers in the peninsula. The constitutions of India recognize some of these ethnic groups as Scheduled Tribes. Tribes constitute 8.2% of total population of the country, numbering 84,326,240 (2011 Census). There are 697 tribes notified by the Central Government under Article 342 of the Indian Constitution with certain tribes being notified in more than one State. More than half the Scheduled Tribe population is concentrated in the States of Madhya Pradesh, Chhattisgarh, Maharashtra, Odisha, Jharkhand and Gujarat. Odisha

occupies a unique position in the ethnographic map of India for having the largest diversity of Scheduled Tribe communities. Being one of the fascinating ethnographic states of the country, Odisha is home to as many as 62 different tribal communities including 13 primitive tribal groups.

India has a rich and living heritage in its traditional forms of art and crafts. Most of these objects are used by communities as home decors, in festivals, ceremonies, rituals and also as a means of self-expression. The art of handcrafting is deeply rooted in the lap of Indian history. The Indian art and crafts are known all over the world for their rich varieties, grace, elegance and skill. Varieties of art and crafts are produced over time by communities including tribals living in different geographical regions of Indian States.

Tribal artefacts in India reveal the innate artistic sensitivity of the tribal mass and their desire to combine aesthetics and utility with beauty. Indigenous person's instinct for beautiful items has been expressed by craftsmen of different communities in an infinite variety of forms. Tribal handicrafts from different parts of the country have delighted the Indian people for ages and have been admired by people. The tribals are the children of nature & their lifestyle is conditioned by the eco-system.

In tribal society art and artefacts are not separately viewed nor is art divorced from function or ritual. Most of the tribal art is generally supposed to be related to their myths, their rituals, their festivals and their magical or magico-religious practices. The tribal art specifically, is visionary. The simplest art in any tribal society is that of wall paintings, wood carvings, floor design and tattooing their bodies. The custom of making designs in walls and floors for some festivals or religious purposes is widespread in Odisha which is not uncommon to the tribal communities in the state. The factors limiting the tribal artists are the art of motifs or symbols which are not common to one's own culture. A tribal artist may invent entirely new motifs, but would use those with which the specific community is familiar. There are a large number of paintings which are based on some common symbolic forms. These forms are seen in the interiors or wherever the tribals are having lesser or no influence of outer world. They have made these forms in simple suggestive manner. Mostly tribal paintings are based on geometrical forms such as triangles, squares, rectangles, and dots etc. Geometrical pattern is the simplest and symbolic way of the embodiment of forms in tribal paintings. It provides a force and boldness in the depiction and is quite meaningful.

The cultural superstructure of tribal communities is based firmly on religion. Religious beliefs and practices determine a society's world view. Religious beliefs and practices aim at ensuring personal security and happiness as well as community well-being and group solidarity. Their religious performances include life cycle rituals, cyclic community rites, ancestor and totemic rites and observance of taboos. And all these contribute to motivate the simple mind living in an inimical eco-system for

creative thinking of various magnitudes, which finds its manifestations in various art forms that is practiced as continuing of tradition.

Odisha has a long history of rich artisanal work. The art and crafts of tribals in Odisha adds to the glorious heritage of the state and reflects result of centuries of traditions and experiences under varying conditions. A substantial quantum of artisan products of Odisha including those produced by tribal artisans is exported to various parts of the country and overseas.

The art and craft treasures of tribals reflects taste of individual tribal artisans, group them under artisan families or occupational groups, bring recognition to the community and create an impression in the larger tribal cultural heritage. This intrinsic value of tribal arts and crafts lies in their quality of freshness, simplicity and artistic recreation. Undoubtedly, it is due to this, art and crafts enjoy popularity throughout world. Tribal art and crafts do have market all over the country. Odisha is one of the most popular states on India's tourism map particularly in terms of foreign tourist arrival for culture and tribal tourism. As per International Educative Research Foundation², Odisha is one of the top 10 amongst Indian states as regards to tourism and handicraft. The state is also well known for its distinct and attractive tribal arts and artefacts, not only within India, but abroad as well. Studies and scholarly works on tribal art and crafts in Odisha have brought into picture many indigenous tribal art and craft objects which, in a way depict the diversity of art and crafts across ethnic cultures in the State. No tribal community in Odisha has been recognized as an exclusively art and craft dependent community. The artisans in tribal communities probably took art and craft as their leisure time activities in which their creativity and their ingenuity to utilize locally available raw materials with indigenous technologies is reflected, depicted and showcased. It is therefore tribal tradition of making art and craft objects is limited to a fewer number of people who are interested in it.

1.4.1 Art and Craft in Tribal Culture

Tribal people make various art and craft objects and artefacts to meet their utilitarian and aesthetic needs. A broad range of utility materials are made by common tribal people that make bulk of their art, artefacts and crafts in material culture and religious culture. Driven by a sense of aesthetics they make many items used in their aesthetic activities like dance and music, personal beautification and adoration, decorative and motifs. Some ritual art or sacred art in course of time has also become secular art. In the context of art, general divide is visual and performing art.

A number of efforts of promotion of handicrafts of Odisha has been made through various promotional and support agencies – both Government and Non-Government. Though contribution of tribal community to art and craft is well known yet there is dearth of documents and records regarding specific efforts of

² Odisha Tourism and Handicraft, 2015, p.63

Government towards promotion of Tribal Artefacts. Comprehensive studies on indigenous art and craft objects, craft processes, raw material used, quantity produced, quantum of sale, employment generated, and benefit accrued are very sporadic.

As such hardly any in-depth studies have been made to understand the value chain of indigenous art and crafts and their forward and backward linkages in an economic perspective. It is therefore relevant to assess and examine the status of indigenous art and crafts, the artisans involved, local availability of raw materials, skills and technology available and requirements for up-gradation, market challenges, and other contemporary and contextual relevance.

However, tribal art and crafts not only satisfy the economic wants alone but also the aesthetic yearning of human heart. And hence, the craftsmanship of tribals, the contribution of their values and culture as well as the impact and contribution of their social system cannot be undermined. But, at present, there is a drastic change in attitude of people towards art and crafts.

Art and crafts are becoming just commodities for sale in open markets than being thought of from the perspective of culture, aesthetics and symbolism. Crafts are heading towards commodification with heavy compromise on quality. Emphasis is laid upon market value, consumers' choice and viability rather than aesthetics, beauty and originality. They are gradually submerging under the effects of modern mechanised industrial products.

It is a fact that despite, modernisation of industries, mass education and introduction of computer, the traditional art and craft continue to exist and perpetuate in our world today. But in modern times, art and crafts have been forced to slide down due to the beginning of the rise of mechanized industries. Everywhere the first victim of this change is the artisan. The competition with machine made goods is beyond his powers and this competition has spelt disaster, as the industries satisfy economic wants which form the greater part of human wants mainly from utility point of view³.

1.4.2 Art and Craft in Tribal Economy

The tribal artifacts are specialized skills which are passed down from one generation to another and they stand as means of livelihood of the artisans in different degrees. While for some artisan groups they make subsistence means of livelihoods, for many others they provide contingent and marginal income. However, art & craft making and trading in Odisha largely operates in unorganized sector. In absence of any organized activity in this sector & products not being adequately remunerative, the artisans are often compelled to take up other livelihoods earning pursuits. Though tribal economy is mostly depending upon farming, the heritage of art & craft is still continuing despite all odds faced by these tribal households.

³ <https://shodhganga.inflibnet.ac.in/bitstream>

At this stage it is very imperative to understand the problems faced by this sector and suggest the strategies for development of tribal handicraft based on which certain policy level interventions need to be taken by the government to sustain the traditional tribal handicrafts, lest that this age-old activity will die its own death. Backed by a rich heritage of design inspiration, handcrafting skills and abundance of raw material, the modern-day tribal craftsmen, although pressured due to industrial and technological revolutions, find their space even in today's competitive world. Tradition-inspired products gather art lovers from around the world, who are enchanted by the intricacies involved in the artefacts.

In tribal areas, handicrafts are still a basic necessity; they have gained a symbol of luxury and style in the urban spaces. Tribal handicrafts have an unsurpassable position in the global market, as a result of which Indian craftsmen are in great demand all over the world. Some of the most popular crafts that are exported from India include handcrafted jewellery, hand-printed textiles and scarfs, embroidered and crocheted homeware, hand-knotted rugs, Indian silks, shawls, leather and an array of household and decorative items. There is a significant shift in consumer demand towards tribal handmade products and experiences that meet emotional as well as functional needs. Tribal handicrafts have come to be associated with urban living, interior design, fashion and contemporary design; with shifting borders of art at one end and design at the other.

1.5 Rationale for studies and documentation

There is a broad range of crafts and artefacts produced by tribal artisans of Odisha largely based on locally available raw materials and indigenous technology. Exclusive designs of crafts made out of wood, grass, leaves, lac, plant and animal materials, stone, metals, earthen wares and textiles provide a panorama of tribal crafts. However, the future is bleak for these artisans and their families, grappling as they are with problems of access to customers and a limited ability to make high-quality, market-driven artefacts and sundry products. In order to conserve this intangible cultural heritage, it is required to undertake a stock taking research on status of the tribal crafts, art and artefacts and explore strategies and mechanisms for reviving languishing crafts. While it is realized that such issues may be addressed through skill development and upgradation, quality control, use of technology and the linking of artisans with domestic and export markets, yet the potential of these mechanisms need to be reviewed in the context of reviving the tribal crafts traditions.

To bring alive once again their exquisite skill, specific sectors of required skills, technology, support services and facilitating forward and backward linkages for promotion of their typical crafts, artefacts and decorative objects need to be identified and strategized. Tribal handicrafts, art and artefacts are unique in many aspects and different from the mainstream. Hence, a research proposal was undertaken to study the status of various tribal crafts, art and artifact objects; to identify the crafts and art forms that have been lost or endangered; and to explore

feasible and workable strategies for reviving the tribal crafts tradition for culture sake and livelihoods sake.

1.6. Objectives of the study:

- To develop an inventory of major indigenous art and crafts made by tribal artisans and identify important art and craft clusters
- To examine indigenous art and crafts from an income generation perspective and identify the art and craft having potential for income generation
- To make value chain analysis of important indigenous art and crafts having income potential in participatory and consultative process
- To study existing market mechanisms, market channels, artisan cooperatives, promotional efforts, capacity building requirements to cope with market dynamics and develop action plans in respect of certain art and crafts and the artisan communities

1.7. Scope of the study

The study provides the scope for thorough investigation on indigenous art and craft items and identifying the potential ones that have potential for income generation in livelihoods context. It thus provides geographical scope for reaching out to well known artisans and communities in respect of certain indigenous art and craft objects that have hit the market, certain important art and crafts objects that have been looking for a market, and certain art and craft items that have become endangered or extinct over decades. Further, it provides scope for understanding the worldview of artisans who have taken to occupational mobility and reasons thereof.

Government departments at National and State level, Non-Government Agencies, Trade Houses, Societies and Cooperatives, and entrepreneurs have been working for promotion and marketing of indigenous art and crafts objects. Several efforts and strategies towards that are in place.

The present study provides the scope to assess and understand the roles of concerned agencies, the existing and prospective linkages among them, challenges and successes, and based on an analytical understanding develop the future road map in shape of Action Plans. Field studies involving artisans and stakeholders, and observation on current status and situations relating tribal art and craft objects would help draw analytical inferences on tribal art and crafts objects and their feasibility and fitness to income generation models towards promoting scope for enterprises.

1.7.1 Range of Art and Craft studied

Different art and craft items made by tribal communities in Odisha have different market potentials. One of the major agencies working on art and craft of communities – the DC Handicrafts and cottage industries have made a classification of crafts based on market experiences of such crafts. The classification provided a basis for setting the coverage for the study.

Category	Market Potential	Tribe involved
Stone Carving	I	Saunti
Brass and Bell Metal	I	Santal
Dhokra casting	I	Kandha
Bamboo craft	I	Mahali
Pottery & Terracota	I	Omanatya, Gond, Kandha
Wood carving	I	Kutia Kandha, Saora, Oraon
Textile, Tie and Dye	I	Bhuiyan, Khadia
Tribal Jewellery	I	Bonda, Dongaria Kandha, Bhunjia, Koya, Bhatra
Fiber craft	I	Mankidia
Bamboo mat	II	Didayi
Date palm mat	II	Bhuiyan, Kisan
Iron craft	II	Kol-Lohara
Sabai grass craft	II	Bathudi, Santal, Lodha, Saunti, Gond
Horn work	III	Kampa Saora
Lacquer work	III	Gond, Bhatra, Desua Bhumij, Ho
Paddy craft	III	Bhatra
Straw craft	IV	Desua Bhumij, Ho
Country quilt	IV	Bhatra

Note: The categorization has been based on the classification made by DC Handicrafts and Cottage Industries, Odisha. For a detailed investigation on the potential of tribal art and craft in the state the geographical coverage, the coverage of ethnic groups in relation to the classified art and craft as stated above have been presented in the Table 2, 3 and 4 hereunder.

Table -3: Block wise coverage of the study area				
Block	District	Craft	Potential of Craft	Tribe
Balisankara	Sundergarh	Wood carving	I	Oraon
Balisankara	Sundergarh	Textile, Tie and Die	I	Bhuiyan
Bamra	Sambalpur	Date palm mat	II	Kisan
Bangiriposi	Mayurbhanj	Sabai grass craft	II	Santal
Baripada	Mayurbhanj	Sabai grass craft	II	Santal
Belpada	Bolangir	Pottery and Terracotta	I	Gond
Belpada	Bolangir	Pottery and Terracotta	I	Kandha
Bissamcuttack	Rayagada	Dhokra casting	I	Kandha
Bissamcuttack	Rayagada	Tribal Jewellery	I	Dongaria Kandha
Boriguma	Koraput	Tribal Jewellery	I	Bhatra
Chitrakonda	Malkangiri	Bamboo mat	II	Didayi
Gosani	Gajapati	Horn work	III	Kampa Saora
Guma	Rayagada	Wood carving	I	Saora
Gunupur	Rayagada	Wood carving	I	Saora
Hemgiri	Sundergarh	Wood carving	I	Oraon
Jashipur	Mayurbhanj	Fiber craft	I	Mankirdia
Kalimela	Malkangiri	Tribal Jewellery	I	Koya
Karanjia	Mayurbhanj	Fiber craft	I	Mankirdia
Khairput	Malkangiri	Tribal Jewellery	I	Bonda
Khunta	Mayurbhanj	Bamboo craft	I	Mahali
Komna	Nuapada	Tribal Jewellery	I	Chuktia Bhunjia
Kosagumuda	Nabarangpur	Lacquer work	III	Gond
Kosagumuda	Nabarangpur	Country quilt	IV	Bhatra
Kotpad	Koraput	Tribal Jewellery	I	Bhatra
Kuchinda	Sambalpur	Date palm mat	II	Kisan
Kuliana	Mayurbhanj	Brass and Bell Metal	I	Santal
Kuliana	Mayurbhanj	Sabai grass craft	II	Bathudi

Kuliana	Mayurbhanj	Sabai grass craft	II	Gond
Lahunipada	Sundergarh	Date palm mat	II	Bhuiyan
Morada	Mayurbhanj	Sabai grass craft	II	Lodha
Nilgiri	Balasore	Lacquer work	III	Desia Bhumij
Nilgiri	Balasore	Lacquer work	III	Ho
Nilgiri	Balasore	Straw craft	IV	Desia Bhumij
Nilgiri	Balasore	Straw craft	IV	Ho
Papadahandi	Nabarangpur	Pottery and Terracotta	I	Amanatya
Podia	Malkangiri	Tribal Jewellery	I	Koya
Raruan	Mayurbhanj	Stone Carving	I	Saunti
Saharpada	Keonjhar	Stone Carving	I	Saunti
Subdega	Sundergarh	Textile, Tie and Die	I	Khadia
Subdega	Sundergarh	Date palm mat	II	Kisan
Rairangpur	Mayurbhanj	Iron craft	II	Kol-Lohara
Tentulikhunti	Nabarangpur	Pottery and Terracotta	I	Amanatya
Tentulikhunti	Nabarangpur	Lacquer work	III	Bhatra
Tentulikhunti	Nabarangpur	Paddy craft	III	Bhatra
Tentulikhunti	Nabarangpur	Country quilt	IV	Bhatra
Tumudibandh	Kandhamal	Dhokra casting	I	Kandha
Tumudibandh	Kandhamal	Wood carving	I	Kutia Kandha
Udala	Mayurbhanj	Fiber craft	I	Mankirdia
Udala	Mayurbhanj	Sabai grass craft	II	Saunti
Udala	Mayurbhanj	Bamboo craft	I	Mahali

District	Block	Craft	Potential of craft	Tribe
Balasore	Nilgiri	Lacquer work	III	Desia Bhumij, Ho
Balasore	Nilgiri	Straw craft	IV	Desia Bhumij, Ho
Bolangir	Belpada	Pottery & Terracotta	I	Gond

Bolangir	Belpada	Pottery & Terracotta	I	Kandha
Gajapati	Gosani	Horn work	III	Kampa Saora
Kandhamal	Tumudibandha	Dhokra casting	I	Kandha
Kandhamal	Tumudibandha	Wood carving	I	Kutia Kandha
Keonjhar	Saharpada	Stone Carving	I	Saunti
Koraput	Kotpad	Tribal Jewellery	I	Bhatra
Koraput	Boriguma	Tribal Jewellery	I	Bhatra
Malkangiri	Khairput	Tribal Jewellery	I	Bonda
Malkangiri	Podia	Tribal Jewellery	I	Koya
Malkangiri	Kalimela	Tribal Jewellery	I	Koya
Malkangiri	Chitrakonda	Bamboo mat	II	Didayi
Mayurbhanj	Raruan	Stone Carving	I	Saunti
Mayurbhanj	Kuliana	Brass/ Bell Metal	I	Santal
Mayurbhanj	Khunta	Bamboo craft	I	Mahali
Mayurbhanj	Udala	Bamboo craft	I	Mahali
Mayurbhanj	Jashipur	Fibber craft	I	Mankirdia
Mayurbhanj	Karanjia	Fibber craft	I	Mankirdia
Mayurbhanj	Udala	Fibber craft	I	Mankirdia
Mayurbhanj	Rairangpur	Iron craft	II	Kol-Lohara
Mayurbhanj	Kuliana	Sabai grass craft	II	Bathudi
Mayurbhanj	Baripada	Sabai grass craft	II	Santal
Mayurbhanj	Bangiriposhi	Sabai grass craft	II	Santal
Mayurbhanj	Morada	Sabai grass craft	II	Lodha
Mayurbhanj	Udala	Sabai grass craft	II	Saunti
Mayurbhanj	Kuliana	Sabai grass craft	II	Gond
Nabarangpur	Tentulikhunti	Pottery & Terracotta	I	Amanatya
Nabarangpur	Papadahandi	Pottery & Terracotta	I	Amanatya
Nabarangpur	Kosagumuda	Lacquer work	III	Gond
Nabarangpur	Tentulikhunti	Lacquer work	III	Bhatra
Nabarangpur	Tentulikhunti	Paddy craft	III	Bhatra

Nabarangpur	Tentulikhunti	Country quilt	IV	Bhatra
Nabarangpur	Kosagumuda	Country quilt	IV	Bhatra
Nuapada	Komna	Tribal Jewellery	I	Chuktia Bhunjia
Rayagada	Bissam cuttack	Dhokra casting	I	Kandha
Rayagada	Gunupur	Wood carving	I	Saora
Rayagada	Guma	Wood carving	I	Saora
Rayagada	Bissam cuttack	Tribal Jewellery	I	Dongria Kandha
Sambalpur	Bamra	Date palm mat	II	Kisan
Sambalpur	Kuchinda	Date palm mat	II	Kisan
Sundergarh	Balisankara	Wood carving	I	Oraon
Sundergarh	Hemgiri	Wood carving	I	Oraon
Sundergarh	Balisankara	Textile, Tie and Die	I	Bhuiyan
Sundergarh	Subdega	Textile, Tie and Die	I	Khadia
Sundergarh	Lahunipada	Date palm mat	II	Bhuiyan
Sundergarh	Subdega	Date palm mat	II	Kisan

Table – 5: Tribe wise coverage of the study area

Tribe	Craft	Potential of craft	Block	District
Bathudi	Sabai grass craft	II	Baripada	Mayurbhanj
Bhatra	Tribal Jewellery	I	Kotpad	Koraput
Bhatra	Tribal Jewellery	I	Boriguma	Koraput
Bhatra	Lacquer work	III	Tentulikhunti	Nabarangpur
Bhatra	Paddy craft	III	Tentulikhunti	Nabarangpur
Bhatra	Country quilt	IV	Tentulikhunti	Nabarangpur
Bhatra	Country quilt	IV	Kosagumuda	Nabarangpur
Bhuiyan	Textile, Tie and Die	I	Balisankara	Sundergarh
Bhuiyan	Date palm mat	II	Lahunipada	Sundergarh
Bonda	Tribal Jewellery	I	Khairput	Malkangiri
Chuktia Bhunjia	Tribal Jewellery	I	Komna	Nuapada

Desua Bhumij	Lacquer work	III	Nilagiri	Balasore
Desua Bhumij	Straw craft	IV	Nilagiri	Balasore
Didayi	Bamboo mat	II	Chitrakonda	Malkangiri
Dongria Kandha	Tribal Jewellery	I	Bissamcuttack	Rayagada
Gond	Pottery & Terracotta	I	Belpada	Bolangir
Gond	Sabai grass craft	II	Kuliana	Mayurbhanj
Gond	Lacquer work	III	Kosagumuda	Nabarangpur
Ho	Lacquer work	III	Nilagiri	Balasore
Ho	Straw craft	IV	Nilagiri	Balasore
Kampa Saora	Horn work	III	Gosani	Gajapati
Kandha	Dhokra casting	I	Bissam cuttack	Rayagada
Kandha	Dhokra casting	I	Tumudibandha	Kandhamal
Kandha	Pottery & Terracotta	I	Belpada	Bolangir
Khadia	Textile, Tie and Die	I	Subdega	Sundergarh
Kisan	Date palm mat	II	Subdega	Sundergarh
Kisan	Date palm mat	II	Bamra	Sambalpur
Kisan	Date palm mat	II	Kuchinda	Sambalpur
Kol-Lohara	Iron craft	II	Rairangpur	Mayurbhanj
Koya	Tribal Jewellery	I	Podia	Malkangiri
Koya	Tribal Jewellery	I	Kalimela	Malkangiri
Kutia Kandha	Wood carving	I	Tumudibandha	Kandhamal
Lodha	Sabai grass craft	II	Morada	Mayurbhanj
Mahali	Bamboo craft	I	Khunta	Mayurbhanj
Mahali	Bamboo craft	I	Udala	Mayurbhanj
Mankirdia	Fibber craft	I	Jashipur	Mayurbhanj
Mankirdia	Fibber craft	I	Karanjia	Mayurbhanj
Mankirdia	Fibber craft	I	Udala	Mayurbhanj
Amanatya	Pottery & Terracotta	I	Tentulikhunti	Nabarangpur
Amanatya	Pottery & Terracotta	I	Papadahandi	Nabarangpur
Oraon	Wood carving	I	Balisankara	Sundergarh

Oraon	Wood carving	I	Hemgiri	Sundergarh
Santal	Brass & Bell Metal	I	Kuliana	Mayurbhanj
Santal	Sabai grass craft	II	Baripada	Mayurbhanj
Santal	Sabai grass craft	II	Bangiriposhi	Mayurbhanj
Saora	Wood carving	I	Gunupur	Rayagada
Saora	Wood carving	I	Guma	Rayagada
Saunti	Stone Carving	I	Raruan	Mayurbhanj
Saunti	Stone Carving	I	Saharpada	Keonjhar
Saunti	Sabai grass craft	II	Udala	Mayurbhanj

1.8 Methodology

The research design followed is explorative and descriptive; intensive and extensive. The methodology for study laid emphasis on anthropological methods for primary investigation through field work in sample pockets; identifying clusters of relevance for future interventions; economic analysis of craft economy and preparation of action plan, etc. Stepwise methodology implemented is as described hereunder.

- **Desk Review and consultations for preliminary status assessment of indigenous art and craft:**

A thorough review of literature was made to understand the studies made in the subject so far and the different dimensions of the subject.

Desk reviews of secondary sources provided adequate information to understand the anthropology and development economics of the tribal art and crafts, and also provided a base to understand various interventions taken in order to promote tribal art and crafts; the agencies involved; the processes and methods implemented; the economic analysis of tribal art and craft markets, etc. Moreover, the secondary sources provided adequate inputs for inventorying the tribal art and craft in the context of the studied tribal communities in sample areas. Visit to Tribal Museums in the field survey areas including State Museum, Tribal Museum etc. at Bhubaneswar could provide insight for inventory tribal and crafts. Series of consultations with officials in relevant agencies and scholars, master craftsmen & craftswomen, NGOs, traders and businessmen were undertaken to suffice to the primary information.

- **Sampling:**

A sampling frame was prepared on the basis of the desk reviews and consultations regarding the tribes and areas in respect of particular art and craft traditions. The sampled tribes, crafts along with their market potential distributed in different blocks and districts of the state have been presented in Table 1 to 4 as mentioned above in the scope of study covering geographical area and thematic dimensions. The study sample covered 13 districts, 34 blocks, 25 tribes and 21 major craft items. Total sample population is 726 that constitute 49% i.e. 357 male and 51% i.e. 369 female.

Pilot visits for identifying clusters for intensive study:

Pilot field study was conducted in villages around Nilagiri block of Balasore district where the tribal communities have been making lacquer crafts. The pilot visit provided to examine accuracy of the checklists for data collection and also provided inputs to organize methods of data collection and analysis along with the understanding to delineate the craft clusters for future interventions.

- **Fieldwork for primary data collection from artisan communities:**

Intensive & extensive fieldwork was conducted to elicit adequate primary information on the subject of study from tribal communities in specific clusters, promoters of tribal crafts, government and non-government agencies involved, interactions with traders and other relevant stakeholders. For data collection instrument, checklists were prepared. To properly delineate clusters - participatory appraisals were conducted. Data sheets were used to document traditional art and crafts.

- **Market study and consultations:**

Market study and consultations with relevant stakeholders regarding markets and market dynamics of tribal art and craft was conducted intensively. Consultations, interactions and discussions were held with traders, businessmen, ORMAS and DIC officials, NGO promoters, petty traders and artisans running production & business unit at their home to understand local marketing arrangements, market dynamics & other relevant aspects. In addition, e-commerce opportunities were investigated and incorporated in the report.

- **Participatory preparation of Action Plan:**

In order to identify the potential opportunities and constraints in enterprise development for market promotion of art and craft items, it was required to examine community aspirations and plan towards that. Hence, research team involved itself in preparation of participatory action plan in a livelihood perspective. With participation of key stakeholders at community level, especially the artisan communities' participatory action plan was prepared covering aspects of production to marketing and sustainability of the art and craft products.

- **Draft Report, Peer Review and Expert observation:**

The draft report prepared on the basis of tentative chapter plan submitted at the beginning of the project was shared with nodal officer at SCSTRTI, and also content was peer reviewed with other experts and inputs were gathered for re-arrangement, modifications and such other inputs based on which final report has been prepared.

- **Final Report:**

The technical input from the experts was incorporated in the draft report and the final report was prepared accordingly.

1.9. Difficulties faced during the research

The artisan communities are working in unorganized sectors and for most of them the art and craft making is a secondary livelihood option. Hence, the research team faced difficulties in conducting group discussions. Further, in a group discussion the master craftsmen were leading the discussions that substantially masked over the

perceptions and ideas of the common artisans. Thus, the view points of master craftsmen by and large dominated the primary information. Among artisan groups very few are exposed to market economy and for most of them art and craft is a leisure time job dependent on availability of raw materials, demand for products, availability of supporting hands at household level and such other factors that varies from one artefacts to the other and that too from one place to another. These people remained passive participants during the participatory action plan preparations.

In very few pockets the research team came across villages where significant chunk of people are engaged in art and craft preparation. In most pockets the artisans live in scattered manner and hence reaching out to them was a real difficulty faced. In such cases the master craftsmen were mainly consulted. Outside the artisan communities there are very few people who have adequate information and knowledge about tribal art and craft, especially in the context of linking art and craft with sustainable livelihoods. Even in many cases, they even do not have any knowledge about the tribal communities involved or engaged in such arts and crafts. This reduced the scope of expert consultations reasonably.

Many of the traditional art and craft have lost their existence posing difficulty to exhaustive inventorying. Hence, along with the available art and craft in study pockets the limited secondary sources were consulted to build the inventory. The local markets showcase marketable art and craft.

The research team could cover limited weekly markets that coincided with the schedule of field visits. Within the scope of time of the research study local markets could not be explored adequately. Due to festivals, celebrations and for certain personal works, many of the key informants and artisans were also found absent – and hence could not be consulted to note their views regarding current status of their business, the issues associated with their crafts and the market constraints, if any.

HISTORICAL CONTINUITY OF INDIGENOUS ART and CRAFTS

The craft traditions in India, especially among the ethnic and traditional communities have historical continuity. The crafts that were of immense use decades ago have been appreciated today in aesthetic, utilitarian and cognitive considerations. Since the ages, crafts were more or less need-based; today some continue to be so. However, in the current scenario, many indigenous art and crafts have lost their significance, new designs have come up and the contemporary designs are by and large influenced by the commercialization of specific products. 'Nothing better illustrates the ability of entire body of indigenous crafts of India than its continuity and peoples' liking for those materials. More importantly, those objects form a vital link with the past, providing a glimpse into a rich heritage and much more meaningfully employing skilled crafts person in protecting /promoting the traditional culture with its best possible show off"⁴

The significance of the traditional tribal artefact may be understood from the appreciation to tribal handicrafts from far and wide. From the continuity of practice and usage of tribal artefacts, in contrast to other items of competitiveness, for commercial purposes during this age, ritualistic relevance of these artefacts along with other objects one can understand sentiments attached behind these art forms which may lose its traditional value with the changing times. Each tribe has its uniqueness – in terms of religious beliefs, rituals and social organization and all these are greatly influence their art and craft. The factors responsible for continuity and changes in tribal art and craft form are due to assimilation, modernization and globalization. In their eagerness to be included into the mainstream, tribals are adopting different art forms and moving away from their cultural roots. The historical continuity of tribal art and craft is still evident by survival of tribal paintings, stone, metal, alloy handicrafts, tribal handloom and so many materials of artistic articulation that clearly depicts culture and throb of tribals. Proactive steps of improving and increasing popularity and adoption of tribal artefacts by Govt. and non-government agencies and organization has added value and importance to consistent efforts that tribal artisans have continued since ages

There is a need to promote conducive environment to protect their indigenous cultural elements and practices, their 'common heritage' and help them to use this art form for their own socio-economic development. An in-depth empirical study of the tribal artefacts may bring about newer insights regarding ways to use their art form for their own development and progress along with preservation of their art

⁴ The Continuity of Indian Crafts by Anindyo Banerjee, 2015 P-39

form. In view of the importance of the art and crafts in our economy and society, various aspects of subject, such as, sociological, economic, technical, cultural, artistic and aesthetic aspects have been studied by a number of scholars.

The art of pottery, the cotton woven fabrics, stonework, basket weaving etc are the main art forms of ancient India. These handicrafts reached the almost height of perfection and glory during the Mogul period. But with the advent of the British period, the growth of the factory system of mass production was the direct, immediate and most important cause for the decline of Indian handicrafts. In the post-independence era, the role and importance of handicrafts in the economic, social and political scene were strongly felt and the industry started to revive again.

Review of the scholarly and applied literature is undertaken to understand what is known about arts and culture, creativity, innovation, and entrepreneurship or enterprise for income generation in tribal community. It is undertaken to identify the most critical issues that are less known in the context of tribal art and crafts. Various studies conducted over the years and reviewed above provide clues to understand that there yet many dimensions to be studied regarding tribal art and culture. Studies conducted till date have focused on various aspects related to Art and Craft – mostly with reference to rural handicraft, production of artefacts, the impact of art on socio-economic development of tribals, folk art and tribal art and promotion/support for development of small-scale industries etc.

2.1.Tribal Art and Craft in cultural perspective

Morphy and Perkins (2009)⁵ in their anthology – *The Anthropology of Art: A reader* provides a single-volume overview of the essential theoretical debates in the anthropology of art. Drawing together significant work in the field from the second half of the twentieth century, it enables readers to appreciate the art of different cultures at different times. The pioneer work advances a cross-cultural concept of art that move beyond traditional distinctions between Western and non-Western art; provides the basis for the appreciation of art of different cultures and times; and enhances readers' appreciation of the aesthetics of art and of the important role it plays in human society. The tribal art is the art by indigenous people and is synonymous with terms like ethnographic art that may also be considered as pre-historic art. Tribal arts have historically and traditionally been collected by Western anthropologists, private accumulator, and museums, chiefly ethnographic and natural history museums which have its societal impact.

The famous book of Kamaladevi Chattopadhyaya "Indian handicrafts" is a famous landmark in the Indian cultural field. She says that Indian handicrafts thrived through ages stimulated by a vigorous folk tradition, a benign culture, and in an age when

⁵ Morphy, H., Perkins, M. 2009. *The Anthropology of Art – A Reader*, Wiley Blackwell Anthologies in Social and Cultural Anthropology, Wiley

individualism was cherished and precision valued. Chattopadhyaya, (1963) in her book "The glory of Indian Handicrafts" has vividly described about handicraft of different states of India. Gupta (2008)⁶ holds that folk and tribal art, passed from one generation to the next, is the creative expression of people who live in harmony with nature. Traditionally, these art forms, though sometimes purely decorative, were used to mark different occasions such as celebrations, events to pacify malevolent deities or forces of nature, thanksgiving, harvests, the birth of a child, puberty, marriage and cultural festivals. Painted narratives on various surfaces, such as walls, floors, cloth, wood and paper became important sources of knowledge about local mythology, deities, heroes, epics, folktales and customs.

Over the time, the visual vocabulary of folk and tribal painting expanded beyond traditional contexts and, today, has evolved into a new genre of ethnic art. Several traditional styles of painting, which till recently languished, are now flourishing in improved and altered mediums, surfaces and contexts. An overall social change revived the tribal and folk-art forms and gave a large number of these artists a stable means of livelihood. This book is an introduction to this unique and vibrant art form of India - a spectacular chronicle of its evolution, contextual development, continuity, brief obscurity and the recent marvellous resurgence.

According to Rani and Agarwal (2019)⁷, tribal arts of India are deeply rooted in tradition and have evolved their own techniques and characteristics. Different Tribe arts are increasingly recognized as an independent art forms having distinct aesthetic beauty. All the art factors that give a distinct individuality to an artistic creation like composition, line, colour, texture and rhythm. In this research paper socio-economic development of Tribes in India through art has been analysed in depth.

The authors have opined that a special approach should have been formulated by the Indian Government with protection and integration of tribes as its principal objective of all-round development of tribes. An essential reading for scholars working or connected to museums and to the art world today is presented by Thiagarajan (2015) in his book 'Between Memory and Museum'⁸. The author, besides looking at museums and the subjects of their exhibitions, has questioned lifestyles, our perceptions of diverse cultures, role of capital and markets and our understanding of our environment. The book has profiled and presented the works of 38 artists from the Bhil, Pithora, Saora, Gond, Madhubani, Warli, Ghodna, Mata-Ni-Pachedi, Patua and Patachitra traditions, along with interviews about their painting and response to the question of how they perceive the museum and their

⁶ **Gupta, C.S. 2008. Indian Folk and Tribal Paintings**, Museum Collection, National Handicrafts and Handloom Museum, New Delhi,

⁷ Rani, A., Agarwal, H. 2019. Tribes in India: Their Socio-Economic Development through Art, May

⁸ Thiagarajan, D. 2015. Between Memory and Museum, Tara Books, New Delhi

relationship to it. Author has looked at wider implications of artist's comments in respect to museums in a paragraph on each page. The book is divided into four sections. The first is about idea of a museum and knowledge that it provides. Limitations of museum exhibitions are recognised, but also the possibilities and importance of museum in reconstructing communal memory are explored, even recognising that museum can be a site of contestation.

The second section explores notion of tradition, posing the question of how the artist reimagines tradition in a contemporary multicultural world. The third section looks at the position of individual within community art, which notes that traditional art is created by people from a community. The fourth section traces the relationship of lived histories to indigenous art under the title 'The Tangible Power of Symbols'. This section cautions that Museums should allow room for new and emerging identities and provide opportunities for interactions between cultures and encourage blossoming of new forms.

Vidyarthi and Rai (1985)⁹ have made a comprehensive study of the economic, social, political and religious organisations of the Indian tribals. The psychological factors in personality structure in tribal setting have been studied and discussed in detail. The other major aspects discussed are tribal village, customs of matrilineal and polyandry, approaches, planning and programme for tribal development and cultural change in the tribes of India, today.

2.2. Art and Craft in globalization and market perspective

Woznaik et.al (2012) identified whether Globalisation is an opportunity or threat to the rural areas. Wood (2011) focussed on the current state of the craft sector in India, exploring how a growing interest from consumers in ethical and sustainable materials, processes and objects, is impacting Indian artisan and craft workers she focused that how those in the Indian craft sector are dealing with issues related with sustainability and craft. Subrahmanyabala, M. H. (2004) analysed the impact of globalization and domestic reforms on small-scale industries sector.

The study stated that small industry including rural art and craft sector had suffered in terms of growth of units, employment, output and exports. The author suggested that focus must be turned to technology development and strengthening of financial infrastructure in order to make Indian small industry internationally competitive and contribute to national income and employment.

Sudan F. K. (2005), described the challenges in Micro and Small-Scale Enterprises Development and policy issues by raising different questions related to Micro and Small Enterprises. The study concluded citing some examples of rural artisanal sector, the available exciting career opportunities and the scope for expanded employment opportunities to absorb rural artisans.

⁹ Vidyarthi, L.P., Rai, B.K. 1985. The Tribal Culture of India

Srinivasan (2009), in his research on Indian village industries has thrown light on how the gradual increase of machine-made cheap consumer goods and thus restricted the growth of rural industries and thus created unemployment. He emphasized on revival village industries, promote rural artisans and promote scope of market for them with suitable support for skill development and finance.

Solanki S.S. (1998), in his book 'Rural Industries of India, made an attempt to understand whether the rural artisans have shown signs of responding to the modern technology. He finds that no linkages are established between the taker of technology and its developer, once technology is handed over to user and as a result today most of India's artisans are struggling for Survival. Business reports on Indian Handicrafts¹⁰ indicate that there is an expanding business in the sector. People love handicrafts and Indian handicrafts are connected with the rich culture in the Indian society, vibrant colours and their motifs. This is the reason that the Indian handicrafts are increasing and becoming more popular day by day until today. The Indian handicrafts which are known for its versatility as the material used to make these products are environmentally-friendly.

The tribals have made significant contributions to establish the environment friendly technique and they are quite adept to the tactic. The artists, who skilled in making these items, are also coming up with new and innovative designs. Artisans of India are known for their perfection of craftsmanship and more particularly the tribal artisans are well known for their excellence of design and form and an unsurpassed sense of colour. Their expertise of using natural colour in their artefacts is still considered as an artistic excellence as well as the tradition of excellence.

Today's handcrafted items have taken up the shape of the mixture of modern and traditional design, which is attracting people of modern world more. The demand for these products is increasing day by day nationally and internationally both. Start-ups are entering to this industry because of industry's stability and potential.

Handicrafts industry comprises diversified products portfolio and there is large variety available in market. Handicrafts products can be distinguished into Metal ware, Wood ware, Hand printed textiles, Embroidered and crocheted goods, Shawls, Carpets, Bamboo products, Zari goods, Imitation jewellery, Paintings, Earthenware, Jute products, Marble Sculpture, Bronze Sculpture, Leather Products and other miscellaneous handicrafts. Handicrafts is one of the key export segments of Indian trade that has been facing several problems such as unorganized marketing and inadequate market information; inadequate support mechanism for product development; power interruptions and other infrastructural deficiencies; inadequacy of raw material at appropriate prices, etc. The craftsman's position in the predominantly agricultural society is pivotal, for it make the village society self-contained. But the art and handicraft sector provide employment to a vast segment

¹⁰ <http://www.india-crafts.com/business-reports/indian-handicraft-industry/key-facts.htm>

of craft persons in rural and semi urban areas and generates substantial foreign exchange, while preserving its cultural heritage. The sector suffers for being unorganized, additional constraints of lack of education, low capital and poor exposure to new technologies, absence of market intelligence, and a poor institutional framework. Artisans are depending on the middlemen for raw materials, finance and market for finished products because of their illiteracy, ignorance and poverty. The success of handicrafts depends on how well the artisans can produce the articles in keeping with the tastes and preferences of consumers.

The tribal handicraft sector involves a large number of women and people belonging to the resource poor section of the society. The industry is highly labour intensive and decentralized, being spread all over the country in rural

Key facts on Indian Handicraft Industry

- India's rich cultural diversity and heritage provides a unique and huge resource for developing craft products.
- The industry is showing continuous growth rate of at least 20% every year.
- Handicrafts industry is one important segment of decentralized sector.
- Major parts of the industry operate in rural and semi urban areas throughout the country and have potential Indian/International market with thousands of exporters to tap market.
- According to the national census of handicrafts, undertaken by the National Council for Applied Economic Research, the value of handicrafts produced last year were of Rs.26,213 Crore.
- This Industry provides huge employment opportunities to artisans that include women and people belonging to backward and weaker society. This is one of their major sources of income.
- In spite of having diversified products, some parts of Indian market are still untapped and market is price sensitive.
- There is poor promotion for craft products in national market.
- There is lack of awareness about new traditions and among craftsmen and there is need of technological support and training.

Source: <http://www.india-crafts.com/business-reports/indian-handicraft-industry/key-facts.htm>

and urban areas. Many artisans are engaged in certain crafts work on part-time basis. Thus, the artifact sector is a sector that is still explored from the point of view of hidden potential areas. Going back into share of tribal handicrafts in the National and World market, the main parameter which comes out is 'Search and Exploration of Hidden Crafts of Tribal India' - field which has not been explored properly by Indian handicraft industry. Existing tribal crafts persons who are backbone of handicraft industry are provided with support on skill promotion, design & technique development, exposure on traditional craftsmanship of various states in India.

But that is quite sufficient for primary platform. However, in changing World Market these craft persons need an institutional support, at their places i.e. craft pockets for value addition and for the edge with other competitors in the modern world of changing bulk of buyers and their ever-changing attitude. Prospects in E-commerce become the fuel to the **Art and Craft Manufacturer**, as it is working for them as a speeding tool. And the online boom has definitely working to create added interest among various country's people such as USA, UK, Brazil, France, Italy, Germany and etc. India's rich history and its story about its mythological beliefs, stories of the kings and the queens and its great journey for freedom make the handcrafted items more interesting & it glows more excitement in the foreigners' heart to buy these products.

The increase in the demand for the Indian handicrafts products, it has given the chance to smaller business owners or start-ups to sell their products online. With the increase of the online manufacturers and exporters, customers will have the variety of the items to choose from. One the interesting aspect of the modern age is that the artists who are skilled in making artifacts are coming up with the new ideas and designs. Today's handcrafted items have taken up the shape of the mixture of modern and traditional design, which is attracting people of modern world more.

The demand for these products is increasing day by day nationally and internationally both. Start-ups are entering to this industry because of the industry's stability and potential. In the age of globalization, the local handicrafts products have enough potentials opportunities in the domestic and global markets. However, the precarious conditions of the artists need careful interventions. In this context, it can be said that government have been taking different measures to make the handicraft products globally competitive and the condition of the artisans better.

Rao, (1990) in his book "Marketing of Handicrafts" observed that handicrafts offer solution to India, which is characterized by unemployment and foreign exchange crunch. Handicrafts being a specific category of broad group of rural industries, very few in-depth research works have been done on this. However, some references to handicrafts have been made in the context of rural industrialization. Papolain, (1984) in his book "Rural Industrialization" had made an extensive study of 14 rural industries. Most rural industries especially traditional in nature have a limited capacity to generate even the subsistence income to the members engaged in it. But some other industries even run on traditional lines have a promising future such as handlooms. But other industries, which run in modern lines, seem to break the caste industry nexus and reduce the rigidities of social stratification in rural areas. These industries yield higher income to the entrepreneurs.

Sinha, (1970) in his book entitled "Rural Industry and Rural Industrialization" says that rural industry cannot be used as a synonym of traditional household or cottage industry situated in a rural area. Rural industry is a much wider term on which rural industrialization depends. Most of these industries are either stagnated or in the process of decline. The regression analysis showed that some of these units have

limited scope for providing more employment. Neither labour, nor capital can generate higher income in most of these industries. He agreed with Papola that industries run on non-traditional lines are more viable for income generation than those run in traditional lines.

Ahmed, (1980) in his book entitled "Problem and Management of Small Scale and Cottage Industries" expresses that the satisfactory performance in marketing of handicrafts could be possible due to the special interest taken by central as well as state governments to boost up the export of handicraft articles.

2.3. Art and Craft in Development Perspective

After adoption of New Economic Policy by India in 1991 there has been a significant change in the growth of Indian economy. The economic growth has registered a considerable decline in rural and tribal artefact sector with the parallel rise in the tertiary sector. Moreover, the new economic policy of India has provided ample opportunity to the investors for commercial use of land use around the cities and earn huge through development of new township, including market centres, residential housing complexes, recreational and educational centres are being developed at a remarkable pace. Thus, this diversity has diverged many artisans or rural areas, caused paucity of sources including raw materials for artefact sector, brought change in attitude and choice and need of people for artefact products as against the cheap products of tertiary sectors. Many traditional occupations have been subjected to change. Some of the traditional communities like to potter, carpenter have exhibited occupational mobility. Many of them have stopped their traditional business and have opted for alternatives like wage earning or migration.

Hardly there are comprehensive reports or studies conducted that has focused on a wholesome integrated approach towards tribal artefact, probing into its current status, the opportunities and challenges, the supply chain, the support from various sources (both Govt. and Non-Govt.) and prepare business plan for certain tribal artefacts for selected tribals to promote their income and development model for empirical experimentation for self-reliance and sustainable income for tribal artisans which the current study addresses. The Development Commissioner, Handicrafts has taken various safety measures for the welfare of the artisans like giving training to the artists, introducing new techniques and designs to meet the demands of the variety-seeking consumers. Besides, organizing exhibition-cum-sale of crafts products, opening up of sales emporium for the handicrafts goods and providing insurances to the poor crafts persons are also taken up.

To deal with the handicrafts related issues, the All India Handicrafts Board was established in 1952 to study the problems confronting the handicrafts, to improve and develop the production techniques and new designs to suit the changing tastes and to promote marketing in India and abroad. However, all of these have to be implemented wholeheartedly by the government agencies. In addition, various

cooperatives, voluntary associations also need to put sincere effort for the better working condition of the artists.

The production base is much unorganized in Indian handicrafts sector. The craftsmen use traditional tools and techniques for which the production base is very weak. So, for improvement in the quality of production, it is necessary to upgrade the skill of the artists who should be supplied with quality raw material and adequate financial assistance. Government should take ample measures to provide with loans and giving training to the artists. At the same time care should be taken to ensure that with innovation originality of the crafts is truly maintained. To make the craft products internationally well-known and commercially viable, steps should be taken together by the ministry of Information, Commerce and Tourism. Besides the Indian government could make different Memoranda of Understanding (MoU) for export of crafts goods to foreign countries while dealing with trade related agreements.

In addition, the craftsmen should also be properly exposed to the market, leaving a little room for the intrusion of the exploitative middlemen. The market related issues and challenges of earning a regular income has put tribal artisans in a big dilemma; whether to stick to traditional art form, maintaining its originality & aesthetics or to introduce innovation with mechanisation having commercialisation motive. There are studies in India suggesting that large-scale migration of artisans is taking place from their native places to nearby cities, and even to other states of the country, in search of jobs that are not suited to their skills (Solanki 2002; Prasad and Rathore, 1998).

The contemporary scenario questions criticality of a planned development paradigm for the artisans, who inherited those skills through an age-old process. Yadav (2012) has discussed about the artisans in five villages of Mahindergarh district in Madhya Pradesh. They viewed that the evaluation of planned development strategy for village industry is as old as the development planning in the country.

2.4. Art and Craft in gender perspective

Several reports and publications have partially dealt with the gender aspects in relation to tribal art and crafts. The literatures throw light on the division of labour on the basis of sex at family is considered natural in several communities for centuries which has undergone little or no change for generations. Male is considered as bread earner; hence women's efforts are unrecognized. Handicrafts have their importance as a source of employment to craftsmen. In the field of handicraft, the women artisans had advanced and reached peak of quality and beauty in producing articles of utility and decorative values and have claimed international fame. There are certain crafts like embroidery, bead work, applique work, cane and bamboo, shawls, durry making, weaving artistic textiles etc which are generally made by women. In India, large numbers of women are maintaining their family by accepting handicraft as main occupation, a source of income and a means of sustainable livelihood. Women's participation in art and craft works are mostly associated with home-based

craft works as an available option, as they are restricted to remain within the household due to gender-designated responsibilities. Poverty hampers them to compete as they are deprived of technology, material and new ideas.

The high cost of commencing a business was perceived by the women as barriers. In many craft works, houses are used as work places and women and their minor children work for 5 to 8 hours and even exceed for up to 12 hours, just for a few rupees. Liberalisation has improved the employment opportunities for women in some sectors especially in the crafts sector. So, there are increased the number of women in participation of home-base craft sector like in embroidery, lace making, weaving and printed textiles. In some cases, it has truly empowered but in most cases, working condition of women workers is poor and they are paid less than men.

2.5. Geographical indications of important tribal art and craft

The crafts of India come in several varieties. Rich in history, culture, and religion. The crafts of different states of India represent the influence of various empires. Over centuries, crafts have been an integral part as a culture and tradition within rural communities. India's Art and Craftwork also have one of the reasons to attract tourism. Some of the art and craft items have clear geographical indication and have received prestigious Geographical Indications Tag Status, an Intellectual Property Rights (IPR) given to unique products possessing special qualities corresponding to a specific geographical region. GI tagged art & crafts are popular even in international markets. The most known types of Indian Crafts are - Brass Handicrafts, Clay or Pottery, Dhokra Handicraft, Jute Handicrafts, Wood Handicrafts, Metal Handicrafts, Weaving/Embroidery Handicrafts. There are many unique handicraft items that have got this recognition in India & it continues to get such tags with Geographical indications.

As many as '40 art and craft products of Kerala, Karnataka, Andhra Pradesh, Tamilnadu, Chhatisgarh, Telangana, UP, Rajasthan, Maharashtra, Andaman Nicobar, Gujarat, Odisha, Manipur, Assam, West Bengal, MP, Punjab, Himachal Pradesh and Bihar have already been recognized by GI Tags which includes only 11 tribal products from Bihar, Odisha, Himachal Pradesh, Andaman Nicobar, Bihar, UP and Chhatisgarh'.¹¹ The Odisha Government has registered 17 items under GI Tag, but only one tribal handicraft i.e. Kotpad Handloom is found in this list.

It is expected that GI Tag will bring name and fame as well as economic gain to a product and so to a community. 'The effect of globalization has seen a cross-cultural exchange of cultural forms and cultural diversity. This demand is seeking the most effective, comprehensive, and appropriate mechanisms to safeguard and protect traditional knowledge and skill. But when handicrafts are at issue the debate over the relationship between cultural heritage and intellectual property is relevant. However, about the relevance, importance and more particularly the effectiveness of

¹¹ <https://authindia.com/geographical-indications-gi-tag-of-handicrafts-of-india/>

Geographical Indications in the context of handicrafts promotion have in been in debate in recent years. Some artisans, out of their experience adhere that India's traditional products need more than just Geographical Indication tags.¹²

2.6. Review of literatures on Art and Craft in Odisha

In Odisha there has been many studies and research on traditional art and craft of the state. From a preliminary observation, it may be indicated that lot of in-depth studies have been conducted on the recognized craft communities in the caste systems as compared to that of the tribal communities. Pathy, (1990) in his book titled "Traditional painting of Orissa" explains the origin of famous painting art of Orissa especially of Puri district. According to him the painters are the descendants of people who once painted for the Buddhists, Jains and Sikhs and who also now paint for Vaishnavas or the devotees of Jagannath.

An exhaustive and illustrative study on Patta painting art of Puri is presented by Das, (1980) in his book "Puri Paintings". The author has given vivid description of the decay and revival of the Patta painting art of Puri. He has brought into view how the patta painting tradition of Puri was dying down in absence of government patronage which could be revived through philanthropic interventions by an American lady. Mitra's (1980) book "The Antiquities of Orissa" is a good reference on crafts of Odisha. Among other aspect of antiquities, he has briefly dealt with patta painting.

Kannungo, K (1964) in his "Utkalara Chitrakara" (the art and craft of Orissa) has briefly described the patta painting as one of the old paintings is typical in its style where the theme basically depicts the religious tradition of India. It is closely associated with the culture of Jagannath. Mention may be made of "The Philosophy behind temple art of Orissa" by B. Panda, (1986), "Kansaris of Orissa" by Mohanty, (1980), "Traditional Patta Paintings of Orissa" by Mohapatra, "Architectural Wealth of Orissa" by Parida etc. All the above books and articles deal with the aesthetic and cultural richness of different handicrafts practised in the state of Orissa.

Mohapatra, (1987) in his book has given a clear picture about Orissa and focuses on the Orissa handicrafts elaborately. Samal, (1994) has presented her research findings on "Applique craft tradition of Orissa and change". She has presented an indicative status of appliqué in Orissa and its development according to time. Bharati, (1973) in an article "Eastern India Handicrafts:

A Preliminary Survey" presented accounts on tailor artists of Pipili and their appliqué works. Panda, (1984) in "Textiles" of Arts and Crafts of Ganjam Districts, Orissa holds that the history of appliqué is commensurable with operas, festivals and processions. The National Institute for Social Development and Applied Research, Bhubaneswar has done a research work on technology, firm size and performance of three popular crafts of Orissa.

¹² <https://thefederal.com/the-eighth-column/indias-traditional-products-need-more-than-just-gi-tags/>

Gupta (2019)¹³ in his paper on 'Not a mere art, but a life style: Koraput and its Desia Naat-An aesthetic introspection' has presented the performing art of tribals in Koraput region. He holds that for the tribals, unlike the 'civilized', culture is not practiced specially; rather, it is a way of life. Theatre is omnipresent and the Desia Naat has been for ages a favourite artistic practice among tribals of Koraput. It comes so naturally that it is almost as common as taking breath and having food. The art is woven intrinsically to the life style of the desias. There have been continuous efforts by the government to address the issues of underdevelopment in the region and the modern mass media has been used as an instrument of change without much success. The relevance of Desia Naat acquires considerable significance if the change has to be brought from within rather than imposition. The study aims to aims to point towards the aesthetics of the form in relation to the socio-economic and socio-cultural encounters which the tribal society in Koraput has undergone post globalization.

Significant studies have been conducted on the Kondh community in Odisha from ethnographic and culture point of view. The community had dragged the attention of ethnographers and culture anthropologists because of their act of Meria sacrifice. However, the Kondh art and craft although had not been important objective of such ethnographic studies, yet been featured sporadically in many scholarly works. Dash and Pradhan (2006)¹⁴ have provided a detailed bibliographic literature on the art and crafts of Kondhs tracing them from various academic works done so far on Kondhs. The authors have quoted Moodalier (1882) who in his 'legendary account of the origin of the Kondhs' emphasized that the religion and tradition has incorporated the artefacts which are product of the craft. The authors have mentioned the works of V. Ball who elaborately dealt about Kondh crafts in his book 'Jungle life in India' (1880); Frazer's Golden Bough (1890) that mentioned about Kondh art and craft in magic and religion; E.B. Havell's (1892) 'the art industries of madras Presidency' in the Journal of Indian Art, vol – IV mentioning the brass crafts of the Kondhs; Edgar Thurston (1892) in his ethnographic notes on 'Brass manufacture in the Madras Presidency', vividly mentioned the metal crafts and art of Kondhs and also the art of tattooing by Kondh women. The journal 'Madras Mail' of 1894 provided elaborate description on the Kondhs' hair style, dresses, weapons, house building, etc.

The Madras Mail of 1896 elaborated the hairdo of the Kuttia Kondh women in an elaborate manner. The occasional papers of S.P. Rice, as mentioned by Dash and Pradhan (2006) described the art and artistic patterns in Kondh dress and attires.

¹³ <https://thefederal.com/the-eighth-column/indias-traditional-products-need-more-than-just-gi-tags/>

¹⁴ Dash, R.N. & Pradhan, M. K. (Eds). 2006. The Art and Crafts of Kondhs. Council of Professional Social Workers (CPSW), Bhubaneswar

In 1916, 'The Tribes and Castes of the Central Provinces of India' by R.V. Russel and R.B. Hiralal was published that described the art, artefacts and weapons of Kondhs and the tattooing of various designs by Kondh women.

However, the most elaborate work on art and craft of tribal Odisha finds mention in Verier Elwin's famous book 'Tribal art of middle India' (1951). Elwin has noted that raw materials, colour and the art of preparation of the objects along with a discussion on their specific use in religions, witchcrafts and other areas of social interactions.

In 1981, a book by M. Mallik on 'Kondh and Kondhmal' described the Kondh traditions of art & craft as have found expression in tattooing and various weapons.

In context of tattooing Mallik mentioned that the most complex type of tattoo is from the forehead to the chin on both the sides of face. Some lines of tattooing is made on both sides of cheek, which starts & ends in rose designs. The tattoo marks on legs are small roses or circles made with a number of dots confined to the region between the knee and the ankles. The author has described weapons and crafts used for hunting jungle denizens, birds, snakes, fish, etc.

Barbora M. Boal (1982) elaborated the Kondh bronze crafts mentioning about the process of making & the significance of the crafts. She divided the bronzes used by Kondhs in four categories such as those used in human sacrifices, as dowry objects, artefacts for various purposes & valuables.

In 'The Kondhs of Orissa', by N. Patnaik and P.S. Das Patnaik (1982) a vivid mention on Kondh art & craft objects have found place. The authors made a close survey of Kondhs' material & religious culture & described number of items that are significant from art & crafts point of view. The Art and Crafts of Kondhs, a compilation edited by R.N. Dash and M. K. Pradhan published by CPSW in 2006 provides more detailed account of the art and craft objects of different sub-groups of Kondh community. The compilation covers articles on art and craft of Kondh, Desia Kondh, Dongaria Kondh, Penga Kondh, Kuttia Kondh covering their material culture, religious culture, aesthetic life along with the visual perspective of Kondh art and its fading horizons. The compilation is rich with primary information, although has not been able to present the Kondh art and craft objectives as a collective tracing from the past to present.

Ota and others (2015)¹⁵ have conducted in-depth research on the art and craft of tribal Odisha focusing on the Particularly Vulnerable Tribal Groups (PVTGs). The study has been published by SCSTRTI and ATLC. The volume has brought into view many rare aspects of tribal art and craft and its contemporary relevance in development

¹⁵ Ota and others A.B., Panda, P. Patel, P. 2015. Art and Craft of Tribal Odisha (The case of the Particularly Vulnerable Tribal Groups) SC and ST Research and Training Institute (SCSTRTI) and Academy of Tribal Languages and Culture, Bhubaneswar

context. Mohanty (1989)¹⁶ has made a classic presentation of Material Culture and Technology of Lanjia Saora covering the people in Ganjam, Paralakhemundi and Rayagada regions. In his paper, he has covered the art and craft of Lanjia Saora in different aspects of their socio-cultural and economic life. The descriptions include the settlement and house architecture, ornaments and adornments, household artefacts, the ikon art, musical instruments that provide adequate information to understand the art and craft of the community.

A detailed study on housing of three PVTG communities namely, Hill Kharia, Mankirdia and Paudi Bhuiyan has been presented by Rout and others (2007)¹⁷. The authors holds that the pattern of settlement and housing as well as their need for improved housing are also different of the studied communities. In this situation it is felt necessary to understand their housing problems and needs for designing and constructing better houses for them in consonance with their material culture, ecology and environment.

A study conducted by SCSTRTI on Tribal Textiles of Odisha covered four major tribal weaver communities of the state namely, Bonda, Gadaba, Kandha and Kulis. The study viewed that one of the biggest issues in India is that our markets do not recognize the true value of tribal textiles.

Even the socio economic and cultural context of most of the tribal textile has been less appreciated. When this value is recognized, and if people are willing to pay a higher price for tribal textiles, this should translate into higher wages for weavers and act as a boost to millions of rural-based livelihood opportunities associated with this production. The economics however is not as simple, as finally it comes down to the conflict between pricing and sales. If you out-price goods, you sell only a limited number. If weavers people are not provided enough work, it kills the textile. Sustainable livelihoods will ultimately depend on finding a fine balance between the two, which remains elusive in the given context of Odisha tribal textile.

There are agencies like TRIFED promoted by state government for promotion of marketing of tribal textiles, placing tribal textiles at the centre of the quest for profitability and growth. There are various cooperative models which has been tried out in state but most of them has failed due to poor profitability and margin. In an empirical study of Impact of Demographic Variables on Consumer Preference

¹⁶ Mohanty, B.B. Material Culture and Technology of Lanjia Saora, in ADIBASI, Vol. XXIX, Nos. 3&4, 1989, pp.24-28

¹⁷ Rout, J.P., Patnaik, K., Swain, B.N. 2007. Culturally Appropriate Housing for PTGs: Case studies of the Hill Kharia, Mankirdia and Paudi Bhuiyan of Orissa in ADIVASI, Vol. XXXXVII, Nos.1&2, 2007, pp.67-78

towards Tribal Handicraft, Pani and Pradhan (2016)¹⁸ have presented a case of Rayagada district during the Chaiti festival.

The authors have presented their observations on the tribal communities in undivided KBK districts (Undivided Koraput, Bolangir and Kalahandi) of Odisha. According to them, the tribes in the said districts are very sensitive to their typical culture and less prone to change. The tribal people of these areas possess specialized skills in the form of handicraft, which pass from one generation to another and is a source of their livelihood.

They hold that through these handicrafts, tribal artisan can empower themselves because these products get huge response from the urban consumers, hence it becomes a source for their income earning. In their paper they have made an attempt to study how the demographic attributes like age and gender influences consumer preference towards tribal handicraft products and to know various attributes, which have a larger impact on purchase of tribal handicraft product. Though the study was undertaken in Rayagada district (undivided district of Koraput) during Chaiti festival, the observations are limited to the same district. An article in Tribal Tribune¹⁹ provided a detailed historical and analytical presentation on tribal art of Odisha. According to S.C. Roy (1915), in the religion of the tribes, ancestor worship and ceremonies constitute a major factor. Beginning from the death till the commemoration ceremonies through mortuary rites tribal mind is either sympathetic or apathetic to the soul of the dead. The dead, to many of the tribes in Odisha, dwell in the Under World as human beings do in their present life. They require facilities and in turn expect their relations in this world to provide the same for them.

The Saora iditals (picture painted on walls) are connected with the spirit of the dead. If wall paintings are to be searched for in the earliest period we find prehistoric paintings on the rock house at Khariar is closer to Saora region. Resemblances in the style between the Saora and the prehistoric Yogimath wall paintings exist to some extent. For instance, the Saora wall paintings are found mostly modeled inside a house denoted by rectangle, square or a circular frame drawn on the background of red painted black wall in white.

Maybe the Yogimath painting considered to be drawn on the rock surface, which is, but a rectangle house in frame. The same is also to be found in the wall or door paintings in rural Odisha, particularly in the districts of Puri and Ganjam. Chitalagi Amavasya is the occasion of their presentation; yet the reason and the aim of these

¹⁸ Pani, D., Pradhan, S.K. 2016. An empirical Study of Impact of Demographic Variables On Consumer Preference towards Tribal Handicraft – A Case of Rayagada District During Chaiti Festival P.G. Department of Business Administration, Berhampur University

¹⁹ <https://www.tribaltribune.com/index.php/volume-2/mv2i1/2-uncategorised/114-tribal-art-of-Odisha>

drawings or pictures are different in space and time. The Oraon painting of elephant, and drawings on the wall in white, red and black are intended to decorate the walls as well as to ward off the evil eye. The black wavy circular lines circumscribing diamond patterns are drawn. Fine elephant figures are also seen drawn on the walls.

According to verrier Elwin, Saora paintings on the walls have designs and symbols (Elwin: 1951: 205, 213, 211) which could be found symmetrically occurring in the Harappan and the prehistoric paintings of Middle India. The triangles, lozenges, chevrons, loops, rows of hatching, parallel lines, floral presentation, line of dots, wavy lines, etc. remind us of the designs depicted in the painted pottery from Iran to that of the Indus culture (Fairservis, Jr.: 1971: 164, 206, 290).

Even the human Figures and the conventionalized human figures shown in the Harappan seals and paintings have echoes in the Saora paintings. When we examine patterns shown in traditional modern clothes prepared in Sambalpur, Nuapatna. Berhampur we also come across similar designs in an altered condition. The floral designs, and styles on these Saora paintings also reflect that of the Malwa, Jhukar, Kuli and Harappa culture's (Allchins: 1968, Fairservis, Jr.: 1971: 22). Even modern fabrics are imitating these designs which are much in public demand.

The Meria sacrifice of the Kondhs is a religious belief, which has boon thriving from a long period till the English suppressed it. Related to the Meria sacrifices are the masks. Elwin has depicted gourd masks used by the Kondhs as substitutes for human skulls in the sacrifices following the suppression of this religious observance (Elwin: 1951: 144). The red and white beads are arranged to appear as eyes, nose, teeth and ears. But these masks are rather a development of the art to depict demons or mother goddesses, which could be used instead of human skulls since their availability became scarce.

On the other hand Bhuinya mask from Bonai (Elwin: 1951: 141) has resemblance with a stone head design from Kandahar in Afghanistan (Fairservice, Jr.: 1971:133). If the preparation of heads whether mask or stone was the intention and a similar code affect their fashioning then a common cultural current might be the source of their emergence leaving aside the distance and time period affecting them. Masks prepared by Pabs in Sundargarh area to be used in their dances in honour of their ancestors can also be taken as religious in nature.

The modern masks prepared by folks, particularly by folk-dancers could easily be identified as survivals of old customs along with the admixture of modern notions. Chhau and opera masks as well as the mask used in epic performances by the folks. are vivid examples of survival, continuity in an altered situation and modernization of archaic culture. These might well have influenced Koya or Gond hero-posts with human heads carved and planted on the grave of the deceased. The same anthropomorphic designs are at the root and their continuity is the cultural survivals. The peacocks fashioned on wood, metal or at rare instances burnt earth decorate

memorial pillars in the Gond, Kondh and Saora communities. However, the Saora Sadru-shrines in their villages and the top of idital depiction as well contain peacock figures, which are considered as the guardian figures of the shrines. The horn works wooden works and many feather works are prepared with peacock motifs and a beautiful specimen of horn work from Parlakhemundi is found preserved in the Odisha State Museum. The paintings prepared in the present time have not given up these symbols. The declaration of the peacock by the Government of India, as a national bird has stepped up paintings of their figures in various patterns.

The cult of Bhimul though linked with the religious performances of the tribals has its origin from the story of the Mahabharata. Elwin has given some account of the cult and has shown how it has become the symbol of various tribal beliefs and religious practices. But it is quite certain that the cult is not matured in Odisha and the Kondh paintings in honour of this god vary from anthropomorphic to that of uncertain symbols. The symbol paintings seem to be mature than the other forms.

However, these paintings and woodcarvings in respect of these are a meaningless lot of designs and their roots are hard to be traced though not the cult. The tattoo marks impressed on the faces of the Kondh girls in honour of Bhimul might have their roots in the chalcolithic cultures of the sub-continent. The art on the faces consist of triangles, dots, parallel lines, etc.

A cult of the Sahibasum which grew among the Sattras in Odisha for which sacrifices made, images carved and placed in the way sides of the Saora land is of recent origin. The cult originated in British rule. They are represented by anthropomorphic figures of various dimensions. The tribal art of Odisha is reflected in various forms of decorations. These include tobacco containers, woodcarvings, combs, ornaments, musical instruments, headdresses, etc.

The motifs on the tobacco pouches have been elaborately carved Kuttia Kondh decorations on the bamboo containers of tobacco are mostly diamond or lozenge patterns prepared by various methods. Through intersecting diagonal parallel lines these are beautifully and elaborately prepared. To make these diamond designs prominent horizontal parallel lines are drawn to fill in the spaces in between these diamonds. Opposing wavy lines either perpendicularly or horizontally on these containers creates rows of diamonds. Parallel wavy lines intervened by straight parallel lines are also found to be decorating these cylindrical pouches. There are also breaking up of parallel lines in between sigmas and diamonds to indicate a refrain from the continuity of these chains or lines. Decoration of body is another aspect of tribal attempt to beautify a person. The Katia Kondh decorates their bodies in ceremonial dances. These are line drawings in red and white. The designs made are in square & parallel lines (Elwin: 1951: 16). The other aspect of body decoration whether religious, ceremonial or sportive is the tattooing of the face and body. The designs being depicted are dots, dashes, triangles, circles and floral patterns. At times faunal presentations are to be met with. Kondh, Saora, Gond and such other

tribes elaborately decorate their body with tattoo marks. In recent past it was also a practice among folk communities of Odisha during Danda Nata festival. But their relevance is sharply fading out. Though it is fading out yet designs could well be utilized by textile or other industries & cottage industries for finished products.

Decorations are also found on the combs. Scholarly notes find them most interesting and striking. The combs have artistically presentations in their carvings. The makes and designs of the Juang combs, both male and female, are beautifully prepared. The gents comb of the Juangs reflects close replicas of modern make. In spite of the same tribal hafting process and the bamboo medium single these objects out from the modern ones and compel one to think that the modern designs probably have been copied from their tribal existence.

The depictions in these combs are lines drawn either parallel or horizontal on bamboo or wood. The patterns are usually dancing human and animal figures. The dancing animal figures are well carved to produce the effect. The peculiarity in the Juang combs lie in their drawing of human figures. Symbolic human beings and alternate hatching patterns are also found accompanied by animals, such as elephant, horse; circular and wavy zigzag lines surrounding them.

Parallel lines are drawn in tit-bits to indicate the thickness as well as the body decoration of objects and men. Swastik marks, diamonds, parallel lines and denticulate wavy lines oriented inside and outside the human outlines mark the specialty of these combs. Even such wavy lines are set to mark the mouth of a horse in a Juang comb. Both the boys and belles might be using these combs for fixing them on the knots of their hair. The figures either human or animal could make ideal models for modern cartoon learners to depict suggestion - pictures. The curve and the suspending pendant designs are good examples for the decorators in reception pandals (Elwin: 1951:52-53; illustrations). The Kondh combs though taking the shape of artifacts of the neolithic period are presentations of general nature and artistic acumen is meager in their finish.

Occasionally a braided knot is seen with the purpose of keeping the haft and the handle together. Yet the material of their hair-arranger is bamboo. The Saoras use wooden combs and the Gonds and Kondhs also prepare the same. Some of the graffiti marks carved on these combs have echoes in a copper axe head from Navdatoli (Sankalia: 1974; 462). It is found those wooden combs of rectangular, semi-circular and triangular types are used in the Kondh society. The ceremonial and other festive dances demand head decorations. The headdresses are found peculiarly used since pretty ancient times. Koyas, Kondhs and Gonds are known to have been using these headdresses. Particularly the bison horn and the peacock feathers are the objects, which adorn these dresses. At times, feathers of cocks and other forest birds decorate the same. This type of headdress has its roots in the chalcolithic, (Sankalia: 1974: 354) even earlier in the prehistoric context (Gordon: 1958: No. 11 of Fig. 12) There are also laced cowries hell decorations in these headdresses which are found

to be adorning the Koya dancing head robes. A specimen of the same is played in the Tribal culture gallery of the Odisha State Museum. Elwin has depicted a Kondh turban capped by the beak of a great Hornbill (Elwin: 1951: 62).

The head decorations of the women are simple and not burdened with beads or other types. The Koyas and Bondas use more of them. The Koya women wear brass silver, palm leaf fillets on their head. In most of the cases brass and silver fillets are decorated with lozenge, diamond and parallel line designs which are again found to be adorning the chalcolithic potteries. Bonda women also use coloured threads or circular fillets on their head. The headdresses could very well make specimens for opera parties to reorient them to suit their themes. The Saoras, Dongaria Kondhs and Kuttia Kondhs use different types of hairpins with simple workmanship. Usually these pins are made with concentric circular patterns on umbrella designed hairpins having differently finished tops. So also their hair do differ from tribe to tribe. Even Kuttia Kondh youths are seen knotting their hair behind & decorating with chained silver hairpins. Designs on some hairpins indicate diamonds, parallel lines & dots.

The beads are the foremost of the women's decoration. In the tribal communities inhabiting the inaccessible areas away from the urbanized localities, the beads serve as their essential ornaments. These beads are found in terracotta, metal, shell and seeds of various trees. Besides, grass leaf, bark coloured in different hues are knitted or tagged to make excellent necklaces or head and ear ornaments. The Bonda women have retained these decorative types intact till this date. The colours of the beads are generally white, yellow, red, green and black. Juang women were having these beads tagged for use in different fashions. The beads can be utilized for the preparation of window and door drapes when wreathed together. Also they could make table covers and flower baskets, etc. Even they could make suitable substitutes for the costly jewellery.

The textile designs of the Saora, Gadaba, Bonda and Paraja are knitted in simple parallel lines. Even these lines are seen indicated in dots, herringbone, double dashes or hatching in miniature or prominent form. Lanjia Saora textile designs also indicate interesting types. The tailed clothe of male Lanjia Saoras includes a pattern of dashes and squares with central dots. The colours used are red, white & black, which are applied to the yarns & woven in rotation.

The designs also include flying bird, diamond, arrowhead and alternate leaf patterns. Besides, small parallel lines are also woven. Other patterns on the reverse of these clothes are lines of crosses and small squares arranged differently in red. The squares designed in 3,2,1,2 and 3 pattern are arranged from top to bottom. At times this design is elaborated by a pair of squares lined at the top and bottom of the arranged pattern of squares. To indicate breaks of this pattern a single line either horizontal or perpendicular is woven. But at the tail end the pattern are seen as circles associated with a pair of parallel lines woven in 1:2:2:1 pattern in repetition. It results in bringing out the fourth numeral of the Oriya number. The typical Saora Sari designs include

alternate squares in red and yellow arranged in lines. This may twice or once repeated at various points. Another pattern found in this sari is horizontal yellow dashes flanked below by thicker or wider red dashes. These patterns are to be seen in the textiles preserved in the Odisha State Museum.

These designs could well be utilized by textile industries for cloths, screens etc. The Dongaria Kondhs prepare designs on the textiles with rows of triangles intervened by knitted dots. Parallel lines of hatching and alternate hatching is nicely done on the borders at both the ends. Alternate hatching provided with a border knits even triangles. The border of this cloth is also to be found provided with a row of triangles. A specimen of this cloth is displayed in the Odisha State Museum. These designs have found their way to the folk-art and depicted on the horse back coverings prepared by the folk-dancers. This design is also found in the chalcolithic and Harappan potteries. The modern applique works could very well utilize these designs to fetch inviting markets on competitive basis. The ornaments either used in the hand or the neck contain carvings. Koya bangles in the Malkangiri area are flat in shape and incised with circles. Another pattern in this ornament is the incision of close alternate strokes forming a snake pattern. Fish pattern in similar manner is also available in another such ornament. Even in anklets triangles are incised in inner side, which are parallel lines of dots.

These have been impressed beautifully. In certain anklets the faces have been modified into snake mouth design and the body decorated with angular wavy lines. The earrings are also seen with parallel lines incised in small perpendiculars and dots. In the silver neck ornament (Khgala) used by Bondas and Koyas alternate diagonal lines have been incised in cross pattern which have found echoes in the pottery designs of Harappan and post-Harappan periods (Lal: 1951:38-39; 1954-55:5-151). These patterns could easily be appreciated if cast in moulds and seals and applied to the woodcarvings as well.

Tribal art is more vivid in the woodcarvings and embrace varied aspects of tribal life. It includes hunting, depiction of animal and men, dancing models, etc. Kondh carvings of dance scenes on the door are more lively and moving. Such carvings are from Totaguda and Jantri in Koraput district (Elwin: 1951:133). Juang door carvings of dance from Baupal, Keonjhar (Elwin: 1951:133) and Saora modelling of a dance type on the door (Elwin: 1951; 131) have similarity in depiction. Steel dancing figures and musical instrument players are nicely carved on a musical Instrument (Elwin: 1951:134).

Door carvings of human figures imperfect in nature are found on Saora doors. Two opposing triangles and thick lines drawn for the limbs of a human being on a Saora door and a Venus figure depicted on a Juang door (Elwin: 1951:117) indicate workmanship of the tribal art. The Juang carving is more proportionate and artistic. Bhuiyan carvings in wood, particularly the images of headman and his wife (Elwin: 1951:116) and on the central pillar of the boy's dormitory (Elwin: 1951:114) are more

symbolic than moving. However, the images of headman and his wife express pensive mood and, in that respect, near to perfection. A carving on the door of a Katia Kondh by a Pano at Rangparu in Ganjam district (Elwin: 1951:108) indicate multiple scenes in respect of animals. The faces of the bovine depicted in this carving have echoes in the mythic boar of prehistoric middle Indian rock art (Gordon: 1958). The other animals treated are fishes showing their bones, pangolin, dog, hen, cow with calf sucking milk, lizard, etc.

The secular depictions include trees, bows with arrows, flowers and decorative designs. In the decorative design triangles, dots and straight lines forming angles are to be seen. The work does not indicate any systematic arrangement or symmetry. For instance, the dog is carved larger than the cow. Similarly, Kuttia Kondh woodcarvings on the door (Elwin: 1951:101) also exhibit carved patterns of diamond, triangle, circle, square and line drawings. The outlines of human figures in some cases indicate borders in angular wavy lines. The Saora woodcarvings of elephant on the door are lively, moving and expressive of different moods. The designs carved on the body and border of these elephants are alternate hatching, squares, parallel lines and circles (Elwin: 1951:160,161,162). Even elephant in caricature form adorn the Saora door. The lone elephant carved on Bonda door is majestic and symmetrical. (Elwin: 1951:162), The carving of a stag and the head of a cow on the door of two Kondhs at Jantri in Koraput district (Elwin: 1951:166-7) are very lively and bold which could be equated with the Palaeolithic paintings of Europe. Particularly the stag is strikingly similar in its presentation to the European Palaeolithic art (Peake and Fleure: 1927:89).

All the designs either on door, ornament or on other articles could serve various purposes such as training of the apprentices, preparation of decorative pieces for drawing rooms, shelves, dining tables, etc. Since the designs are simple and easy, they can help in speedy mass production as well. The continuity of these tribal designs is also traced in the now defunct weights and measures of the tribal and folk use. These objects are found in earthen, brass and wood. The wood is rarely carved, whereas the brass types are elaborately designed and dressed with triangles, hatching, parallel lines, loops, concentric rings, wavy lines, moons, elephants, spirals and cross-lines. The designs seen in the Odishan tribal art are met with in modern products such as handicraft, textile products and in other works. Originating from the chalcolithic or earlier and covering a span of thousands of Kms from Iran to India the culture has found a base in the existing tribal cultural atmosphere. The modern culture is also being influenced by this to enhance its continuity.

AREA, PEOPLE & CULTURE: THE ARTISAN COMMUNITIES

The cultural ethos, identity and vitality of Odisha is deeply influenced by its rich



ethnic tribal diversity. **Dense forests, a hilly topography and remote tracts of land help Odisha support a thriving tribal population.**

Of the 645 Scheduled Tribes enlisted in India, Odisha hosts the largest number – 62 indigenous tribal communities reside in the state. While some share common characteristics, each tribe varies greatly in terms of lifestyle, cultural traditions, religious beliefs, folklore, language and appearance.

3.1. Classification of Scheduled Tribes in Odisha

The term Scheduled Tribe is a product of the Constitution of India and consequent upon the promulgation of the Scheduled Tribes Order, 1950 as many as 62 ethnic groups have been enlisted as Scheduled Tribes for Odisha state. Ordinarily, the tribal people are regarded as the 'Aborigines', 'Autochthones', 'Vanyajati', 'Adibasi', 'Girijan', 'Janajati', etc, in various parts of India. The unrecorded history and development of their societies and cultures date back to very remote antiquity. Both from conceptual and empirical points of view, in the history of evolution of societies, tribe is considered as a stage (Sahlins, 1968)²⁰, and their societies are organized on the basis of kinship ties which enable it to be multi-functional group (Godelier, 1978)²¹ and they are treated as ethnic entities and as status-class.

Dube (1977)²² states the characteristic features of tribe as under

1. Their roots in the soil date back to a very early period: if they are not original inhabitants, they are at least some of the oldest inhabitants of the land.
2. They live in relative isolation of the hills and forests.

²⁰ Sahlins, M. 1968. Tribesmen, New York: Prentice Hall

²¹ Godelier, M. 1973. Perspectives in Marxist Anthropology, Cambridge, London, Cambridge University Press.

²² Dube, S.C.1977. Ed. The Tribal Heritage of India, Vol.1, Ethnicity, Identity and Interaction. Vikas Publishing Houses Pvt. Ltd, New Delhi

3. Their sense of history is shallow for, among them, the remembered history of five to six generation tends to get merged in mythology.
4. They have a low level of techno-economic development
5. In terms of their cultural ethos, language, institutions, beliefs and customs – they stand out from the other sections of the society.
6. If they are egalitarian, they are at least non-hierarchic and undifferentiated (Behura and Mohanti, 1980)²³.

There are many ways in which the tribes can be described: (i) by region, (ii) by language, (iii) by race, (iv) by their level of integration with rural folk to which they are connected, (v) by their economy, (vi) by their cultural pattern as a whole and (vii) by their level of education.

3.2. Geographical Distribution of scheduled tribes

The tribes in Odisha are spread over mainly two geo-physical zones such as the Northern Plateau (25.5%), and eastern Ghats Region (29.2%) out of four geo-physical sections, and the other two sections such as Central Table Land (24.1%) and Coastal Tract (21.2%) having dispersed tribal population. The tribal Sub-Plan areas of the state lies in the first and second geo physical section which covers about 55% of total geographical area of the State²⁴.

The Northern Plateau: It includes the districts Mayurbhanj, Keonjhar, Sambalpur, Sundargarh, Kalahandi and Angul. The Northern plateau is characterized by humid mixed forest. The predominant tribal communities original to this region includes Santhal, Kolha, Munda, Bhuyan, Oraon, Gond, Kisan and Bhumij. Particularly Vulnerable tribal communities found in this region include Juang, Hill Kharia, Mankirdia, Lodha, Birhor and Paudi Bhuyan.

Eastern Ghats Region: It includes the districts Koraput, Rayagada, Nawarangpur, Malkangiri, Kandhamal, Kalahandi, Gajapati and Nuapada. The Eastern Ghats is characterized by lateritic soil, sal dominant and mixed evergreen forest but the original forest cover is lost due to intensive shifting cultivation by the tribals. The predominant tribal communities original to this region includes Kandha, Saora, Paraja, gadaba, Gond, Koya. Particularly Vulnerable tribal communities found in this region include Bondo, Didayi, Kutia Kondh, Dongria Kondh, Saora, Lanjia Saora, Chuktia Bhunjia.

Central Table Land: This geographical section covers whole of the Brahmani and the Mahanadi basins. This belt does not come under either Scheduled Area or TSP area of the State. The famous Gandhamardan hills are bounded by Bolangir in Northwest, Sambalpur in South, Kalahandi in Southwest. The predominant tribal communities

²³ Behura, N.K. & Mohanti, K.K. 1980. Social Change: A Study of Tribe/ Caste integration in Orissa, in B. Sahoo (ed) Class Relations In Indian Society, Satanetra Publication., Bhubaneswar, 119-120

²⁴ Ota, A. B. & Mohanty, S.C. Population profile of Scheduled Tribes in Odisha, SCSTRTI

original to this region includes Gond, Kisan, Desia Kondh, Savar. Particularly Vulnerable tribal communities found in this region include Paudi Bhuyan only.

Coastal tract: The sea bound tract is stretching from Rushikulya River to Subarnarekha river. Seven districts fully or partially come under this geo-physical zone. The tribal concentration in this belt is not adequate like Northern plateau and Eastern Ghats. The tribal inhabitants in this zone had come from the districts like Mayurbhanj, Keonjhar, Sundargarh, Koraput, Gajapati, Kondhmals. Mixed tribal communities such as Santhal, Ho, Munda, Savar, Kondh are found in this belt.

Ethno-linguistic identity of the Tribes: Linguistically the tribes of Odisha fall under three broad categories, namely, Indo-Aryan speakers, Dravidian speakers, and Austro-Asiatic speakers.

Table 6 : Ethno-linguistic identity of the Tribes	
Linguistic Groups	Ethnic speakers
Indo-Aryan: Oriya, Laria, Halbi	Saunti, Matia, Jhodia Paroja, Bhuyan, Bathudi
Dravidian: Kui, Kuvi, Gondi, Kurukh, Koya, Parji	Kondh, Koya, Gond, Paroja, Oraon, Kisan
Austro-Asiatic: Savar, Mundari, Santali, Juang	Santhal, Juang, Mahali, Kol, Kharia, Ho, Gadaba

Socio-cultural levels of STs of Odisha: The tribes in Odisha have been categorized under three levels as follows:

- a. Particularly Vulnerable Tribal Groups (PTGs): Birhor, Bonda, Chuktia Bhunjia, Didayi, Dongaria Kondh, Hill Kharia, Juang, Kutia Kondh, Lanjia Saora, Lodha, Mankirdia, Paudi Bhuyan, Saora
- b. Tribes in transition: Santhal, Kharia, Oraon, Kisan
- c. Assimilated tribes: Savar, Gond, Bathudi, Bhuyan, Saunti

Techno-Economic categories of STs of Odisha: By techno-economic category, the Scheduled Tribes of Odisha have been categorized in four groups as below

Table-7 : Techno-Economic categories of STs of Odisha	
Hunter-gatherer	Birhor, Hill Kharia, Mankirdia
Pastoral	Bonda, Bhuyan, Didayi, Juang, Kondh, Paroja, Saora
Settled Cultivators	Santhal, Oraon, Bhattada, Ho, Munda, Gond
Industrial Workers	Oraon, Munda

3.3. Ethnography of Main Tribes Covered

Under the scope of the project the tribal communities who have larger popularity in terms of art and craft traditions have been attempted to be covered. There are certain major tribes who have been covered adequately, and there are some tribes who have been relatively less covered during the study. In this context, it will be relevant to provide brief ethnography of the important tribes significant to the study. The scope of the report is limited in terms of describing the ethnography of each tribe. The brief ethnography has been drawn from the photo handbooks on different tribal communities of Odisha published by the SCSTRTI. Given below are the ethnography of certain selected tribes.

3.4.THE TRIBES KNOWN FOR PAINTINGS

3.4.1.LANJIA SAORA (Rayagada and Gajapati District)

There are several sub-divisions of Saora tribe based on occupation, social status and food habits. Lanjia Saora is the most primitive section of Saora tribe. The Lanjia Saoras who are found in large concentration in the Gumma block of Paralakhemundi Sub-division of Gajapati district and Gunupur block of Gunupur Sub-division of Rayagada district. The entire area is called as Saora highland. In the Lanjia Saora areas the hills are considered units of settlement.

An important characteristic feature of Lanjia Saora settlement is the terraced fields with stone packed walls and contour bunding that exhibits their great engineering skills. It is in these terraces that paddy is grown under irrigated conditions. They divert the nearby hill streams very skillfully towards terraces for irrigation purposes.

The economic existences of the Lanjia Saora thrive on a subsistence economy founded on land and forest. Lanjia Saoras traditionally were hunters, food gathers and shifting cultivators. Podu (swidden cultivation) was their way of life that have undergone changes in the current situation. Lanjia Saoras have started adopting new technology of agriculture and forest based economy.

The Lanjia Saora are best known for their typical ikon art called idital which they used to paint on walls through religious processes. The present day Lanjia Saoras have accepted Christianity as their religion. However, in the old days, the idital art



was much known as a sacred art that has become secular art in the changing times. These paintings draw upon tribal folklore and have ritualistic importance. Ikons make extensive use of symbolic representations of people, horses, elephants, the sun and the moon and the tree of life. These items are recurring motifs in their ikons. Ikons were originally painted on the walls of the Saora's adobe huts. The paintings' backdrop is prepared from red or yellow ochre earth which is then painted over using brushes fashioned from tender bamboo shoots. Ikons use natural dyes and chromes derived from ground white stone, hued earth, vermilion and mixtures of

tamarind seed, flower and leaf extracts. Ikons are worshipped during special religious and cultural occasions such as child-birth, harvest, marriage and the construction of a new house. Ikons are not commissioned frequently and an existing one can be regularly used for mundane rituals. Building of a new dwelling however necessitates commissioning of an ekon, which is painted in a dark corner inside the home where its creation is accompanied by the recital of a specific set of prayers.

The Artists and Artisans

Traditionally, Kudans (shaman) or Kudanboi (Shamanin) - the male and female priests among the Saoras, painted the Ikons based on their divine imagination of symbolic importance of the images contained therein. The one who paints the art pieces is called as iditalmar. The artist follows a stringent lifestyle. Thus, the ikons also became a part of the aural tradition of the Saoras that linked them to their traditions and customs. Original pattern was white paintings over a crimson maroon background. These paintings were originally in forms of exterior murals (wall painting) of the tribal homes. Now a days the youth of the community has learnt the use of acrylic colours over canvas and has come up with mind blowing art which can qualify for high end home decor. Their diversity, detail and unique style have given ikons an 'in-vogue-appeal' and increasing popularity in recent years. The influences of markets have led the Saora paintings picking up details of technique and styles from the elder generation who have not changed their religion. They have also been popularised in recent times as an avenue for skill and job creation and have increasingly been used to decorate items like T-shirts, greeting cards, stationery and items of clothing. The SCSTRTI and Odisha State Tribal Museum have been promoting the art by providing training to Lanjia Saora youth and facilitating market access of the Saora art.

Sacred or Secular

The ikon art at one point of time was held sacred that has become secular in present context. As a sacred art, idital used to be the culmination of the shaman sessions conducted in the tribal circle, where each piece depicted the readings of that particular shaman. It remains as an age-old reminder of their belief system and practices. However, the present day secular iditals are world renowned for its simplistic patterns. Each painting is done on a clean mud wall. One can find the patterns of deities, humans and the nature at large. Locals hold that there used to be about 64 famous patterns used by a Saora artist. The most common motifs/patterns are Labasum (the earth god), Jodisum (couple deity), Manduasum (the village deity) and Jananglosum (the wind deity). The very nature and process involved in this painting and culture practice of Lanjia Source reveals its status both as Sacred as well as Secular Art.

The Change Scenario

The government of Odisha has started to invest in the training of the younger generation and art enthusiasts to learn the Saora ikon art because of its growing

market demand. National Institute of Fashion Technology (NIFT) and many other government aided institutes have begun to train the tribal artists in more productive ways to popularize their ethnic art and at the same time to facilitate earning a livelihood by the Saora artists. The heart of the craft is the same, but there have been minor changes in the medium to increase both longevity of artwork and also time frame in completion of the same.

3.4.2. GOND Art - Nuagaon (Keonjhar District)

The 'Gond' or 'Gondi', is a tribal peasant community and is a numerically dominant tribal group in India. The history records them as a 'warrior community'. Most of the Gond people speak Gondi dialect, closely related to the Dravidians. A few of them use Indo-Aryan dialect including Hindi and Odia. Their dialect is getting assimilated with the dominant neighbouring Odia language as they often speak Odia. Their cultural life is enriched with traditions, values, performing arts, rites and rituals. The unique and vibrant culture of the Gond community is in transition. Gond settlement extends mostly over the hill tracts of central India known as 'Gondwana' land. They are found dwelling near the hills and forest areas of Madhya Pradesh, eastern Maharashtra (Vidarbha), Chhattisgarh, northern Andhra Pradesh, and Odisha. They are concentrated in the state of Odisha in districts like Nabarangpur, Sundargarh, Sambalpur, Bolangir and part of Kalahandi.

Generally, the Gonds as peasant community supplement their agriculture with forest produce, fishing, hunting, and other primary sector activities. Now their work has expanded due to the various change in the cultivation and cropping pattern. They work as a seasonal labour and mostly during the winter season. A few forge metal goods in cottage industries add to their earning. For maintaining their economic life, they go for organized fishing. They keep draught animals and duck, fowls, etc. for food and during exigencies they sale in local market. They take locally brewed liquor, like rice beer, rasi, mahuli, etc. as important cultural items. Many youths have started engaging them in Gond Painting locally famous as Tribal Painting. "Even though some youth still migrate to other states for job still we have noticed that now youth are showing interest in tribal painting. We are very thankful to Govt that arranged different exhibitions at Keonjhar and Bhubaneswar that opened eye of our youths" – said Sugrib (29) of Nuagaon.

Art and Craft traditions

The Koitures or Gonds are organically connected with nature. Their pantheon represents all the aspects of nature. *Badadev*, the greatest of all Gods, is represented by the saja tree. *Thakur Dev* is associated with the pakri tree. Gonds believe in the supernatural forces. Their protectors are the spirits, the Gods and Goddesses who keep them from harm. Their songs, dance forms, myths and legends, folk tales, customs and rituals reflect a close bond with nature and are all inter-related. The understanding of one leads to an understanding of all the others. For instance, the Karma dance is associated with God *Karma Dev* who is represented by karma tree.

Gond houses are beautifully decorated with Digna and *Bhittichitra* during weddings and other festive occasions. The Gond paint the inner and outer walls of their house with Digna which is the traditional geometric pattern, while Bhittichitra is a composition of likenesses of animals, leaves and flowers. Vegetable and mineral dyes are used for colour – flowers, leaves, clay, stones, rice, turmeric. Brushes are handmade made from a neem or babul twig and a rag. Another form of creative expression is the *gudna* or tattoo. Images of the sun, moon, birds and various elements are traced on body parts in the belief that the wearer carries the gudna to the next world.

Artists and Artisans



The Gonds are experts in beautiful wall paintings and floral designs with geometric designs and stylistic figures of plants and animals on the walls of their houses. They are masters in the art of personal decoration. The tradition of maintaining the geometric & symbolic designs carved on wall and door, on comb and tobacco-case are thousands of years old. However, colourful drawing on walls is fast disappearing due to urban influence.

However, at present there are a number of artists who think that their paintings of “the Gond way of life” are generating interest of outsiders in these traditions and gathering appreciation day by day. The Gond artist’s imagination captures different aspects of Gond life – their deities, their dance forms, relationship with nature, myths, tales and lore.

In one of the study villages – Nuagaon of Keonjhar, 28 households are engaged in Gond Painting who have chosen this as a secondary occupation for their household. In all these households, the entire family is engaged in this work after the main livelihood activities. The male members do the sketch and female members prepare the paper set, colour mixing and stocking the finished products and also help in packing the materials for marketing purpose.

Sacred and secular art

With the inherent belief “viewing a good image begets good luck” the Gonds are decorating their houses and the floors with traditional motifs. Digna and Bhittichitra are painted on grounds. These are not just adornments, but also instant expressions of their pre-conceived religious gushes and devotions. The grounds and walls become their canvas and a unique biosphere originates taking form of countless decorative paintings. Themes of Gond paintings are based on the local festivals like Karwa



Chauth, Deepawali, Ashtami, Nag Panchmi; Gods and Goddesses such as Marahi Devi and Phulvari Devi, (Goddess Kali); horses, elephants, tigers, birds, human beings and objects of daily life are painted in bright and hues full of life.

For every occasion a new painting or Digna or Bhittichitra is created. This is the verse of their secular form of perception towards life, nature and the creator of the nature who is worshiped in different forms in different occasions. In the eyes of a Gond artist, everything is sacred and intimately connected to nature - flora and fauna, humans and Gods." Originally these paintings were done on the walls.

Change scenario

Modern Gond paintings are not painted on walls and floors and are instead painted on canvas. The scarcity of natural colours in the present times, Gond artists have started to use poster colours. We are experimenting with the new mediums with new thoughts while keeping the style intact," - said Dharmendra (23) of Bhagamunda village.

This combined with the use of canvas has made modern Gond paintings much more vivid than its traditional counterparts; but at the same time, the art is declining because the artisans are not able make their work commercial and functional. In last few years, despite government patronization, the artists are not able to sell their product (paintings), for the intricately designed canvasses or sheets cost reasonably higher compared to other art.

Furthermore, still lacking is proper training and grooming and, most importantly, a steady market, the lack of which threatens to kill off a once- flourishing art. Most of the villagers said they are not exposed to the market in comparison to some painters who went to bigger cities.

3.4.3. SANTAL Badajunaposhi, Jashipur, Mayurbhanj

The third largest tribes of India are the Santal Tribe distributed in the states of West Bengal, Bihar, Odisha, Jharkhand and Assam. In Odisha they are largely populated in Mayurbhanj, Keonjhar and Sindergarh districts. They speak Santali, which belongs to the Austro- Asiatic language family. Apart from Santali they also speak Bengali, Oriya and Hindi. The members of the Santal tribe have accepted the dialect Santali as their mother-tongue. Santals have their script called Olchiki, which was developed by Dr Raghunath Murmu in 1925 and has been recognized in 8th schedule of the constitution. They are generally bilingual.

The occupation of the Santal revolve around the forests in which they reside. They earn their livelihood from agriculture, forest collections, the hunting and fishing. They possess unique skills in making the musical equipment, mats and baskets out of the plants and other local resources. The Santals are popular for their typical art. Santal Tribes enjoy and love dancing. Santals relax themselves with the light music music and dance after the long day hard work. Santal women dress up themselves in the

red bordered white sari and dance in the line sequence. Apart from dance, Santals have fun and enjoy and also play great music using Tirio, korom, hotok and a bohok, Phet banam, Tumdak, Tamak, Junko and Singa.

Their God and Goddess are Marangburu, Jaheraera, and Manjhi. The most amazing fact about Santal is that they pay respect to the ghosts and spirits like Kal Sing, Lakchera, and Beudarang etc. Santals have village priests known as the Naiki and shaman Ujha. In this community animal sacrifices to the Gods is common to appease Gods and Goddesses. Santals mainly celebrate the Karam festival which falls in the month of September and October. Other festivals of Santal community include Maghe, Baba Bonga, Sahrai, Ero, Asaria and Namah. They also celebrate hunting festival called Disum sendra on the eve of Baishakhi Purnima.

Santal Painting Tradition



Santals are locally renowned for their craftsmanship and precision in building, plastering and decorating their dwellings. The painting is done in two ways. First, roofs of these houses have considerable overhangs that protect most part of the wall from rain. Second, the smooth plastering and painting further create a surface that allows rain to wash off the wall surface immediately.

The process of plastering and preparing the wall for paint is an elaborate one and begins after the wall is built and the roofs are added. Only the exterior walls of dwelling are painted in colours, while the interiors of rooms are usually just painted white. Villagers travel considerable distances to procure necessary colours for their walls. The particularity with which most Santals get colours suggests that wall paintings are a significant part of Santal domestic architecture. The Santal folk painting has distinctive style of their own in which the themes like harvest, family life, rituals are mainly exhibited. Santal painting is a traditional practice that is said to have been initiated by their forefathers – as told by the habitants of Badjunaposi. Santal painting in its present form owes a lot to knowledge associated with that traditional practice. Santals of Santhal Pargana areas of Jharkhand are originally attributed for this art form. For its uniqueness in design and colourfulness it is not only well known in Odisha but throughout India and well accepted by many visitors and tourists of India as Tribal Art.

The Artists and Artisans

The talent of Santal tribe has passed down from one generation to the other. As



stated by Smt. Basanti Murmu (54 years), resident of Badjunaposi the Santhal paintings have become more popular

over last 50 years. She learnt the art from her father like many other men and women in the village. Similarly, her child Ms. Sunamani Murmu, a student in Jashipur college learnt the painting from her grandparent's village in Sareikala. But instead of putting the knowledge on walls of house – she uses in papers and clothes. Meanwhile, she has been awarded prize in her college for her painting – she said. In fact, the Research Team while visited the village community centre, there they find a number of Santal Paintings by a youngster – displayed for sale. According to Biren Murmu, youngsters use to make paintings and sell those in local market at Jasipur during weekly haat and even sell those on order to some traders at Jamshedpur. He explained that – in Santal painting, the colour scheme holds no logic. There also black and white painting on canvas presented for archives or for sale to the customers.

They paint in Pata or cloth. Earlier they used natural colours which were prepared from various leaves and flowers. But now they have started painting with synthetic paints on paper in small and medium-size scrolls created by stitching two sheets of paper together. The present generation youth have learnt a lot and still in the impression of learning more from their existing culture and intend to revitalize that skill to maintain their identity linked to the art forms, said Biren an emerging artist. The SCSTRTI under the ST & SC Development Department, Government of Odisha has been endeavouring to promote and further popularize the art by providing training and market access interventions.

Sacred and Secular

Santals of Santhal Pargana areas of Jharkhand are originally attributed for this art form. This unique art form – being in practice since generations in Santal community do reflect the culture and the invaluable strictures of their natural survival. For its uniqueness in design and colourfulness it is not only well known in Odisha but in many parts of India and well accepted by many visitors and tourists of India as Tribal Art. By virtue of its essence (the main themes of this art are basically weddings, dancing, family life, rituals, harvest, music, nature, daily activities and creatures), this is Secular in nature.

Change Scenario

Forms of art change from age to age, according to changing outlook, circumstances, methods and techniques but Santal folk art is brought in to form in fidelity to natural laws, operating within ethnological & geographical parameters prevalent in Santal community since ages. Today, Santal artists paint on canvases using acrylic paints for exhibitions and for sell although the older generation still sticks to their special colours obtained from plants, mud, stones and many other raw materials.

3.5. TRIBES KNOWN FOR BAMBOO CRAFTS

3.5.1. Dhuruva, Chhatarla, Kotpad, Koraput District

Dhuruva is one of the Gondid tribe and otherwise referred to as Dhuruva Gonds. Duruas are a smaller group of tribes differentiated from other by their physical appearance. In Odisha Duruas are mostly found in Malkangiri, Koraput, Nawarangpur, Bolangir districts. They are numerous in Koraput district, especially distributed in Jeypore, Boipariguda, Kundra and Kotpad blocks of the district. They are divided into various different clans like Soma, Surya, Yadu, Kadamb, Gangu, Garg etc. They speak a Dravidian language called Parji. Their main occupation is cultivation, forest collection, basketry and working as agricultural labour.

Traditionally Duruas were engaged by the native kings as quasi-military servicemen. However later on they shifted to agriculture and with changing time they have migrated to other forms of livelihoods. One of their subsistence sources of livelihood is bamboo craft work in which the tribe is well adept.

However, the situation is changing and the dependence on the bamboo craft has been reducing day by day. According to Birju, an age-old artisan of 67 years in Chhatarla village – “there were so many families who were solely engaged on bamboo work. That was their traditional work. But now that had reduced to 30-40 families only.” Many families have completely stopped this work and are now engaged in agriculture and wage earning. Duruas mostly worship Hindu gods. The tribe is divided into clans and sub-clans. Each sub clan, vansa, is named after a mythological Rishi who is represented by a totemic animal following the Hindu Puranic traditions. Dhuruva practise arranged marriage. Their major festivals and rituals are Lendi Panda, Ghiapanda, Goesendia Hia, etc. They perform Sindurdan, the ritual of marrying to a mango tree. They believe in the existence of ancestral spirits, ghosts and witches. They appease the supernatural agencies by offering food and animal sacrifices.

The art and craft tradition

The making of baskets is an age-old craft of leisure which was practised by the male elders of the family in traditional economy of Dhuruva tribe. Bamboo basketry is not only an art in Dhuruva economy, but also an intrinsic part of daily life and activity that produce essential household items like baskets to carry firewood, for food and grain storage, vessels, plates, containers and fishing and hunting traps. Along with basketry the Dhuruva families also have the practice of mat making which has much utilitarian as well as aesthetic value. Other than using the mats of various sizes for domestic purpose, the mat is also used in Worship of their Goddess. They never place their Goddess on the floor. They place on a bamboo mat that is cleaned and washed by turmeric water. Dhuruva are known for their skills in the craft of basketry.

The Artists and Artisans

The craft was never oriented to the market; it was an intrinsic part of everyday life. The skill was something a boy picked up from his elders at home and traditionally,

every Dhuruva man is a bamboo craftsman. Even though, due to change in user practice in the society and change in choice of buyers, the demand of the material has changed, the demand for utilitarian items still remains – both in the tribal community as well as in the market i.e. in non-tribal community. The Artisans are still in their effort to promote their culture and gain in better way.

Nilamani Dhuruva, a youngster of 21 years, a matriculate from RCD High School, Nabarangpur, feels himself a proud successor of his forefathers who transferred the skill along with the feeling. "Every one learns the culture into which he is born, the human environment and life experience of no two people are absolutely identical. Consequently, although a culture or society produce similar products these products are not absolutely uniform.

No two people act and react in exactly the same way. Each person has unique personality." – said Nilamani. He holds that, their product is unique for its style of knitting. Showing two baskets of close knit and open knit type – he said, 'these items are in huge demand by the businessmen of South Odisha and we are even unable to provide items as per the demand of local traders especially in Nabarangpur.

Throwing light on the continuing deplorable status of artisans in remote districts i.e. KBK districts of Odisha – his friend Shatru Dhuruva said "Many youngsters of artisan families are not interested in this tedious work. Three youngsters of our nearby village have migrated to Quilon Kerala to work in tea gardens." Adding to his views, his father Sushanta Dhurua, 63, showed his concern over the depleting status of their occupation and the resultant impact on this occupation due to growing migration among the youths due to lack of proper attention and support to the tribal artisans.

Sacred and secular art

In fact, the tradition of bamboo craft in Dhuruva community has retained its identity over the years and has appeared as a secular art. Over the years, bamboo products of Dhuruva truly have offered theoretical and interpretive insights among the artisans enabling them articulate their ideas and skill in self-fashioned manner. Bamboo crafts are a very old and indigenous tradition in Dhuruva community. Different shapes and patterns of baskets are made using local traditions/techniques. In Dhuruva community, a tray-like bamboo basket is traditional in tribal community. Different types of baskets, hand-held fan, sieves etc. are also made & painted with auspicious symbols and used in marriage and other ceremonies. The tribal's have their distinctive crafts which show not only imagination but also deep concentration. Crafts tradition is slowly vanishing along with their skills and folk technologies due to growth of industrial capitalism.

Change scenario

The change in the attitude of youths and even migration of youths outside Odisha has affected the craft. Collective labourer on their traditional craft is impossible under new nuclear family system. Moreover, there is a change in family structure, social

institutions and the caste system. Hence, over the years, many artisans have dropped their traditional income sources and have adopted new ways of earnings. For the economic development and employment opportunities of the people, the craft should be revived and developed.

3.5.2. BHUIYAN, Khuntagaon, Sundergarh

The Bhuiyan (Also known as Bhuiya, Bhuiyan and Bhuinya) are an Indo-Aryan ethnic group found mainly in many districts of Odisha, especially in Sundergarh district. It is speculated that they were the oldest inhabitants of the states of Keonjhar, Bonai, Gangapur, Bamra & Singhbhum. They were also found in Assam, Bengal, Bihar, Chhotanagpur, the Central Provinces & the Madras Presidency. In feudatory state of Keonjhar and Bonai the tribe was especially powerful.

They had traditional rights to install the Raja of the state. Broadly Bhuyans are divided into two groups according to their general area of residence: Hill Bhuiyan (PVTG) & Plains Bhuiyan. Hill Bhuyans, also known as Pauri Bhuyan generally live in hilly & inaccessible forest areas. They have a more primitive mode of life and more economically disadvantaged, and traditionally engaged in Podu. Plains Bhuyans live among nontribal populations and are influenced by the Hinduism and its rituals. The plains Bhuiyans are mainly cultivators and agricultural labourers. However, in recent past, many youngsters have joined their family and are helping their families in procurement of raw materials and sale of finished goods in markets as possible. During British rule they were the organised militia of the Keonjhar state. The Bhuiyan hamlets or villages are situated either on plateau land on the hilltops or else on the hill slopes in the middle of forest. The Bhuiyans have a mixed pantheon of deities. They worship deities of animism such as Badam, Gainsari, and Barahipat. They also worship deities derived from Hindu theology such as Dharam Devata (Sun God) and Basukimata (Earth Goddess) and Hanuman. Traditionally take part in the Rathayatra at Puri. Additionally, they also celebrate festivals like Karama, Magh Porai, and Gamha Punai. In every Bhuyan village there is a traditional Panchayat which meets at the Darbar (community center) whenever required.

The art and craft tradition

Making of bamboo products is an age-old craft which is practised by the male elders of the family in traditional economy of Bhuiyan and Oraon tribe in Khuntagaon and in many villages of nearby Panchayats namely Rajpur and Kendrikala. It was not a traditional profession, but an intrinsic part of daily life and activity that produce essential household items like baskets to carry firewood, for food and grain storage, vessels, plates, containers and fishing and hunting traps etc. Many of those items were used for domestic purpose and were really meant to meet the need of their community have now turned to be materials to be sold and earn. Bamboo items of various size for various purposes can be found everywhere in traditional homes. Traditionally, the bamboo splits and flatten

bamboo were also used in construction of houses and developing base sheets (known as Tati in Odia) for coverage of the homestead area. Along with basketry the tribal families also have the practice of mat making which has much utilitarian as well as aesthetic value. Other than using the mats of various sizes for domestic purpose, the mat is also used to in Worship of Goddess.

The Artists and Artisans

The craft was never oriented to the market; it was an intrinsic part of everyday life. The skill is inherited from his elders at home. The artisans of bamboo craft are the natural carrier of their long-standing traditional practice. Even though, due to change in user practice in the society and change in choice of buyers, the demand of the material has changed, the demand for utilitarian items still remains – both in the tribal community as well as in the market i.e. in non-tribal community. The artisans are still in their effort to promote their culture and maintain their craftsman identity. According to Nishank Majhi, a matriculate youngster of 29 years, 'every one learns the culture into which he is born. In our tribal community, we have learnt this craft from our forefathers. Many of us are not interested to remain engaged in bamboo craft making anymore as it is not anymore a promising economy. However, each person of our community is a craftsperson." He further maintained that, our products are in demand and now-a-days, some youngsters are showing interest in this work.

Sacred and secular art

Having an aesthetic appeal in a non-religious context, the Bamboo craft of Khuntagaon is a secular art with its commitment towards freedom of introducing and adopting any change in this craft. Over the years, bamboo products have seen a changed scenario enabling the artisans to articulate their ideas and skill in self-fashioned manner. More particularly, it has till date not been able to develop effective bonds between the artisan and the buyer.

The Change scenario

Bamboo crafts are a very old and indigenous tradition. Different items of different shapes and patterns are now made using local traditions and techniques. Keeping in view the choice and taste of buyers, different types of baskets, hand-held fan, sieves, flower vessel, Letter box, Tray, Pen Stand, Brush Stand, Lamp, incense stick stand, wall hangings and even head clips etc. are made by the Bhuiyan artisans. Many of them are now shifting to agricultural labour and rather sparing time more on collection and sale of non-timber forest produces.

However, in recent past, many youngsters have joined their family and are helping their families in procurement of raw materials and sale of finished goods in markets as possible. Many fancy items painted with auspicious symbols are liked by the customers. The tribals have their distinctive crafts which show not only imagination but also deep concentration. Crafts tradition is slowly vanishing along with their skills and folk technologies due to growth of industrial capitalism. The change in the

attitude of youths and even migration of youths outside Odisha also has affected the craft. Collective labourer on their traditional craft is impossible under new nuclear family system. Moreover, there is a change in family structure, social institutions and the caste system. Hence, over the years, many artisans have dropped their traditional income sources and have adopted new ways of earnings.

3.5.3.MAHALI Sanraikali, Mayurbhanj

The Mahli are a scheduled tribe. The word Mahli means bamboo. The Mahali are indigenous to the states of Jharkhand, West Bengal and Odisha. They mostly reside in areas of West Bengal and Odisha near the Santhal Pargana Division of Jharkhand. Mahali people form a different tribe which is sometimes grouped together with the Munda tribe. They speak the Mahali language, which is considered a dialect of Santali. The Mahalis generally known for their bamboo work, have migrated from Bihar and Bengal. They sell bamboo baskets in the local markets.

A few of them have taken up cultivation. They live in multi-ethnic villages. This heterogeneous community is divided into five sections namely Bansphor (bamboo workers), Patar (basket makers), Sulunkhi (cultivators and labourers), Tanti (palanquin bearers) and Mahali Munda (a sub-group of the Munda tribe). There are cultural similarities between the Mahali, the Santal and the Munda tribes. Mahalis are divided into a number of exogamous and totemic clans. They organize themselves into a number of exogamous clan groups. The Mahali village council is composed of Naya, the priest, Majhi, the secular headman, Gadeat, the messenger and a few elders. The village council adjudicates disputes. Like the Santal they worship Marang Buru, their supreme deity, Bana Kuanri, Manreiko Tureiko, Babaji, Bad Chandi & Rang Chandi.

Art and Craft traditions

Bamboo Craft is an age-old traditional craft among the Mahali tribe. Ever since they have started this craft – that has been part and parcel of their life and living. Bamboo Craft of Mahalis is widely acclaimed in many parts of the district and many of those are also sold out of district especially in different exhibitions at state and national level. The bamboo work of Mahali is a number one choice for many buyers throughout Odisha. The artisans – more particularly, the youths who have taken interest in this craft have been able to introduce many new products like coloured hat, fancy items, wall hangings, cash box and medicine box etc. in the market. The tradition has been maintained and rather been glamorized in recent days. Good value and higher profit are as such assured due to such intelligent efforts.

Artists and Artisans

At present the artisans are quite active and almost all families are continuing this as their main source of income. Many more are joining this trade by opting this as secondary occupation. The artisans have good recognition and are well responded by different stakeholders. Artisans do have exposure with Government agencies like

ORMAS, TRIFED, DIC and Non-Government agencies that extend support through training/orientation on product design and linkage to market for business promotion. They are also invited to state level Tribal Exhibition, Adivasi Mela and other such occasions where they get proper exposure to buyers' community, get scope to interact and get knowledge and new ideas.

Sacred and secular art

Bamboo craft is a secular art and directly related to the need and choice of human customers. Materials produced through this craft include a varied range of utilitarian and aesthetic items. There are a lot of decorative items of very recent origin that have been introduced in market by the artisans utilizing their resource and artistic expertise. A view of Bamboo craft items in and people's interest to purchase those items clearly reveals that, this craft is the choice of buyers and demand of the market. The variety, type and design of items reveal that – this craft is a Secular art.

Change Scenario

This craft is quite popular and picking up quite fast. And in fact, there is much scope to ensure improvisation in terms of design, colour and durability. The variety of items placed before the customers clearly indicate that the artisans know the choice of customers and the prospect of capturing the market as against tough competition with other plastic items that are tough competitors. Government agencies like ORMAS, TRIFED, DIC and Non-Government agencies are now extending support in raw materials support and marketing promotion.

Many NGOs who are working in this sector, use to place bulk order and invite them to participate in state and national level exhibitions on their behalf. Some of them also provide raw materials and training with stipend on the basis of projects received from the Central Government. Some artisans have been awarded State and National Level Awards.

3.5.4. JUANG, Bamboo comb, Gonasika, Keonjhar

The Juang is one of the PVTG communities who are only found in Odisha. They speak a language of their own which comes under Austric group. In their language Juang means 'Man' and they reveal their identities through their rich cultural heritage and striking socio-cultural features. Residing exclusively in Odisha, the Juang claim Juang Pirh in Keonjhar as their homeland and are divided as Hill (Thaniya) and Plain (Bhagudia) Juang.

Originally known as Patuas because of their traditional attire of leaf skirts, the Juang now prefer clothing bought from local markets. The Juangas were hunters and food gatherers. They practiced burn type of rotation cultivation and later adopted wet land cultivation. Originally practitioners of shifting cultivation or toila chasa, some of them are now moving to settled agriculture. Hunting is done occasionally. They have also taken to domesticating fowl, pigs, goats and cows to supplement their income.

Juang believe Dharmadeota (Sun-God) as their supreme diety. Basumatimata (earth goddess) occupies the second position. Gramisiri is the village goddess posted as a wood or a stone near the Mandaghar.

The Juangs have immense faith in ancestral spirits and ghosts. Feast and Festivals are directly associated with hunting, collection of jungle produces and harvesting. Most rituals require sacrifice of animals or birds, liquor, vermilion, turmeric, wicks, molasses and dried rice etc. Lord Shiva occupies a special place. Under the influence of Hinduism they also celebrate festivals like Raja parba and Laxmi Puja.

Art and Craft traditions

The Juangs are famous for their art and craft. Juangs of Pallahara are skilled basket weavers also. They are skilled in making of decorative combs and tobacco cases out of bamboo in which they have traditional expertise. Their walls are decorated with coloured painting of various designs during Amba Nuakhia festival. They mostly use earth of red colour which is available in their locality. It is also manifested in relation to festivals and various ritualistic observances. It is said that their artistic skill is transmitted from father to son and mother to daughter. The Juang decorate their house in alpana design. In this case they follow a common procedure by throwing liquid rice of white colour on the wall and lay thumb impressions thereon making geometric designs and paddy plants. This type of decoration is to be seen in every rural Oriya house during the month of Margasira. Presumably this is the influence of tribal motifs on the Odishan culture and more particularly on traditional design.

Artists and Artisans

The Juang art is much pronounced. Their youth dormitory called Mandadhar is a museum of art. Its pillars and beams are often richly engraved with beautiful birds, animals, graphic human figures, flowers, chevrons, zigzag lines and various geometric designs, which are not only magnificent but also ritually relevant. Chevrons depicted on the pillars are triangles carved one after another covering the circumference of the pillar. Again the chevrons may be present in single or double line. The majang beams are carved and engraved with realistic pictures. The figures of man, bird, flowers are always present in the beams of the majang. The figure of man is carved with double lines & body is somewhat triangular in shape. The Juang youth make excellent combs made of bamboo to present to their sweet hearts.

Here they express their artistic skills by carving on the comb the figures of human beings, dancing party, men with arrows and bows and various designs of flowers birds and animals. Swastik marks, diamonds, parallel lines and denticulate, wavy lines oriented inside and outside the human outlines mark the speciality of these combs. On the outer surface of the lighter and tobacco cases one can find some crude figures and scenes. At present only 8 families are engaged in Bamboo comb making and that too very occasionally. Whatever, they make, is either used/sold in their community. There is no commercial transaction of this product now.

Sacred and secular art

Juangs are the true exponents of nature. In each of their creation there exists the excellence of artistic skill and love for the nature and life. They more humanistic and natural in approach and are exponents of secular art. A close observation of the Juang life and their creations gives a clear message that they are secular in approach. The expressions and articulations in Bamboo Combs they through their artistic skills by carving figures of human beings, dancing party, men with arrows and bows and various designs of flowers birds and animals and parallel lines mark the speciality of combs. Moreover, the Juangs decorate their house in alpana design, their youth dormitory is virally a museum of art, beautiful birds, animals, graphic human figures, flowers, zigzag lines and various geometric designs are engraved in pillars are not only magnificent but also ritually relevant.

Change scenario

Of all the Juang household commodities, comb is the most attractive and artistic. All their creative imagination and artistic skills are reflected in it. There are five major types of Juang combs. The common comb used by every Juang is for combing the hair. The second type is used as a gift or presentation item by the lovers, and also for combing and decorating their hair. The third category is used for daily combing of the hair. It is also used for taking out thorns from the body. With its possession they believe that they get moral courage to face an unforeseen danger.

Another kind of comb is used by old men for magico-religious purposes. The raw materials used for these combs are split bamboo, wooden plates, cotton fabric, gum from a local shrub and iron knife. First, the root piece of the bamboo is cut into three pieces of three different sizes. Then these are made into comb plate and teeth. Cotton thread is weaved making various designs over it. They draw and engrave various figures over it, depicting their life and world at hand. Similarly, they also make combs of various designs from wood.

At present, this comb craft of Juangs have lost its charm. Even though it was a very customary product and used for certain specific purpose, in many occasions, Juangs use to sell those combs in markets, that was purchased by the tribals in their local Haats as well as by non tribals in exhibitions and open markets sales, very occasionally. But meanwhile, this particular craft is now a languished craft. Neither this has any demand in tribal community nor is this in demand by buyers in open market out of their locality. People's liking towards the plastic and fibre combs of different size, design and colour have stopped demand for such an artistic product. Plastic and fibre products are cheaper, light weight, easy to handle and also portable and hence in demand.

3.6. TRIBES KNOWN FOR HANDLOOM

3.6.1. BHOTTADA, MURIA, GOND, GADABA, PARAJA And KONDH, Kotpad Handloom, Koraput

The Bhattadas are one of the numerically major agricultural tribe of Odisha. They are also known as Bhotara, Bhattara and Dhottada. The term 'Bhattara' has been derived from 'Bhu' meaning 'Land' and 'Tara' meaning 'Chase'. They are considered as the original settlers of Barthagada from where they migrated to Visakhapatnam and then to Bastar area of Madhya Pradesh and finally to the neighbouring undivided Koraput district, Odisha. Some ethnographers opine that they are basically Hindus who have been influenced by prolonged contact with the aboriginals. They speak Bhatri, a semi-autonomous and non-literacy dialect with an established tribal identity that is linguistically grouped under Southern branch of Indo-Aryan family of languages. The Bhattadas are an endogamous community which is divided into three endogamous divisions such as Bada, Madhya and Sana. Among them the Bada group claims social superiority the Bodo group claims social superiority over other two for their purer descent. These divisions are further sub-divided into various exogamous and totemistic septs (Bansa) such as Kachhimo (Tortoise), Bagh (Tiger), Goyi (Lizard), Nag (Cobra), Kukur (Dog), Mankad (Monkey), Cheli (Goat) and Pandki (Pigeon) etc. They use Majhi, Chalan, Nayak, Randhari, Bhotra, Bhatra, Pujari, Bhandarkaria, Panigirit, Bhatnayak, Padhani, Choudhury, Somaratha and Khordia as their surname. The Bhatras are known for the handloom motifs which the local Mirigan community mainly makes for the Bhatra community. In the context of art and crafts tradition the Bhatra craftsmanship is recognised with the Mirigans. Thus, for the Bhatras, the handloom items prepared by Mirigan community that have been famous with the name Kotpad handloom has been taken into consideration.

The art and craft tradition

The Mirigan Sahi in Kotpad is famous for the traditional handloom fabric items. The products are much popular as Kotpad handloom products or Mirigan fabric. It is named after the Mirigan community of the area who are the traditional weavers of the fabric.

According to Santosh Patra, a Businessman, Jeypore, Kotpad products are much in demand in cities across India, where textile collectors understand the value of artefacts made by traditional artisans who follow age-old indigenous traditions in their craft work. The making of fabrics like Saree, Towel, Chaddar etc. is an age-old craft of excellence which was practised by the both male female elders of the family in traditional economy of Mirigan community. Kotpad Handlooms are closely associated with tribal economies like Muria, Gond, Bhatara etc. and also forms an intrinsic part of their life and activity that is directly linked to those tribals in their day to day life and that too with the rituals and costumes that they wear on special occasions like marriage and puja etc.

"The craft tradition of Kotpad is quite natural and nature based. Kotpad Handloom is a vegetable-dyed fabric woven by the weavers of Mirigan community in Kotpad village of Koraput district, Odisha; Kotpad handloom fabric is the first item from Odisha that received the Geographical Indication of India tag, in 2005." – said

Prahallad Mahanta, a Retail seller of Kotpad Fabrics, Kotpad. "The tradition of Kotpad weave started with the few Mirigan people who used to weave their own clothes. Traditionally, they used to weave Sarees which were narrower than the existing Sarees, made of heavy thick unbleached cotton with a single color pattern woven in red, purple or brown. The yarn was dyed with natural dye made of the roots of Aal (Madder tree)" – said Mrs. Jema Panika, a renowned craftsperson of Kotpad associated with Kotpad Handloom for more than 30 years and a State Awardee in 2009.

The Artists and Artisans

Every Mirigan man is a craftsperson. In fact, every Mirigan male is a weaver and every Mirigan woman is a good dyer. The artisans of Kotpad handloom craft in the Mirigan community is the natural carrier of their long-standing traditional practice. Even though, due to change in user practice in the society and change in choice of buyers, the demand of the material has changed, the demand for these materials has not changed in the tribal community and more particularly in some non-tribal community. And it is most encouraging a fact that the artisans are still in their effort to promote their culture.

Randhari Chalan, a lady of 45 years, feels that their community is not getting proper value of their labour and skill still she is proud of her traditional skill and feel that "Quite Unique. According to her, "each person in our community is a unique craftsman and a true carrier of the tribal culture who knows and is able to reflect the perception and affiliation of tribals to their nature. Every Kotpad item bears a clear depiction of various objects like axe, kakada, vessels etc. that are part and parcel of tribal life and culture.

The random choice of motifs of the Muria tribe in the Kotpad Handlooms indicates the common objects amongst which they live. All of the aspects of the intensive Kotpad dyeing procedure are carried about by the women of the community. The refreshing inclusion of women in Kotpad making is something that every artisan community need to learn from. Using locally available and locally processed yarns, the entire chain of production continues to be carried out in the traditional tribal way. The motifs here are inspired from local and natural forms such as the crab, a vessel and a fish. At the top of this image is an axe motif, locally known as Tangi.

This here is a temple motif on a Kotpad textile. The textiles were made for the attire of local tribes such as the Muria, Gonda and Bhatra. The relative isolation of the tribal communities kept the craft true to its traditional moorings. Fish motif on a Kotpad textile locally known as Machari. Aal for red and iron for black are the only dyes used.

Mrs. Soma Bhandarkaria.²¹, a Bhotada girl married to a Mirigan family confirms that many tribals and even non tribals are now encouraged to learn and follow the Mirigan pattern of fabric production training and skill development. Even ORMAS and a number of NGOs of Odisha and Jagdalpur (Chhatishgarh) are visiting Kotpad,

probing to know the articulations of Kotpad weaving and educate and enable the youngsters of current generation to learn and earn through this.

However, she is concerned about depletion of the culture. Natural dye, collected from different sources, is too costly now and the repair and maintenance of the old handloom. Even the artisans who were able to develop prototype models – are now not available since they are busy otherwise in other job and are now not readily available on hire. Many youngsters of artisan families are not interested in this tedious work. Many youngsters are now interested to work in offices and business centres in private sectors on daily remuneration basis and they have very little interest to preserve this traditional culture. However, it is quite encouraging to note that since 2015 (after getting GI Tag), Odisha Government has become pro-active and are conducting training and orientation of youngsters and even the inmates of jails on Mirigan technique and arranging different Exhibition and Mahotshavas at district and state level to ensure show casing the items and increase scope for sales promotion with better gain.

Sacred and secular art

The Kotpad craft in Mirigan community has over the years retained it and has appeared as a secular art. Using locally available and locally processed yarns, the entire chain of production continues to be carried out in the traditional tribal way and made available for use of all – who can purchase and use this. Moreover, this handloom also bears the characteristics of secular art since the motifs in the craft are inspired and accultured from local and natural forms such as the crab, a vessel and a fish. At the top of this image is an axe motif, locally known as Tangi shows its main spirit of art being linked to the objects of common use. There is a temple motif on a Kotpad textile. With focus on its specific value for tribal community - these textiles are made for the attire of local tribes such as the Muria, Gonda and Bhatra and this craft still continues to be adorned and accepted by these tribals. Added to this – the acceptance of Kotpad Textiles and its wide spread use by the Non-tribal community is a clear indication of its secularist character.

Change scenario

Textile products of Kotpad not only depicted the artistic excellence of Mirigan community but truly have offered theoretical and interpretive insights among the artisans and have enabled the artisans to improvise their skill in self-motivated manner. More particularly, it has till date been able to develop effective bonds between the artisan and the buyer. Weaving is a very old and indigenous tradition in Mirigan community. Different patterns, motifs and colours of items and different types of materials are made using local traditions and techniques.

In Mirigan community, certain costumes especially saree and uttariyo are traditional in tribal community. Different types of items are made & coloured with auspicious symbols and are used in marriage and other ceremonies. The Kotpad Handloom,

with its natural ingredients & distinct motifs – not only show imagination but also deep concentration of the artisans. However, despite change in consumer behaviour, their choice and purchasing practice, Kotpad Handlooms have not lost its glamour even though it is disputed by some thinkers and business analysts that the craft tradition of this community is slowly vanishing along with their skills and folk technologies due to growth of industrial capitalism.

Kotpad weavers began to get exposure to a wider market only in the 1980s, because of the renewed interest in traditional textiles, supported by initiatives of the Odisha government. But despite the aforementioned successes however, the craft of Kotpad weaving stands endangered today as there are only 30-40 women dyers and about 40-50 households involved in weaving now, as compared to a whopping over 100 households, a couple of decades ago. And to his utter dismay, Mr. Prahallad Mahant, a Retail seller of Kotpad Handloom said - "I wonder if the wearers of Kotpad textiles know how hard we work to create these colours," He said - youngsters have lost interest in learning this painstaking craft, and cheaper chemical dyes have taken over the market. "When we go to cities for exhibitions, buyers tell us, "teach your children your skills". But we know very well that World is changing and our work is impacted."

3.6.2. KULIS, Barpali, Baragarh

The Kulis are numerically a small community in Odisha. The Kulis exhibit traditional occupation of weaving. Kulis are largely concentrated in the district of Balangir, Bargarh, Sambalpur and Phulbani and were treated as inferior weavers producing coarse cloth.

In Odisha district Gazetteer, Sambalpur(1967), the presence of 'kulis' or 'Kolis' is mentioned as Hindu caste weavers according to census of India,1931.In Scheduled Caste and Scheduled Tribe list order,1956 as pointed out by Mohanty(2004), the name 'Kuli' was mentioned both in the list of SC and ST and the community was mostly found in the western Odisha. Mohanty (2004) also pointed out that as per 1971 census, the community was enume as scheduled Tribe numbering 1893.

Due to dual nomenclature and their listing under both SC and ST, the Tribal and Harijan research-cum Training Institute, Govt. of Odisha undertook a study and recommended that 'Kuli' should be treated as SC and be descheduled after a period of five years. Supreme Court has clarified that the term 'Kulis' mentioned in the Scheduled Castes and Scheduled Tribes Orders (Amendment) Act, 1976 is nothing but a plural form of 'Kuli' and not a separate caste. In Schedule II at Part XII of the Act dealing with Scheduled Tribes, tribe 'Kulis' is notified as a Scheduled Tribe in Odisha.

The tribe is endogamous and are divided into various exogamous totemistic septs (Gotras) i.e. Bagho (Tiger), Nago (Cobra), (Kakar) Basur (Kakar), Neial (Neula) & Mohanto. Monogamy is common rule in their society. Agriculture was a subsidiary occupation for a small section of Kuli population. Their main occupation is weaving

along with cultivation and wage earning. They observe major festivals like Raja, Ratha Jatra, Makar, Nuakhia, Dussera, Diwali, Pus Punei, Sital Sasthi, Biswakarma Puja, Dola, Holi and such other major Hindu festivals and rituals. They profess Hinduism, observe Hindu festivals and worship Hindu Gods and Goddesses. Their chief deity is Biswakarma and their main festivals are Dewali and Dasahara. They do not suffer from the stigma of untouchability. The Brahmans serve them at the marriage ceremony, mortuary rites and other functions. Washer men wash their clothes which include those worn by women at menstruation. The barber serves them by cutting their hair and shaving their beards. The Gouda (milkman) accepts water from the Kulis and mixes with them freely. The Kultas, a cultivating caste equivalent in status to the Khandayats, accept water from the Kulis. It is quite evident that the Kuli have become fully integrated into the hierarchy of Hindu society. They have their own traditional community council headed by Gountia and assisted by Dakua, their messenger & posts of these office bearers are hereditary in nature. They have their own traditional community council headed by Gountia and assisted by Dakua, their messenger & posts of these office bearers are hereditary in nature.

The Art and Craft Tradition

Weaving is a traditional craft in Barpali. They have learnt this from their ancestors. Even though artisans are not getting proper benefit still they are interested to the same through improvements. Since last decade the number of artisans has not increased even though the same craft is continuing. The craft and its continuity do reflect the importance people pay to this as a source of income. As many as 30 households, who regard this craft as their primary occupation since long, are realizing that this is much scope to improvise the production and quality aspects and be able to earn more out of this occupation.

A number of veteran weavers of the locality including the non-tribal weavers are of the view that they have learnt it from their forefathers since childhood and it has become a part of their life and livelihood. This is not a source of income rather a way of their life, their identity and the peace of mind – that they get through their engagement – though they feel bit awkward to work for others as wage earners.

None of these techniques of weaving are formally taught but weavers believe that the skill is in their blood and is naturally learnt from observation and involvement starting at a young age. From a very tender age, members of the family tend to show a deep inclination for this art alongside education. It takes approximately four to eight days to make a single saree according to this process, with help of entire household.

The weavers involved in this profession are divided into 3 sects — Bhuliya, Kusta and Kuli. While Bhuliya and Kusta belong to OBC category, Kuli has been recently recognised as ST. The Kuli community produces the more ordinary kinds of weaves, the plainer designs. The Kusta community is extremely skilled in making silk and

matha (tussar or raw silk) sarees. Their main work is to extract the tussar from the kosa or silk worm cocoon.

The sarees made in silk tend to have a plain body, since silk allows limited option for resist dye, and are traditionally called 'kumbha sarees' or Phera design sarees because of the typical temple motif borders. But the Kustas are limited in their knowledge of the more sophisticated techniques of tie and dye art, which is the forte of the Bhuliya community.

This community primarily works with cotton, and to a lesser degree with silk yarns. According to the specific design iconography, traditionally these sarees used to have different names— Naliniprabha, Kalingasundari, Indumati, Bhanumati, Kalingaratna, Malinitoya, etc. Apart from sarees, more recently, bedcovers, handkerchiefs, wall hangings, shirts, scarves, etc., are also made, which have become more popular in international communities. The cloth is called Gajikaria and later they started making cloth for small girls, inner garments for female and finally long cloth of five meter length as saree.

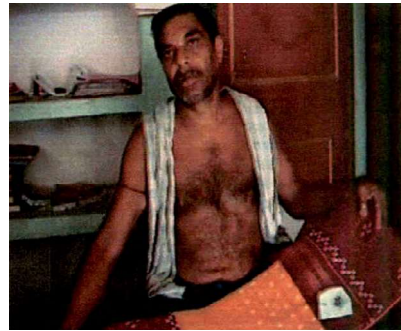
Most of the Kulis community members are engaged in weaving. They take orders from the Bhulia community and make both long and short clothes. Weavers only get the wage which is nearly half of the market value from Bhulia after delivering the product.

As the wage is very low, all the members of the family are engaged in making the cloth and to get their livelihood. Sambalpuri sarees have been awarded Geographical Indications (GI) tag as 'Sambalpuri Bandha Saree and Fabrics' in 2012. Approximately 400 Kulis artisans from Barpali, Phulpali, Kusanpuri, Amamuda, Gopaipali & Dalpatpali are working in producing Barpalli Sambalpuri Saree and other dress materials.

The Artists and Artisans

The artisans who are now engaged in this craft to maintain their livelihood have regarded this as a viable option and have decided to continue in occupation. The artisans who are continuing in this occupation though sceptic yet aspire that good days are coming.

This might be due to the fact that – labour are getting their subsistence from this occupation and some are even continuing with the expectation that the people from Government machinery and some NGOs are still visiting and have remained in contact. Mr. Pitambar, showing a saree stated that he and his family of 4 members have been able to make in 5 days is not concerned to monetary return he gets from product. He maintained that he is getting much satisfaction when he sees the product – “his creation in his own eyes”. In fact, many artisans are suffering from financial stringency, despite their long-standing association with this occupation – still they feel that they are best fit for this work and are rather unfit for other work.



Mr. Pitambar as a resident of Barpali has been working with 13 artisans every day under the guidance of a master craftsman in the workshop of a non-tribal person. But he has the dream of his own work shed and own business in future. His entire family is engaged in weaving work. He spares time to extend support to them at home. Some retailers of Bhatli and Dalpatpali use to visit his family to collect Sarees. Whatever his family members make at home sparing over time, they sell those to that middleman in piecemeal manner.

Sacred or Secular

The very nature and process involved in this craft indicates that this is a secular art. This is utility oriented and not at all related to anything that has link/relation to any religion or religious thought. It has been opined by a number of artisans that it is an utilitarian item. “It is related to costume and has never been prepared with a whole thought for using in any auspicious occasion with any specific intention.”

The Change Scenario

The tribal youngsters and adolescents who were totally unaware about this craft a decade ago – are now joining this occupation in large number. Of course, unemployment may be one of the major reasons. Changing demand for handloom products in Odisha has promoted interest towards this occupation. In fact, many artisans are quite aspirant to promote their income and improve their subsistence through occupation. While expressing their expectations for further development in this occupation, some of the veteran artisans said there is need for Revolving Fund to Artisans for their raw materials purchase, know how should be improved among the artisans for better Resource Management, there should Common Facilitation Centres

to store raw materials and stock the finished products. Moreover, some of them also demanded for a packaging unit to ensure benefit to artisans esp. pension and health insurance for age old master weavers.

No doubt, there is certain possibility of increased need and demand for more semi and skill labour for this occupation. By the way, those who had joined this occupation earlier have now been regarded as master artisans and thus there is much scope for the new comers. In absence of a promising remuneration the younger generation is migrating elsewhere.

In the recent years there has been an increase in the demand of Sambalpuri saree. The value of Sambalpuri saree have been recognized with pride and highly appreciated in the national market. They've put up exhibitions in collaboration with Textile and Handloom department govt of Odisha. They also sell their products to Bayanika and Utkalika. These products fetch a good demand in the market which helps the tribal people and poor women to earn good money.

Over the years, these Sarees face keen competition with the Habaspuri Sarees of Kalahandi and Pata Saree of Berhampur and Silk Sarees of Narasinghpur, Cuttack (known as Cuttacki Matha). Still these do have special demand among the customers of Western Odisha. Many tourists from various parts of India also constitute its major customer chunk. Since these products are still in demand in the market and since almost all households of Sambalpur and Bargarh district are still dependent upon this occupation – any attempt to promote this occupation with specific focus on product diversification & value addition with market promotion can ensure very good results.

3.6.3. KANDHA, Chicheiguda, Junagarh, Kalahandi

Kandha is prominent and numerous tribes in Odisha. They are concentrated in Kandhamal, Boudh, Koraput, Rayagada, Nabarangpur, Bolangir districts of the state. The Kandha population in Kalahandi is concentrated in Bhawanipatna, Junagarh, Koksara, Kalampur, Jayapatna, Thuamul-Rampur, Lanjigarh and Madanpur-Rampur Blocks. Kandha claim as the first settlers in the district.

They were the owners of all the lands of the district in the past. Kandhas are divided into numerous clans. Mainly seven divisions (Barga) are found among them. They are Tupa, Luha, Budka, Gaanka, Sika, Badbudka and Uchharia. More than hundred divisions are curved from above seven divisions. Kui is the mother tongue of Kandhas. Most of the Kandhas are bilinguals. They are well versed in Kui and Odia language. In Kandha religious faith Dharani (earth goddess) is the chief and revered goddess.

Besides Dharani Kandhas also worship Gram Devata (village deity), Ista devata (household deity), Bhima Devata (Rain god) etc. It is also known that deities like-Khandual, Sat Bhaen, Kandul boja, Jina & Duma also



worshipped by Kandhas of Kalahandi. Duma is spirit of ancestors and they believe that after death the spirit of the dead lives with them in the family.

They also worship all the elements of the nature, such as hill, forest, water etc. Kandhas of Kalahandi observes Pusparab, Chaita Parab, Nua Khai, Dasahara, Mandia Rani Parab etc. Besides this they also observe Balijatra, Bhimabhia and Taki Parab. Taki or Toki Parab is not observed annually. In the past in this festival living human were sacrificed and now a sheep is sacrificed instead of human being. In Asadha Kandhas observe Laxmi or Taku Parab, Nangal Dhua Parab also observed on the full moon day of Sraban, Naguni Parab or Bhado Parab in Bhadrab, Chait Parab and Toki Parab also observed by Kandhas

The Art and Craft Tradition

Habaspuri is a cotton-based traditional handloom textile of Kalahandi that is said to have been initiated by the Kondha weavers of Chicheiguda in Kalahandi district. Habaspuri handloom is named after the village of Habaspur in Kalahandi district where it was originally woven during 19th century. Habaspuri style of weaving is influenced by age-old tribal traditions of Kalahandi. Habaspuri sari is a major product of this textile.

The Kandha weavers of Chicheiguda, Kalahandi are originally attributed for weaving of the Habaspuri fabric. For its uniqueness in weaving, design and production it is not only well known in Odisha but throughout India. The speciality of this saree is that the extra warp temple motifs are arranged longitudinally on the border. The Anchal/Pallu has extra weft designs consisting of local motifs like 'kumbha' [temple], fish and flowers etc. The saree is woven on pit or frame looms fitted with a doobby.

The Artists and Artisans

The painstaking efforts and creativity of Chicheiguda weavers make every Habaspuri saree produced there a special piece. Mostly done in cotton, traditional designs of Kandha tribes like Kumbha (temple), fish and flowers are woven into the Sarees. Home to 30 weaver families, Chicheiguda village has been instrumental in reviving the Habaspuri handloom which was originally woven in Habaspur village of Kalahandi district during the 19th century. With the decline of dynasty rule, the pattern of weave too passed into oblivion. However, it was revived by master weaver Ugrasen Meher in Chicheiguda.

Sacred or Secular

This unique handloom is both an art and craft. The Kandha weavers of Chicheiguda, Kalahandi are originally attributed for weaving of the Habaspuri fabric. For its uniqueness in weaving, design and production it is not only well known in Odisha but throughout India. With its growing popularity and people's acceptance to this product, the acclaim to regard this craft as Secular is not wrong.

Change Scenario

During the field visit, the Research Team interacted with a number of weavers. Weavers of the village even said that even though steps have been taken to revive the Habaspuri weave, a lot more need to be done – especially training and orientation as well as exposure on skill up gradation at regular intervals and also providing marketing opportunities to them. They also demanded further action to get proper benefit of copyrights and design patent of the Habaspuri design which has been ensured since 2012-13. Government has formed Chicheiguda handloom cooperative society during 2013 to look into training of weavers and marketing of final products. The Handloom Department is contemplating to provide crash courses to weavers in producing products in Habaspuri design like bed spreads, table mats apart from saree. Plans are also there to improve weaving methods to increase productivity. All possible steps are now being taken by Government to popularise the traditional fabric and handlooms. The Habaspuri saris and other textile products produced by individual weavers and groups are marketed & sold by Handlooms, Textiles & Handlooms Department of the Govt. of Odisha in the government-run stores. One of many high-profile people wearing Habaspuri Sarees includes Congress Chief Sonia Gandhi.

3.6.4. BONDA Ringa, Katanguda, Khairput, Malkangiri

The Bonda with very few populations is one of the PVTGs found in Malkangiri and undivided Koraput districts of Odisha. The long inhabitation of this tribe makes this region known as Bonda country and the hillock present in this region is known as Bonda hill. It is said, community got its name from 'Bondi Mahadevi'. The clustered settlement pattern and beautiful head touching mud-plastered houses beautifully thatched with Pir grass reflect nature loving characteristic of the Bondas. The Bondas are known for their own looms by which they manufacture Ringa - a loin cloth of Bonda women. The remarkable scanty cloth is otherwise known as Nadik.



The Bonda women look exceptional when they are in their traditional wear Ringa. The small piece of skirt Ringa made of kerang fiber is usually used by the women of this community to cover their private parts. This cloth measures only 8-10 inch in width and 2-3 feet in length. They wear no other garments except this strip which tie around their waist in such a way as to leave the left thigh bare. The Bonda women are not accepted as bride among their society if they do not wear ringa as a bridal costume in their respective nuptial ceremony. The Bondas use the Kerang fiber to weave Ringa which they collect annually in the "Smegelirak" festival.

The incredible artistic skill of the tribal people is not only manifested in their dance and music but also in their dress and ornaments. And the combination of artistic skill

and innovative ideas of Bonda being resulted in their technology of weaving. As a first step of weaving to make the fiber strong, they dip the fibre under their local flowing stream for 2-3 days and later make them dry in sunlight. The collected fibres are creatively coloured by the different vegetable and natural dyes, mostly like black, blue, red, yellow, green, orange and left them dry in sunlight again.

For the longevity and prominence of colour the dried fibres again polished by them and prepare to start weaving with their small indigenous looms consists of four vertical and two horizontal wood. Now-a-days use of soap and detergent is common in almost all households to clean their clothes. But the cleaning procedure of Bonda women is somehow different by using ash and warm water as a cleaning raw material. They put the wet clothes in outside and dry in cool sunlight. For preservation they keep that inside cavity of bamboo body or hangs on bamboo pole hanged in sleeping room.

And sometimes they also keep washed Ringas which are used in ceremonial occasions in bamboo baskets. The Bonda women with head band made of grass, garlands of coins on body and colourful beads with skimpy thick durable skirt Ringa look majestic. They usually wear new Ringa in 'chait parab'. According to the social custom male person cannot entered in the loom room where the Ringa is being prepared. The small girls after 5 years use ringa to cover their private parts. Among all the characteristics of adornment pattern of the Bonda which make them unique from the modern society and giving them a special position now becoming a great market value in this modern era. The impact of western culture is becoming a threat for the culture of Bonda that is encouraging them to refrain from wearing of Ringa now. Even some bonda adolescents are now seen wearing nighty.

3.6.5. GADABA, Kerenga, Ongel, Koraput

The Gadaba are one of the most colourful and archaic tribes of Odisha. It is said that their original home was at Godavari from which they have derived their name Gadaba. According to Ram Doss they owe their name to the term 'Geda' in Telugu or 'Gada' in Odia meaning 'brook'. The Gadabas are seen in adjoining mountainous tracts of Andhra, Odisha and Chhattisgarh. Their main concentration is in the district of Koraput and its central plateau stretched over from the borders of Chhattisgarh to the borders of Andhra Pradesh. They are largely concentrated in Lamtaput, Jeypore, Nandapur, Semiliguda and Pottangi blocks of Koraput. The Gadabas of Lamtaput are known as Bado Gadabas, those of Nandapur and Semiliguda are known as Sana Gadabas, and their sect living in Pottangi area is known as the Ollar Gadabas. Linguistically, the Gadaba are classified under Mundari or Kolarian language group. The tribe call themselves Gutab and speaks Gutab or Gadaba.

The Gadabas practice both shifting and wet cultivation. Those who live on plains adopt some amount of shifting cultivation in a localized area. Each family divides its holding for shifting cultivation into two parts and cultivates a part when the other

remains uncultivated. The places are alternated once in every three years. They have also little paddy cultivation in valley lands and stream banks. The Gadabas of hills solely depends on shifting cultivation. The chief agricultural products are paddy, ragi, suan, maize, several types of grams, etc. Their staple food is ragi. Rice is only a supplementary food. Since their production is insufficient, they resort to food collection in the jungles. Mango kernel, edible roots, etc support them for two months. The hill Gadabas practice hunting as a means of livelihood, whereas the plains takes it as a past time. Fishing is also carried out.

They work as labourers in different farms, and with contractors. The most important cottage industry is weaving. Women of Gadabas community make clothes for themselves out of Kerang fibers. Women in certain villages are weaving clothes which they sell in market to supplement their livelihoods. They make coarse white clothes which are more durable and expensive than mill-made cloth. They use looms of all type with push shuttle and weave mill yarn. The Gadaba weaving communities are more seen in Chikenput GP area of Lamtaput block. In addition to weaving, they adopt the occupation of palanquin bearers.

The bark cloth of the Gadaba Adivasi women from Koraput district of Odisha is in its last phase of bark cloth and the people who are still retaining it still treat this as a part of their ethnic identity. Kerang takes us to that period when human beings had a close relationship with nature and depended on it for their existence, as bark is one of the earliest known examples of handmade cloth to cover the human body. The existence of bark cloth illuminates the Gadabas' material culture that involves how their local knowledge system created bark thread into cloth that imitates tiger skin and how this became a protective and sacred cloth for the tribe. The vertical stripes of kerang in vibrant blue, red and white colours are said to be inspired by legends of encounters with tigers. Kerang is woven by Gadaba women on a back-strap loom to cover the body along with heavy jewellery around the neck and arms. State and nation, and other development interventions diluted the cultural architecture of Gadaba community to a great extent. The indigenous modes of living have been shaken due to deforestation, plantations, industries, agriculture and migration, which resulted in the displacement of people and also affected people's state of minds.

As a matter of fact, though it is known that the bark cloth has become extinct yet the question arises, in case kerang is revived, would it carry the same social and cultural context as it did for their ancestors in the past?

Gadaba women have forgotten kerang but it is still seen as being a part of their ethnic identity. Many Gadaba women of villages in Lamtaput block of Koraput district, namely Gorihanjar, Sialipada, Guthalpada, Sisaput, Kangrapada, Tukum, Pipalput and Ongel are villages scattered high on the hills.

Kerenga — the bark cloth

Kerang is one of the rarest living examples of indigenous culture. The vertical stripes of the kerang in vibrant blue, red and white colours were woven by Gadaba women on back strap looms to cover the upper torso tied with a single knot on one shoulder. The bottom part was linked with another Kerang by a rope tied around the waist with a string made of natural fibre. The upper part of the body is covered by taking the fabric under the arm of the right hand and the end of the cloth is tied with a knot on top of the left shoulder. The indigenous tradition of kerang was slowly unmade along with other local practices in the process of becoming a part of the mainstream. Women have left the tradition of kisalo (kerang) many decades ago. Gadaba cited that elderly women used to weave earlier but now nobody weaves. A young woman said in Desia, 'Dokri mane karu thele abe pasari jayechu (In earlier days elderly women used to do it, now we have forgotten). When asked, 'What did men wear in earlier days?' They replied 'lengti' and giggled.

Budhai Muduli, an elderly woman who used to be a weaver said, 'I have lost my sight and have poor vision, therefore, I cannot weave.' The indigenous bark cloth which is woven and created by women from fibre to fabric is only a memory. In every house kerang is cherished as a memory and in some houses we found a horn is also kept as memory of ancestors. It is a souvenir, a memory from the past which lives with the Gadaba as an ancestral practice. A woman pulled out an old piece of kerang which was woven by her ancestors to show their craft, tradition and cloth. Kerang is a coarse, thick and heavy textured fabric woven in warp faced rib weave construction. The warp is more visible than the weft and weaving construction is very tight. Interestingly, the dimension and pattern of kerang was almost the same in all the villages indicating that the Gadaba received the legacy, knowledge and skill of weaving cloth.

Sami Sisa from Gorihanjhar told the team members that she had weaved kerang several years ago and now the art has died because nobody wears kerang thus, nobody weaves it. The style has changed so the need to weave kerang is not required any more. I asked if she can teach me how to create kerang fibre to fabric. Laxman Gadanayak, recollected that he has some remaining parts of loom at his house and he pulled out all the old tools. As we examined the damaged tools and tried to place the poles, lease rod and sticks, an elderly woman participated and tried to explain the use of each tool and how it was used for weaving. This was a wonderful exercise as we discovered there is hope for recreating and remembering the old techniques.

In Guthalpada Village Samari Sisa, was wearing an old piece of kerang like a skirt covering the bottom half and another piece of lungi tied on the shoulder. Her woven pieces of kerang were drying outside her house. It was woven during different stages of her life. Every cloth is associated with a memory, with different time periods weaving many stories together into a cloth. She is a weaver, who used to weave extensively once upon a time but now, she has grown older and lost the ability to see

clearly. She weaves the cloth occasionally. Samari Sisa explained fibre-making process. Two types of plants—jati dor and chitkudoi—are collected from the forest when they are tender. The fibre is also called kerang. Now chitkudoi is not available because the forest is no longer there. These plants are also medicinal plants. The bark of the plant is removed by hand with the help of katuri (sickle shaped tool of small size). The bark or the skin of the plant is further removed to take out the white part. The skin is dried, beaten with a wooden tool and soaked in the water for long hours to soften. The fibres are short in length.

They are twisted by hand and joined slowly for the required length on the weaver's thighs. The bark removing process is called tulaiba in Gutob and small fragments are joined together slowly into a continuous thread. Twisting process is called Nesaiba. A small ginara (spindle) tool is used for spinning and twisting fibre to thread. The handspun threads from fibre are made into small balls for warping, it is called badi. A winding tool called unokda was used to warp threads before creating the warp.

Based on the conversation with the Gadaba, to weave the cloth, a small pit is made in the ground and four poles are erected around its four corners. Two rods are placed horizontally on opposite sides and tied to the poles. Threads tied to two cylindrical wooden rods on two ends are fixed; thin sticks were probably used as lease rod to separate the threads from entanglement and a bamboo strip, which was probably used to lift the threads and insert the small thread balls with the help of a horn of deer or sambhar as a tool. After inserting between shed of warp and weft threads while weaving this horn was used to beat and make threads intact and tight. Somehow the tradition of Kerang did not pass from one generation to another generation, from mother to daughter. How did the community let it languish when it was part of the community's pride and the pride of a women weaver?

The marriage of a Gadaba woman was also assessed based on the kerang. Once the girl attained puberty, she was eligible for marriage only if could weave two pieces of kerang. When enquired about the reason behind kerang falling into disuse some people said in earlier days when people did not have access to so many materials Gadaba women weaved their cloth by themselves.

Today an abundant variety of material is available locally in cheap prices. Moreover, some say that due to unavailability of materials and lack of money in those days the Gadaba were dependent on local plants for making textiles. Madana Gadanayak shared information about kerang and women weavers. The identity of a Gadaba woman was connected with kerang. She was a weaver, farmer and she took care of household activities as well as the children. She weaved many kerangs throughout her life. The number of kerang she weaved was her pride. When she died, the number of kerang she weaved was burnt along with her as being a part of her identity and honour. Death of women meant death of kerangs—it was the cloth of dead women. This could be another reason for it dying out as the younger generation never picked up the tradition with the same pride and honour.

The Change Scenario

Once a sacred and protective cloth, indigenous to the Gadaba, it became a mark of identity for their community. This indigenous cloth was associated with cultural pride of the community, especially its women. A tiger-striped cloth born in the forest establishes the deep connection of humans with the environment and shows how both realms are interconnected & interdependent. The folklore of Gadaba suggests that nature and culture are one, part of one realm rather than culture and nature as separate identities. With the passage of time, developmental changes in the local villages in process of becoming part of the mainstream led to a disassociation with their indigeneity. Forest disappeared as the natural ecosystem changed. Many indigenous traditions were altered. The bark cloth of Gadaba may not carry the same social and cultural context it did many years ago. However, in the present context the identity and connection with kerang is unmade and recreated as an ongoing process by reconnecting with the past. Thus, identity of this sacred and protective tiger cloth—the kerang—is contextual and changeable.

3.6.6. DONGRIA KONDH, Kurli, Rayagada

The Dangaria Kandha or Dongria Kondh people are a PVTG section of the Kondhs. They live in the Niyamgiri hills which falls under the Rayagada and Kalahandi District in south-west Odisha. They sustain themselves from the resources of the Niyamgiri forests, practising horticulture and shifting cultivation. The Dongria Kondh derived their name from dongar, meaning 'agricultural land on hill slopes' and the name for themselves is Jharnia – "protector of streams". The socio-political governing and decision-making body of the Dongria Kondh community is also known as the Kutumba. To make the work of the body more efficient the Kutumba is then divided into two groups one which functions at the level of clan or Kuda Kutumba and one at the level of settlement or Nayu Kutumba. The management of each clan is then done according to a more root level division, in which a separate group of people are dedicated to address the religious and political matters of the Dongria Kondh hence four functional groups or punjas are formed. The punjas of the Dongria Kondhs are jani, pujari, bismajhi and mandal.

The kuda kutumba presides over the matha mandal which manages the affairs of a particular clan in a cluster of villages. It presides and solves disputes related to inter-ethnic and inter-religious groups. The Dongria Kondh have adopted a system of imparting cultural and traditional values to the adolescents and youths in their villages through exclusive youth dormitories. The Dongria women are also given equal status in the society in matters such as widow remarriage, possessing property without the interference of their husbands and sons.

Art and Craft traditions

Every evening in the small hamlets spread over Niyamgiri hills, the Dongria women of all ages sit in their verandahs, individually or in a group, busy embroidering

Kapdaganda, the shawl that symbolizes their heritage and ethnic identity. Woven with excellent craftsmanship, Kapdaganda is mostly woven by unmarried girls. They embroider this shawl for their own use or they gift it to their brother and father as a symbol of affection. The unmarried women of Dongria Kondh community embroider this shawl to gift it to their beloved ones as a token of love. "We wear this beautifully embroidered Kapdaganda shawl on every occasion, whether it's a marriage, festival or any other occasion. The shawl not only differentiates us from other tribes but also empowers us. So, this shawl is available in every household," Sabri Kutruka of Khambesi village in Kurli Panchayat, told to the Research Team. "Also, women get happiness while embroidering the shawls." Sabri is now engaged in embroidering a shawl for her daughter.

The off-white coarse cloth mainly used as a raw material for Kapdaganda is procured from the Domb community, a local Scheduled Caste community, by bartering harvested crops. The motifs are embroidered on the cloth by a needle using three different coloured threads.

The three colors are green, yellow and red. Each color carries an implication manifested with socio-cultural values. Green symbolizes their fertile mountains and hills, prosperity and development of their community, while yellow stands for peace, smile, togetherness, health and happiness. It is also regarded as sign of auspiciousness. Red is the symbol of blood, energy, power and revenge.

It also signifies appeasing of deities by offering blood sacrifice of animals and birds. Designs are embroidered on cloth by a needle using threads. Dongrias believe that red, green and yellow are the most auspicious colours. Red signifies blood, sacrifices and revenge while green symbolises their fertile mountain ecology. Yellow symbolises rigin of Kondh. It also represents prosperity and turmeric cultivation.

Artists and Artisans

The artisans of Dongria fabric as an art work and rather a very adorable utilitarian quality and value has not only brought name and fame to the artisans but also have enabled them to be consistent and rather more innovative in their approach. The long-standing association of non tribals with the tribals recapitulates the motive of the tribals to expose their inner best and to pose their valued culture in an adorable manner. Moreover, the continuity and growing popularity of this craft does procreate new ideas to establish and re-vitalize the tribal culture that is ventilated through proper articulation. The artisan of this craft are still suffering with low gain from commercially sold items , the difficulty in availability of quality raw materials and lack of proper market to promote sale with potential customers for these products.

Sacred and secular art

Dongria Shawl is a secular art which is an age-old craft of the Dongria Tribe. Since generations the Dongria are making Shawl and even Sari. The craft was initiated to

meet the domestic / personal needs but ultimately it has gained international acclaim. The motifs are the lifeblood of this artefact which directly indicates the tribal culture at its broad aspects of originality and artistic excellence that broadly speaks about its pervasiveness and secular character.

Change Scenario

The Dongria Kondhs, a particularly vulnerable tribal group (PVTG) who live in the Niyamgiri Hills of Rayagada and Kalahandi districts in southern parts of Odisha, now have to fight for their ethnic embroidered kapdaganda shawl, which is being replicated by some designers for the past few years. The kapdaganda shawl of Dongria Kondh tribes that symbolize their rich heritage, culture and identity is now being replicated and being sold out online by various apparel sites. Researchers of tribal culture and tradition feel it is high time that the state government should get geographical indication (GI) tag for Kapdaganda, the prestigious shawl of Dongria Kondh tribes.

3.7. TRIBES KNOWN FOR TERRACOTA

3.7.1. OMANATYA Badamasigaon, Nabarangpur

Amanatya are a tribal group who possibly derive their name from the word 'Amatya' which means Minister of State Affairs in the ancient Indian princely provinces. They are mainly concentrated in districts of Koraput and Nawarangpur. Omanatyas are largely present in Boriguma, Badamasigaon, Jeypore, and Kundra block of the district. They are also called as Amanatya, Omanaito, Omaito is a numerically small Scheduled Tribe of Odisha. They are an Odia speaking cultivating tribe largely concentrated in south Odisha. This group of tribes mostly depends on agriculture for their livelihoods. Omanatya are divided into two sections i.e. Bodo and Sano. They are good agriculturists. Their popular dances include Junia Nach and Chera Chera Nach. Settled cultivation is the mainstay of their subsistence economy. It is supplemented by wage earning, animal husbandry, forest collection, hunting, fishing and khali stitching etc.

They prefer to cultivate paddy in their wet lands located near the hill slopes, irrigated by perennial hill streams. They also raise sugarcane, tobacco, padadhan (hill paddy), maize, pulses like kandul, biri (black gram), kolthi (horse gram), kating, oil seeds such as tila (nizer), rasi and grow minor millets i.e. ragi, kueri, kangu, janna, spices like ginger and turmeric in their high and dry lands. . They make their own ploughs and agricultural tools. They rear cow, buffalo, goat, sheep, poultry but not pigs in their houses.

The Artists and Artisans

In Nabarangpur district, Terracotta craft form finds its genesis the traditional potters' houses of Amanatya tribe. Apart from utensils a variety of decorative items like horses, elephants are manufactured using specially prepared clay, dried and burnt for

stability. Since articles prepared by a traditional potter have lost their importance due to cheaper and better substitute the craft form has undergone a transformation over the years. The same potters' wheel is being used for developing a variety of market-oriented products like flower vase, decorative tiles, planter, lamp shed etc.

With changing lifestyle and taste of consumers the traditional products are replaced with modern day utility items which have a ready market. Moreover, as per the demand and taste of the customers, the tribal artisans are also preparing and selling various aesthetic varieties in the different forums – esp. in Exhibitions in the district and even in the state level exhibitions. Properly packaged terracotta items are even being exported as an impact of design intervention. The tribal artisans of Nabarangpur in Badamasigaon and Tonda (6 Kms from Nabarangpur on the Rayagada road) the artisans create a wide range of clay items like pots, storage and cooking vessels, images of deities, lamps, figurines, bird and animal shapes, toys including tiles. Clay roof tiles are decorated with the figures of birds, squirrels, monkeys and mice on them.

The artisans of Tonda and Badamasingan are traditional terracotta artisans in undivided KBK districts. Tonda area is a link between different districts of South Odisha and has always remained as the centre point of trade. Over the years, with exposure through training and participation in district and state level exhibitions, the artisans have realized need for change in motifs and rather have shifted to preparing small and pretty items along with other items of demand to avail better profit in small investment.

The artisans of Nabarangpur have shown the excellence of exploring their market of their own and have been able to develop their market linkage to a number of trading agents and shop keepers of Nabarangpur, Kalahandi and even of nearby Jagdalpur area of Chhatisgarh State. In weekly haat at Nabarangpur and in exhibitions held during Mandei of Nabarangpur and Parab festival of Koraput, the artisans remain in touch with some of the bulk purchasers and sale as per their need.

Even the terracotta and some other crafts of Nabarangpur is in stake due to various obvious reasons, Amanatya, the traditional craftsmen are still managing their trade and market in a well-coordinated manner. Support and further exposure of market can ensure better income for them.

Sacred and secular art

The existence & evolution of Terracotta craft in Amanatya community has over the years retained it as a secular art. Using locally available and locally processed materials & with the use of small tools & their tactic, the entire chain of production continues to be carried out in the traditional tribal way & made available for use of all – who can purchase & use this. Terracotta bears the characteristics of secular art since the motifs in the craft are inspired and accultured from local tribal's natural forms that shows its main spirit of being linked to objects of common use – both

utilitarian & aesthetic. With focus on its specific value for tribal community - these materials are made for use of all, including tribals. The acceptance of tribal terracotta and its wide spread use by the Non-tribal community is a clear indication of these items being secular art and item being accepted and used by the wider majority.

Change scenario

Terracotta is a very old and indigenous tradition in Amanatya community. Different patterns, motifs and colours of items and different types of materials are made using traditional skill and techniques. In Amanatya community, certain items of common and domestic use are traditional in their community. But now-a-days, with certain modification and newness, different types of items are made and coloured with auspicious symbols and are used in worships marriages and even in ceremonies. The creations of Amanatya tribes with its natural ingredients and distinct motifs – not only reflect the concentration but also show imagination of the artisans. However, despite change in pattern and motifs of their products, pottery and terracotta art has suffered a setback, due to modernization that brought aluminium, iron and plastic products used for various household chores and aesthetic items. Unfortunately, in many parts of Odisha, the clay art is yet to fulfil with the modern needs of people like interior decorations, cookery and serving wares. With the growth of industrial capitalism, the government must extend support for enabling rural artisans to be adept to meet modern needs of people through production of new and suitable items.

3.7.2. BHUIYAN, Kulabira, Sundargarh

The Bhuiyan tribal community has been described earlier in the context of bamboo crafts. However, they are well adept to terracotta crafts.

The art and craft tradition

The art owes its origin to the forefathers of this community – as said by a local youth. Terracotta perhaps of recent origin but clay pottery is their traditional business and the recent generation has turned hostile to Terracotta since the demand for clay pots and pitchers etc. has reduced to a great extent and the demand for terracotta items of different utilitarian & aesthetic varieties are in demand now. The old artisans – who are now practicing Terracotta are also of opinion that they need to shift to Terracotta since it has demand. People do not need clay pitcher rather they demand clay made water filter. They do not need Surahi, rather they demand bigger oval size water container that will keep more water and ensure cool water. The changing choice and demand of the customers have also brought a new dimension to the production and trade practice among the artisan of tribal communities.

The Artists and Artisans

The artisans of Terracotta are also in prompt attempt to learn more and earn more from the Terracotta. So far younger generation is concerned, though many of them

are migrating to long distance areas – but whenever they return and stay at home – they use to coordinate their family business. The age old people who had practice of clay materials have modulated their produce and have brought change in shape, size, colour and varieties to attract the buyers and also to promote their market – they are involving the younger generation.

Sacred and secular art

This material is exclusively utilitarian item and is very limited in use i.e. used only by the community members. It is not at all related to or associated with any ritual i.e. social festival or worship of God/Goddess. Thus, it can be categorized as secular art.

The Changing scenario

The changing scenario is clearly indicative of the struggle for competitiveness by craftsmen. More it is a challenge on the part of the craftspersons to sustain this languishing craft and sustain their income out of that. Though there is rising demand for different aesthetic and utilitarian items under terracotta and varieties of products are produces by different tribal and non-tribal groups throughout Odisha and India – the factor of meeting need and demand of the customers at buyers level and ensuring gain at the sellers level is still a questionable at this end. The emergence of new competitors, over imposed impact of plastic and alternative materials made of different metals including plastic, steel, aluminium etc. has raised some viable questions and marked the status of terracotta as a source of income – one uncertain one for tribal poor – mostly in rural areas. The aspect of fund crisis and lack of knowledge and interpretation of new designs has been looked into by Govt through various modes & forums. To revive this languishing craft a lot need to be done in different front.

3.8. TRIBES KNOWN FOR JEWELLERY

3.8.1. BHOTTADA Pilika, Nabarangpur

The Bhattada, otherwise known as Bhatra have been described earlier in the context of tribal handloom. They are also well adept to crafts in jewellery range.

The art and craft tradition

Tribal jewellery is one of the most unique and enchanting forms of jewellery in India. And Bhatras as an ethnic tribal community has preserved the original format of jewellery and different indigenous designs. It is essentially Jewellery made of simple earthy materials like bone, wood, clay, shells and crude metal by tribals. Having an appealing look, it also holds a distinct charm. This jewellery is something that allures people's charm quite a bit. With the intrinsic essence and the quality of competing with various contemporary styles, Bhatra products have been in forefront as trend setter in many of art form – developed and continued by various tribal communities all over India and Odisha is not an exception to that. Many types of jewellerys are

regarded as traditional ornaments in Bhatra community and continuity of tradition has always been paid much heed by Bhatra.

Their community action has always been guided and guarded by such practices of retaining the unique and unbeatable practice of beauty and skill in jewellery making. And that is the uniqueness they have retained as their craft tradition. In all the tribal communities, women have remained as centre point of ornaments and jewellery. All designs and types are thought up keeping in view their visual appearance. Women have always remained as source of inspiration for jewellery designing. But, it is more interesting that in Bhatra tribe – women have been involved in their traditional practice of jewellery making.

The Artists and Artisans

Tribal jewellery was once a simple art form limited to the communities who used to make them. One of the important factors in creating new designs is the source of inspiration that the tribals carry and retain in them from the environment through their observations. The visual information provides a starting point in creating new designs are based on their instinct to realizing new forms, structures, products, involves observation, recording and analysis of visual information which is gathered from anywhere and everywhere around them. The Bhatra artisans of Odisha use brass and or silver or combination of both. These tribals are smart enough to realize that they need to create tribal jewellery that caters to the modern society. They are masters at creating fusion designs that retain the authenticity of their culture and traditions and are trendy and eye catching enough to sustain the interest of urban women. Dhokra jewellery crafted using the lost wax technique with designs of Bhatra is something that appeals to all urbanites because it complements all kinds of outfits and looks decent.

Sacred and secular art

The tradition of Tribal Jewellery as a traditional craft in Bhatra community over the years has retained it and has appeared as a secular art being available in utilitarian and aesthetic types. With its commitment towards freedom of introducing and adopting any change in this craft, the Bhatra community has, over the years has introduced a lot of appealing motifs by interpreting insights of its history and enabling the artistes articulate their ideas and skill in concrete manner with lasting impression for appreciation. More particularly, it has till date been able to develop effective bonds between the artisan and the buyer. While adapting to the changing need and demand of customers, the artistic articulations of Bhatra community will retain its charm as a secular art all along.

Change Scenario

The most fascinating factor is the change in this craft in the form that has acclaimed wide acceptance. Both Government and Non-Government agencies have started promoting its market. Government is promoting self-reliance among the artisan

through formation of self-help groups so that they can cater to the needs of the commercial markets. Quite a few NGO's are making it their business to work closely with these tribal women too. Together they are able to create as many as a hundred different mangal sutra designs, over two hundred varieties of necklaces and a minimum of forty unique designs for ear rings. Arm bands made of silver filigree work is a favourite in online world because it is made of several chains with adjustable flowers in them.

The Bhottada's uninterrupted adorning of jewellery and ornaments reflects their ethnic identity and ethos. But this traditional art has now undergone changes and that the ornaments and jewellery are made in contemporary designs and motifs that cater to the tastes, choices and preferences of the people of all ages and all places. Some traditional ornaments under force of modernization are losing their significance and meaning to young ones. The interruption of modern trend has reduced the quantity of ornaments used by the tribals to some extent. However, still there are some people of this community, who have been able to keep the adornment of olden times intact. GOs and NGOs are now coming forward to extend helps and supports for promotion of making and marketing Tribal ornaments with a view to generate employment & earnings among tribal artisans and entrepreneurs.

Needless to say that the present forms and designs of the tribal jewellery have a great demand within countryside, in metropolis and in global market. The youngsters who are now-a-days, showing interest in this craft have been able to know some trading tactic. In fact, from their market experience in Mandei and Paraba, they are concentrating on production and sale of some small and cost-effective materials that ensures better profit margin. Items like Ear Rings, Diya, Paunji and Bead Neckless [images above] are the best-selling products for the artisan that assures best profit – almost 100% profit in each item. Some of the youngsters are also visiting workplaces of Terracotta craftsmen, observing their technique and interpreting the same in their objects. The "Diya" with decorative borders [shown above] is the result of coil technique they have learnt from Terracotta artisans. Some more items like Bead Necklace, Wrist bands etc. have been developed with new motifs by the younger generation.

3.9. TRIBES KNOWN FOR WOOD CRAFT

3.9.1. DURUA OR DHURUVA, Limbhatta (Nabarangpur)

The Durua community has been described earlier in the context of the tribes well known for bamboo crafts. They are also well known for making wood crafts.

The art and craft tradition

Even though craft is a secondary source of income for the artisans and very few families in Durua community village are interested and continuing with making of wonderful wood crafts. The tradition of the wood carving owes its origin to bamboo craft that is still in practice by Duruas in many parts of Odisha. A special charm of

Duruas' wood carving handicrafts is the blending of folk and classical forms. They make a variety of decorative and utilitarian objects such as toys depicting birds and animals, panel of alphabets, boxes, bowls, images of Gods and Goddesses and innumerable other pieces made of light and heavy woods. When we take a look at the collection of handicrafts in totality – esp. displayed in market for sale, it is quite noticeable that they are a reflection of tradition and legacy that belong to specific areas that have come a long way from the times of their forefathers and that too from generation to generation till the current generation. The wooden crafts have a tale to tell and a cultural heritage associated with it. If you take a closer look at the collection of wood crafts, we will notice the untold story of art and artefacts of the particular tribe.

The utilitarian history of tribal wood craft clearly brings to our site a number of daily use small and moderate size materials namely stools, bench, toys, dolls, tri cycles, cash box, savings box, idols of Gods and Goddesses like Ganesh, Shiva, Laxmi Narayan, Sri Krishna etc. with the passage of time the designs have changed and new models have been developed as per choice and demand of customers. Many of the craftsmen have incorporated new ideas and designs in the wood craft items but they have never lost their originality. All depends on modification in size and type – and nothing else other than the color for looking attractive.

Even though the traditional practice – the then and even now – bears the proof that Duruas carve divine idols i.e. Idols of Ganesh, Shiva, Buddha, Laxmi Narayan etc. their art was not driven by any religious taboo or thought or rituals. All those were aesthetic items and still are considered aesthetic – of course with change in motif with lustre of color and glaze now-a-days. So far history of this craft is considered – this is inherited by the artisans from their forefathers and the current generation inherit and accultured that since last 5 generations – so far their knowledge is concerned [source – FGD]. The current generation, with its inspiration for better quality and better look has ascribed a lot from its competitors (including other tribals) to do the best through their knowledge, skill and spirit – quite in a demonstrative manner. The new models do really need more articulations and extra labour to bring out something eye-catching which is not only good looking but also quite lively and appealing.

The Artists and Artisans

The artisans of Wood Craft among the Duruas of Dhuruwapada village are traditional artisans who inherit the skill and intense spirit from their generations. Their products include both utilitarian and aesthetic products which were preliminarily developed to meet their domestic needs. But afterwards, with the passage of time, their inert spirit and need has enabled them to make different items. Durua people are skilled in this woodcraft work and they make agricultural instruments as well as decorative and totemic pillars. Duruas are good in craftsmanship. They apply their skill in various objects that from small to big and are really unique in their own form. They turn

craft skills into interpretation of basic lifestyles and basic routines of life such as chaffing of paddy, grinding grains, etc. They express their culture and religious faiths into craft art that reflect through gods, goddess, music culture of the community and wildlife. The craft work heavily depended as hand-made where there is no machinery usage or rare use in by some particular artisans only. Woodcraft in Nabarangpur has beautiful and unique form of art that was mastered by Durua tribal and it helps their livelihood. The handicrafts product has decent market in different parts of Odisha as well as in other states of India.

They use teak wood, Indian Rosewood, whitewood and other finest wood to craft various handicraft items. Wooden Craft of Durua Nabarangpur has been exhibited in different forums & exhibitions starting from Nabarangpur, Koraput to Bhubaneswar, New Delhi, Bhopal and Ahmedabad etc. Durua artisans and their design has been acclaimed by different buyer in many parts of India and their skill & articulation in crafts have been gaining more and more recognition year after years.

Sacred and Secular

Having an aesthetic appeal in a non-religious context, Durua wood crafts neither denies or affirms the existence of God, but focuses on human agency. The bamboo products of Durua is quite naturalistic in approach and do bear essence - "man – other than God is the measure of all things." Without being antithetical to religious aspects and religion-based thoughts – the age-old wood craft as an artifact has established it as a craft of utilitarian and aesthetic perceptions. The artisans of this craft have not only enjoyed the structure of forms, textures and colors and the respond the buyers, respected their ideas and emotions but also artist have shown their eagerness to communicate through different structures and through different spells of performance. Durua artists, in this age are now in a phase charmed by a **peculiar artistic spell** that has brought insights and inspirations for them.

Change Scenario

The unique blending of folk and classical forms in Durua Wood carving of Odisha has both utilitarian and aesthetic aspects and has been open to adopt many changes and be adept to many new ideas to interpret the excellence intricately. The craft that the wood carvers make a variety of decorative and utilitarian objects such as toys depicting birds, animals, alphabets, boxes, bowls, images of Gods and Goddesses, made of light and cheap woods i.e. Gambhari wood and Chakunda Wood. But now-a-days the craftspersons are emphasizing on charming finished with arresting colours, smooth polish, gloss and shine. No doubt Gambhari is still widely used for its fine, smooth texture and light cream colour. But depending on the need and demand of the buyers the artisans are now using Piasal and Teak wood. Each of these wooden articles carries the imprint of concerned area. Moreover, it is quite noticeable that traditional wooden toy makers [Kathputli makers] possess a distinctly unique style. Similarly, the craftsmen also make flower vases, jugs, bowls, and vermilion boxes.

These traditional craftspersons are transmitting their knowledge and skill to wood carvers of Puri in decorating famous chariots of Lord Jagannath car festival. Folk and classical style makes these objects unique in the field of handicrafts and has influenced the artisans of other areas of Odisha esp. Nayagarh, Ganjam Cuttack and Kendrapara etc. The articulation of making new items, good varieties of items and demand based items as well as small and cheap, value based items - matching to taste and charm of contemporary market and to work in competitive manner – the artisans, especially the artisans of younger generation are now making a number of items of new look and new design that attract more customers and fetches good income to the artisans.

Even a small good-looking paper weight with good looking design also attract for bulk purchase. Similarly dining table items like spoon stand, plate stand and knife stands also sale much that assures better profit than bigger items of much artistic articulation [e.g. idols of Ganesh and Buddhadev big size] that invites much bargaining of the customer and leading to less profit margin – in comparison to the raw materials & labour involved it that. No doubt, the demand for some of the age old agricultural tools and equipments like Rake (tool), Plough, bullock cart, wheels of bullock cart, handles and bars for sickle, axe etc. are still in demand in every rural area of Odisha and people prefer to purchase those items especially from the traditional artisans. However, there has been a shift from Wood Carving to Furniture making – since that also includes so many materials and items of use even at rural area – esp. Cot (Charpoy), Table, Chair, Almirah, the main door and back door of house etc. The skill of making attractive designs in these items also fetches good value for the artisan. Hence, even though some artisans have failed to continue wood carving in their home, many of them have started working as carpenters – either at home or outside in a workshop and earn by their skill.

3.9.2. MUNDA, Kulabira, Sundergarh

The name "Munda" is a Sanskrit word means "headman". It is a honorific name given by Hindus and hence became a tribal name. The Munda people are an Austro-Asiatic speaking ethnic group of India. They predominantly speak the Mundari language as their native language. The Munda are found in the northern areas of east India concentrated in the states of Jharkhand, Odisha and West Bengal. Munda also reside in adjacent areas of Bihar, Chhatisgarh and Arunachal Pradesh and in portions of Bangladesh. They are one of India's largest scheduled tribes. Men and women engage in forest product collection, cultivation, small business and agricultural as well as non-agricultural jobs. A person or a family may be engaged in multiple occupations, often undertaking risky visits to the forests and rivers. The younger generation preferred to engage as migrant workers outside the village and often outside the district and the state. In Sundergarh district, in some villages of Lephripada block – Wood work is a traditional work for many tribal and non-tribal people. The work – though not the primary source of income for any habitat of those

villages now – yet have been one of major sources of income for many households. The income from this source has been a sure sort source for many families even though it has reduced to a great extent during these days.

The art and craft tradition

The art and craft tradition of Munda tribals in Kulabira owes its origin to the age old tradition of the tribals who are still engaged in the days in Wood Carving works. In fact, the wood carving was regarded as a source of income. This was both an aspect of their artistic articulation as well as source of income for them. The then, products like toys, containers for water and paddy, rods and handles for agricultural implements like sickle, plough, axe and even the body and parts of bullock carts as well as domestic items like wooden decorated platform for God and Goddess [locally known as Khatuli], Idols of Gods and Goddess like Ganesh, Laxmi, Narayana, Idols of different animals like Elephant, Pelican and Stork etc. The huge sized cross beams used as the support frame for the inner structure houses were in much in demand and was met by both tribal & non tribal wood workers that was their traditional business. Over the years, with the changing demand due to various obvious reasons – the demand of almost all the aforesaid items are now not in place. As a result, most of the non tribals and some of the tribals have completely diverted from this work and have engaged in alternative sources of income. But some tribals are still engaged in this work, but have changed their production items and pattern as per the demand and choice of customers. Most of them have shifted to making furniture and decorative items

The artists and Artisans

The artisans of Kulabira, Kurumkela, Raidih, Deuli, Lephripada are engaged in this craft work since ages that they have inherited from their forefathers. Since then, the younger generation has learnt a lot from their forefathers. But they have lost the link with their occupational community and even the market – due to change in the type of materials in demand. The artisans of tribal communities have also dropped their work and have rather joined to the pool of marginal labours of Sundergarh district. But some Munda households and some households of Scheduled Caste community have not yet dropped the craft and have been continuing by coping to the changing situation. Even though some of them have maintained their continuity it as the secondary source of income, they have not dropped that work and have changed the items and practice of production as per the demand of the customers. In fact, many of such change have been taken up to continue in this occupation with increased income and to cope to the demand of customers. And that is why many households have shifted to wood carving to carpentry.

Sacred and secular art

No doubt, this craft is a Secular art since majority of items produced are utilitarian item and are widely in use – by both tribal and non-tribal communities. This included

toys, agricultural implements & items of domestic use & now includes many household items of utilitarian and aesthetic value including, cot, dining table, wall hangings, table lamps and flower vessels etc.

The Change Scenario

Connoting to all the facts mentioned above, it can clearly be ascertained that there has been change in this craft in many fronts. Change in choice and taste of customers- due to change in the need and choice of people of the village community – the demand for wood carved materials has reduced substantially.

Some of the reasons attributed to this are the use of metal materials in construction; emergence of plastic made toys and playing materials have led to complete stoppage of making any wooden toy or game materials except bats for hockey and cricket; The counting slate, cart, horse, elephants etc. which were in demand has been replaced by plastic materials since last 2 decades and has come to complete stop – during recent days.; the use of Bullock Cart and wooden ploughs has been reduced; and such other changes in preferences and availability of substitutes. The change in availability of raw materials has also affected the communities – preferred quality wood such as Kusum, Mango and Chakunda etc. have become extremely scarce. The use of alternative wood is neither congenial nor economical for the artisan nor accepted by the buyers as dependable materials. The scarcity has also resulted in cost escalation. Adding to that the change in market demand has significantly influenced the crafts production. The change in market demand is also one of the fluctuating and pressing factor other than the change in choice of products demanded by the customer. Two factors in this context need to be considered – i.e. the time and quantum of demand of the product. During festive and exhibition and mela and parab seasons there is much demand for certain particular type of items – may that be cheap or costly.

But the demand itself is a concern since the artisans fails to meet the market demand due to lack of manpower, lack of raw materials. Moreover, the sudden demand of bulk quantity during marriage season, puja season & exhibition etc. also hinders the production due to aforesaid reasons. In many cases, even though materials are delivered, the retailer and the suppliers keep the dues pending for long time and that leads to financial crisis and /(or) the issue of loan causing indebtedness for a long period due to non-payment of loan at right time. Change in motif, pattern, type etc. is quite prominently seen. In many cases, the change in motif, pattern and type of products causes either a rise in product or appear as a great hindrance for the artisans.

Some artisans do not have time and expertise to meet the changing demand in pattern, motif and types of materials in demand. They are unable to meet the demand of customers as per their choice and thus fail to provide requisite materials. But this change has also brought new market and even insight to many young

artisans who have not only developed the purview of their market but also have been able to attract a number of customers due to their artistic calibre and thus have been able to earn good.

3.10. TRIBES KNOWN FOR PADDY CRAFT

3.10.1. BHOTTADA, Limbhata, Nabarangpur

The art and craft tradition

The artistic skill of the Bhatra tribal people is fully manifested in their artefacts. The Bhattada crafts are neither related to religious beliefs and nor drawn in order to appease religious spirits. But through the craft their self-image and aesthetic sensibility are visualized intently. The Paddy craft as a Tribal Craft owes its origin to late Mr. Sadashiv of Limbhata village. As such the culture of paddy craft is a hereditary craft that has been learnt by this generation from their previous generation. This craft initiated in this community particularly has the virtue of paying much importance to Guru.

The Guru Sishya culture is deeply associated with the culture of this traditional craft. As said by Sri Pabitra Bhatra, (27) of Limbhata village that when they started learning this art from Mr. Sadhashiv, they took oath before their Guru to continue learning and doing this craft at least for five years continuously. Every day, they have to attend the job at least for one hour and support the team in preparing and develop finished products. Now, after death of Mr. Sadashiv, his successors are continuing this craft. In this village, there are three groups who are working as independent units. In most of these groups, women are outnumbering male.

The Bhattadas of Limbhata had a tradition of using their own harvested paddy for this craft. They do not use the paddy purchased from market. While asked about the reason, the members of focus group discussion said – “We use the same variety of paddy regularly which is bit bigger and sharp in size and look. We keep the seed and harvest the same every year. This helps us maintaining two things – 1. Uniformity in Colour and 2 Uniformity in Size” of paddy. The Paddy craft, though a household occupation of tribals in Limbhata, yet they do not hesitate to involve non tribals in their team. The youth mass opined that – still a number of tribals in many of the nearby villages are there in K Semela GP and nearby Bamuni GP who are interested in this craft. Many of them have meanwhile started this as their secondary source of income and toiling hard to develop as primary source of income. On enquiry about the reason – the artisans said, in many of those villages, their relatives and family friends are there, paddy is cultivated in those areas and they do have understood the benefit [esp. the profit] involved in this occupation.

The Artists and Artisans

The very artistic nature of the Bhattada people of Odisha is evident from the craft items created from the tiny un-husked paddy material that comes in their contact.

Odisha being an agrarian state and Paddy being the main agricultural produce, artisans have also found Paddy as material of craft items. Although these crafts are of much recent origin, they have received good acceptance by the craft lovers and day by day more and more tribals are adopting this occupation. The Bhatra artisans are originally the subsistence farmers and regard Paddy craft as their secondary occupation/source of income. Most of the artisans engaged in this craft almost every day for some hours for preparing materials. In almost all artisan families, the women members are engaged and extend support to male artisans in gathering raw materials, stocking and packing the finished goods and help them in taking to market for sale. The Paddy Craft is still a languishing craft and it is not so alluring an occupation as yet. But the artisans of Limbhata are much expectant of better income from that source.

Smt. Sumita Bhatra, (32) adding to the views of some youths said – since last 2 years when we witnessed that the return from paddy is declining and vegetable also. Whatever cultivated totally depends upon the climate, We have opted this craft and meanwhile a number of tribal households of nearby villages namely Kantasaruguda, Asang (a big village), Kukudi, Ambaguda and Sasuraghuta have also joined in this occupation. In our village also – day by day more and more people are opting this as their secondary occupation. And a day will come – when households of these areas will be fully dependent upon this with good income from this source. Some youths of our village have also gone to Bhubaneswar. There – they are preparing paddy craft materials and also getting remuneration as an educator to craftsman. They are also earn from selling whatever they prepare. At present, even though income from Paddy Craft is not so alluring, yet the Artisans are much hopeful since day by day it is gaining market and claiming buyers appreciation.

Sacred and Secular

Paddy Craft is still a little-known craft of Odisha. The artifacts made of Paddy are used as home decor and also mostly for religious purposes. "Rice being the symbol of prosperity, Goddess Laxmi is a popular subject. Other motifs include carts, gods and goddesses, chariots, animal figures, etc. Even though this craft involves making of religious idols i.e. of Gods & Goddesses, Gaatha, Carts, Chariots, Elephants & Peacocks, artisans also make many items of home décor as well. Even though these artisans believe that Gods & Goddess bring you closer to such bliss & magnificence, yet items of home decor can be a beautiful, rare, exclusive tribal gift item for all occasions to present too. This vanity of Paddy Craft clearly distinguishes it as a secular art.



Change Scenario

It is a fact that Paddy craft is found in some tribal pockets of Odisha, this craft has been noticed prospering by the way, though found bit slow as yet. The artisans who were making items of different sizes and look has been bringing change – both in terms of motif and size with the intent prospect of attracting the customers and promote scope for better income through better bargaining for each item. Matching to modern outfits of buyers and the demand of customers, these tribal craftspersons are showing their master craftsmanship in producing spectacular items like making chains, figures of deities, animal figures, flowers, garlands and other objects.

Some new and lovable items like ear rings, flower vessels, Kalsi etc. and certain improvising in the model esp. with decorative borders with glaring colour, virile strips of shining colour and contrasting background patches with materials like thick paper boards, net of sacks and thermo cool strips and boards. The village customers who used to buy a Laxmi idol of 10-15 inches height, for example, at a cost of around Rs. 300/- are now ready to pay around Rs.500/- to the same material after a value addition. However, during the process of purchasing raw material even though they depend upon some businessmen of Jagdalpur and Raipur area of Chhatisgarh, they do have the benefit of being acquainted with some new customers who are not even individual buyers but also bulk purchasers.

3.11. TRIBES KNOWN FOR LACQUER CRAFT

3.11.1. SANTAL, Tartari, Balasore

The art and craft tradition

Lac is the refuse of an insect that is gathered by the Santal people. This refuse is used to make goods of innate beauty by Santal craftsmen. Lacquer craft has a tribal touch and the Santal women in Nilgiri block of Balasore district is much adept to making different lacquer crafts, especially women adornment materials.

The work is executed in delightful folk designs and includes items like bangles, necklaces and toys; all of them distinctive and hence in great demand by the customers. The items thus created are much in demand in the international markets and are generally exported. The lacquer art of Orissa has a correlation with the streams of ancient Indian art and culture though a clear-cut study could not be done as yet about its genesis. The use of Lac bangle and Lac dolls in marriage and other celebrations goes back to ancient days. The Lac coated bamboo boxes and Lac bangles are more popular in southern Orissa. Many researchers say; 'Jaukandhei' is the reformed art and craft of Dhangra-Dhnagri- male-female clay dolls worshiped by primitive tribes of Mayurbhanj in Odisha. Due to its creative and delighting touch, the Santal and other local inhabitants of Balasore have incorporated it into their art and culture. By way of believing in piousness of Lac in Hinduism, this couple-Lac dolls have been accepted by mass. Folk artisans of Balasore have reformed this Dhangra-dhangri clay dolls by innovating the firing and designing with coloured Lac in hot-process technology.

The Artists and Artisans

Lacquer craft, a languishing folk lacquer art of Odisha, has a rich ethical and ritual values in maintaining peaceful conjugal relationship in the family while bringing the health, wealth and prosperity to an individual's home. Offering the dolls to hard Laxminarayan on the auspicious occasion of Maha Sabitri Brata by the married women prospers the conjugal relationship that is a folk culture of Balasore locality. The status of striving traditional artisans are inexpressible, because of decline in craft market due to lack of appropriate technical knowledge, design orientation and market mechanism according to the changing trend of consumers choice and socio-economic scenario in the contemporary society. Tribal artisans of Tartari are continuing this business & maintaining glory of tribal culture. Though many artisans are facing hardship due to declining income from this art – on the contrary they demand for support to revive the same.

Sacred and Secular

Lacquer craft is a secular craft. It has its main on human and natural aspects. Lac has been used in Indian craft for centuries. Coloured lacquer is applied to wood in layers and chiselled to create designs and effects. A handful of families from tribal community initiated this in Balasore district where they use the technical and artistic skills of their forefathers to sustain the lac turned wood craft tradition. This traditional craft has been acclaimed now throughout the world. The tribal artisans carve and colour many objects and make a good variety of goods local communities and for commercial purpose also.

Change Scenario

The craft of making lac bangles is traditionally practiced by artrisans. Artisans of lac business come from lower income group therefore are less educated and socially unaware. Due to lack of education and proper awareness they face a lot of problem in terms of profit from the business other than discomfort in work and health. In India Lac bangles hold a significant place in life of married women. Culture is prominent both in Hindu and Muslim communities Craft is practiced mainly in Rajasthan, West Bengal, Madhya Pradesh, Maharashtra, Chhattisgarh, Uttar Pradesh, Bihar and other than Odisha. Apart from Balasore and Nabarangpur, there are number of artisans who have shown interest in this art & practicing this for commercial purpose.

3.12. TRIBES KNOWN FOR STONE CRAFT

3.12.1. SAUNTI, BHUYAN, KOLHA and BATHUDI, Kesna, Khiching Mayurbhanj.

SAUNTI: The Sounti (also spelled as Saunti) are an Indo-Aryan ethnic group found mainly in districts of Kendujhar and Mayurbhanj of Odisha. They are classified as a Scheduled Tribe. Some of the members call themselves as Samuli or Samti. Sounti society follow Hinduism, worship Hindu gods and goddesses and observe some of

the Hindu festivals and rituals. They live in multi-ethnic villages but maintain separate hamlets from other groups. Single ethnic Sounti villages are uncommon. They live mostly in small houses with two rooms with spacious verandahs in the front. Cattle shed and shed for de-husking rice are built close to the house. Stringed Charpoys and mats made of date-palm leaves, Bell-metal and aluminium utensils are most common household goods. The main source of income in the Sounti society is farming, livestock rearing and forestry. Many Sountis work as farm labourers. The Sounti have their own traditional community council headed by village chief and influential elders. It settles family disputes and acts as guardian of traditional norms and customs.

BHUIYAN: The Bhuiyan was one of the most populous and widespread tribes in colonial India. The Northern Tributary States of Odisha were the principal stronghold of the Bhuyans. It is speculated that they were the oldest inhabitants of states of Keonjhar, Bonai, Gangapur, Bamra and Singhbhum.

They worship deities of animism such as Badam, Gainsari, and Barahipat. They also worship deities derived from Hindu theology such as Dharam Devata (Sun God) and Basukimata (Earth Goddess) and Hanuman. They traditionally take part in the Rathayatra at puri. Additionally, they also celebrate festivals like Karama, Magh Porai, and Gamha Punai. In every Bhuiyan village there is a traditional panchayat which meets at the darbar (community center) whenever required. The village headman or pradhan presides over the panchayat. A group of villages form a confederation called a pidha. The panchayat at this level is called the pidha panchayat, and there is a secular headman who presides over it is called the sardar. These councils handle their community matters.

KOLHA: The tribe is found in Mayurbhanj, Keonjhar and Balasore. The Kol, Kol Lohara and Munda all belong to the same group as the Kolha, and were initially identified as Kolharian tribes. The Kolha settlements are generally unclan and homogenous. In multi ethnic villages they live in separate hamlets.

Family is mostly nuclear, patrilocal and patrilineal. The tribe is divided into several exogamous clans (kur). They have their tribal deities like Sing Bonga, Nagea Bonga, Marang Bonga, Basgea Bonga, Borum Bonga, Sendra Bonga propitiated by their traditional priest, Dehuri. The Kolha have their own traditional community council. Pradhan is the village head who is assisted by village elders and a messenger (Dakua). The regional head is known as Sardar. The Kolha are quite fond of dance and music. They use their traditional musical instruments Madal, Dholak, Tomka and Mazina and dance during festive occasions.

BATHUDI: The tribe is an ethnic group found mainly in the north western part of Odisha. Some Bathudis, however migrated to neighbouring states of Jharkhand and West Bengal. They are classified as a Scheduled Tribe. The origin of Bathudi is traced from Panchpaidh plateau of Mayurbhanj District and Simlipal forest

range. They migrated to neighbouring areas over time. Bathudis believe that they are originated from arms of Brahma. A section of Bathudi society has embraced Hinduism and worship Hindu gods and goddesses. While they observe some of the Hindu festivals and rituals, they have kept their animist beliefs. Most of the Bathudis speak a dialect of Odia; a few have taken to Ho language as their mother tongue. The main source of income in the society is farming or related work. They mostly work as farm labourers. Women weave mats out of date palm leaves and prepare leaf cups and plates both for domestic use and sale. Making and selling rice products such as Chuda and Mudi is also another occupation for lean months. Their houses are mainly made of mud walls and thatched roofs. Decoration of multi-coloured floral designs are found on their walls. Typical household holds goods like stringed Charpoys; aluminium, bell metal and earthen utensils; bow and arrow, fishing tools, mats, etc. For ornaments prefer silver to gold. Tattooing known as Khada among them, is popular with the women. Bathudi girl tattoo one or two floral designs on their forehead or arm before marriage.

Art and Craft traditions

The art and craft tradition of all the tribals involved in this craft needs no enquiry. From the days of their forefathers, these tribals are engaged in stone carving since the construction of Khiching Temple started and the King established a Stone Work Demonstration Centre (SWDC) for the artisans for that purpose. Since then, the artisans are engaged in stone carving work. This craft is integrally associated with the life and livelihood of local people and even more particularly to tribals culture. The tribals regard this craft as a traditional craft as well as source of income for them. More and more tribals and non tribals are entering in to this trade both as entrepreneur and artisans.

Artists and Artisans

The tradition of stone-carving is very rich in Khiching. Stone Carving is a craft that holds prime position in the handicraft market of Odisha and widely acclaimed throughout world. The work of this craft can be seen in the many monuments, sculptures and temples in Odisha. The archaeological relics prove that the stone crafts of Odisha bear a rich cultural heritage that has been embedded in the soil since antiquity. The stone crafts have a great impact on the socio-cultural background of Odisha as well. The artisans possess immense dexterity and maintain a high degree of creativity. The artisans of Khiching and many of the villages nearby are solely dependent on income from this source throughout the year. Over the year, for generations together, the craft and its craftsperson have undergone a number of changes due to change in market demand and challenges in terms of value additions, availability of raw materials & scope for market expansion.

Sacred and secular art

Stone Craft is a secular art and lies with the fact that it discovers and displays the instinct of a sculptor/ artisan into concrete shapes. The stone carving artists cared more than about anything else, namely, a feeling for volume & vivid representation, even at the risk of sacrificing, at times, anatomical truth or perspective, a sense of narrative a taste for decoration, keenness of observations are clearly brought out in each sculpture. Creations of art by Stone Craft artists are realistic representations of the senses that are imagined and realised independently and secularly.

Change scenario

No doubt, stone carving is expanding in different parts of Odisha and even a most growing enterprise in many tourist areas of Odisha and India. A good variety of items are produced keeping in view the choice and options of customers.

But the lack of interest among the younger generation to learn the art, non-availability of suitable rock for stone carving (due to high price or lack of access to the source areas) and poor promotion of stone sculptors is clearly visible. In fact, demand for stone sculptors have not dipped, rather availability of raw materials has reduced substantially. Artisans are facing hardship to access to raw materials – failing to get requisite type and quantity at right time.

3.12.2. SANTAL (Soap stone craft):

The Artists and Artisans

The artisans who are now engaged in this craft to maintain their livelihood have regarded this as a viable option and have been continuing this work since ages. They have inherited this skill from their forefathers since childhood and have found this as a viable occupation for earning their livelihood since then. Over the years, many artisans have also diversified their option and are found engaged in wage earning as non-skilled and semi-skilled workers in mines areas of Keonjhar. The Santhal artisans are skilled in their indigenous technology of stone carving and kunda making and have been continuing their crafts tradition without any Government support till date. Many of them have some land that either they cultivate during rainy season while some of them have leased land to cultivators of non-tribal community.

The tribal artisans engaged in this work are not earning well from this craft but have been continuing since they are getting their subsistence from this occupation. Some prefer it better to work in the peripheral areas as stone carving worker rather than moving out of village and work elsewhere in mines areas or at Keonjhar and Jajpur etc. as construction workers. The most congenial factor is – this occupation enables them to stay at home every day, after the working hours. Moreover, by staying at home, they are also able to some of social obligations etc. – as and when required.

Sacred or Secular

The very nature and process involved in this craft indicates that this is a secular art. This is utility oriented and not at all related to anything that has link/relation to any

religion or religious thought. It has been opined by a number of artisans that it is an utilitarian item. "It is related to costume and has never been prepared with a whole thought for using in any auspicious occasion with any specific intention."

The Change Scenario

There are number of craftsperson – both tribal and non-tribal engaged in this craft since long and many craftsperson who have continued in this trade since their youth are interested to make the process less time consuming and moreover to adopt the technique and process to reduce drudgery. No doubt in Dhakotha soapstone cluster, the carving craft is a time consuming and rigorous process, which may be overcome through introducing small, lightweight, accurate and precise, energy operated tools for soapstone carving community. Patthar Kundo is one of the rarest available form of primitive stone turning technology. So, this craft form has to be preserved in whatever form it is under existence. As there are only about 50 artisans are practicing this craft form- so, this craft is under languishing category. This craft requires conservation supports. This may be achieved through establishing a marketing network of Patthar Kundo products and popularization of this craft among its potential end-consumers etc.

3.13. TRIBES KNOWN FOR FIBRE CRAFT

3.13.1. MANKIRDIA, Durdura, Mayurbhanj

Mankirdia (PVTG) is a semi-nomadic tribe, mainly found in Mayurbhanj district. Their occupations are Basket, rope and sling making out of siali, fiber, sabai grass and jute, Monkey catching, Khali stitching and pressing. The Mankirdia constitute a semi nomadic section of the Birhor tribe. They are primarily a food gathering and hunting community. For their traditional skill of rope making, trapping and eating monkey, their neighbours call them 'Mankidi' or 'Mankidia'. In the district of Kalahandi and Sundergarh, they are named Mankidi whereas in Mayurbhanja and Sambalpur district, they are named as Mankidia. People believe that their origin is from Chota Nagpur Plateau. They speak a form of Munda language and some of them are also conversant in Odia.

They are one of the most primitive and little-known forest dwelling and wandering communities of the state as well as the country. They wander inside forest in small bands and stay at different tandas- the temporary make shifts settlements comprising of temporary dom shaped leaf hut known as Kumbhas. The Mankidia are an ethnic offshoot of the Birhor Tribe. They engage in making baskets and ropes out of Siali fiber, Sabai grass and Jute, as well as making disposable plates made out of leaves called Khali. The Mankidias are polytheists. They believe in both malevolent and benevolent spirits and Gods. *Logobir* and *Budhimai* are their supreme deities. They worship their ancestors for the purpose of enjoying health and achieving success in hunting and collecting forest produce. Each clan has its own deity.

Art and Craft traditions

The Siali Craft [Fibre Craft] is an age old traditional craft among the Mankirdia tribe. Ever since they have started this craft – that is been part and parcel of their life and living. Since their life is closely associated with forest and collection of forest produces, Siali craft is still integrally related to their day to day life, since many goods for domestic use are also prepared by them. Tiny basket (Toopi), Bags etc. are still in use by these tribals.

However, the craft is still alive and different agencies – esp. voluntary organizations working on tribal livelihood and forest-based livelihood do visit this area frequently. But their support is limited to collection of the issues and action for advocacy. By the way, Siali craft has not yet been treated as a source of income generation by Govt. though effort has been made to promote the Siali craft products. But that is not with particular focus to this craft but as a whole – in the context of Fibre Craft.

Artists and Artisans

As evident from the status of the Mankirdias in their current pattern and standard of living, this art is no doubt languishing. Neither there is any special package for these PVTGs who are always in the risk food insecurity nor any specific attempt is made to promote the trading and expand the market in a feasible manner. The artisans who are preparing the items have learnt the same from their forefathers and nothing new has been introduced to attract the buyers from the market. Artisans who have still kept this art alive are not at all in gainer side.

Sacred and secular art

Siali craft is a secular art and directly related to the need and choice of human being and their needs. materials produced through this craft also include items of utilitarian type. There are very limited aesthetic items that too of very recent origin and have not yet faced the market test. A view of Silai craft items in any exhibition and even in tribal community will reveal that, this craft still needs much promotion. Yet the choice of buyers & market assessed need to be done before any planning for its promotion.

Change Scenario

As evident from the above facts, the scenario is changing. The craft is no doubt languishing (rather on the verge of extinction) even though it is still existing as a traditional craft among the Mankirdia. The Mankirdia crafts have been losing its identity because of non-availability of natural fibres in the forest (Siali vine); lack of interest among the youths to learn this craft; inadequate support for promotion of this craft except invitation to exhibitions; the nomadic nature of the community; fund constraints, lack of storage space; and above all, the demand for Siali craft has substantially gone down. These products fail to compete with cheap and durable items made of plastic.

3.13.2. BATHUDI, Guhaldihi, (Mayurbhanj District)

Art and Craft traditions

Sabai Craft is an age old traditional craft among the Bathudi tribe. Ever since they have started this craft – that is been part and parcel of their life and living. Sabai grass is grown in a wide part Mayurbhanj district which is mainly used for making Sabai Rope. Sabai Ropes are mostly sold outside state for use in weaving Charpoy (Cots) and in paper manufacturing concerns. Sabai rope is also used in making Sofa sets, Chairs, Tea Poy etc. The main body frames of the Chairs and sofas are made in Bamboo and wood and Sabai rope is woven and coiled over the frame to give a finishing shape, that attains exceptional excellence. The Sabai grass business among the indigenous communities of many villages in Mayurbhanj District is a big one. It is one of the most necessary items for making ropes and furniture from. In local market, the grass, which brings in more income than rice, is now grown in rice fields and marketed by the tones in the form of bundles of either grass or rope. The Rural Development and Advancement Centre of [RDAC] a voluntary organization in Mayurbhanj district is collaborating with communities in order to diversify the products made from this grass, which has a high tensile strength. Furniture made from Sabai grass is a marvel of arts.

Artists and Artisans

As evident from the status of business in Mayurbhanj district, this craft has a brilliant future. Hundreds of tribal families engaged in this craft, in different parts of Mayurbhanj district are now solely dependent on this craft without opting for agricultural cultivation like paddy, vegetable etc. At present the artisans are quite active and almost all families including non-tribal households are continuing this as their main source of income.

The artisans of this craft do have a good command over the market and do have exposure to that of the nearby districts of neighbouring state West Bengal. Artisans do have exposure to Government agencies (ORMAS, TRIFED, DIC) and Non-Govt agencies that extend support through training/ orientation on product design & linkage to market for business promotion.

Sacred and secular art

Sabai craft is a secular art and directly related to the need and choice of human customers. Materials produced through this craft include varied range of utilitarian and aesthetic items. There are a lot of decorative items of very recent origin that have been introduced in market by the artisans utilizing their resource and artistic expertise. A view of Sabai craft items in Common Facility Centre at Guhaldiha clearly reveals that, this craft is very meticulous to the choice of buyers and demand of the market. The variety, type and design of items reveals that – this craft is a Secular art.

Change Scenario

This craft is picking up fast. The variety of items placed before the customers clearly indicate that it knows the choice of customers, the requirement and progress in the market and the future demand. The civil Jail of Baripada is pioneer in introducing

such Sofa and some other items namely Car mats, Screens, Carpets etc. In recent years utility articles like Dining mat; Fruit Basket/Tray; Flower vessel etc. are produced. With growing demand for Sabai grass furniture and Sabai products, one training centre has been opened at Baripada by Director Handicraft and Cottage industry Odisha to train local boys and girls particularly from Scheduled Caste and Scheduled Tribe groups since 2018. Meanwhile, ORMAS has also consulted the Jail authority to conduct trainings programme and enable the inmates to start their life in self reliant manner after they are released from Jail.

3.14. TRIBES KNOWN FOR TIE AND DYE

3.14.1. PAUDI BHUIYAN, Dumerbahal, Hamirpur, Sundergarh

The Paudi Bhuyan are a major section of the Bhuiyan tribe which are found in Bihar, West Bengal, Assam and Bihar. Paudis mostly inhabit geographically isolated areas like thick forest and hill slopes. In Odisha – they are found in Sundergarh, Keonjhar and Mayurbhanj districts and in some parts of Sambalpur, Anugul and Deogarh districts. In Odisha they have been identified as PVTG. They speak local Odia with different accent. They practice slash and burn type rotation cultivation. They carry on food gathering and hunting in the forest.

Paudis consider *Dharam Devta* as supreme being and *Basukimata* as supreme deity who look after people in all respect. The other deities are *Boram, Birda, Pats, Galsiri* and *Thakurani*. Apart from their deities they also worship Hindu Gods and Goddesses. Dehuri is the sacerdotal head who performs all religious rituals. Shaman locally known as Raulia plays an important role in curing patients and appeasing malevolent gods. The unmarried boys keep their Changu hung on walls & grains are kept on a raised platform in the corner of dormitory. The Paudis keep their houses neat and clean plastered with cow dung and red earth. Each family maintains a kitchen garden. The house is divided into three sections with the inner section being used to store grains, middle for cooking and sleeping. The patch under shifting cultivation is known as Biringa. Pulses, Millets are grown in various years. After the land is left fallow it comes under control of village. They are not good in trading hence they exchange their agricultural and forest produce for their daily necessities.

The Art and Craft Tradition

For the tribals – this is an ascribed craft that they have learnt from the non tribals who are in business and trading of this material since years. This craft as a rising and promising source of income for young artisans is felt well by people of all communities in which they have witnessed some scope of promotion with sum assured and scope of skill promotion. Even though this appears as a new source of income, this has already become a well-established trade to ensure assured sum to each artisan every day. The current trend clearly speaks of the artisan background that has already started since last 5-10 years.

The Artists and Artisans

The artisans who are now engaged in this craft to promote their livelihood have regarded this as a viable option and have adopted and remained engaged in it in a regular manner. The artisans who are continuing in this occupation do have reliance and do have knowledge and interest to continue their efforts in this occupation. Many artisans have come up as Instructors though many are now engaged as semi-skilled artisans – who do a particular type of work and that be-suits to the businessmen who provide them work. This not only helps them as getting better and more service in terms of division of labour whereas the artisan thinks he is assigned of the job that s/he knows well and can provide flawless service.

Sacred and Secular

The very nature and process involved in this craft indicates that this is a secular art. This is utility oriented and not all related to anything that has link or relation to any religion or religious stricture.

The Change Scenario

Obviously, there is a change in the environment. The tribal youngsters and adolescents who were totally unaware about this craft a decade ago – are now joining this occupation in large number. Of course, unemployment may be one of the major reasons – yet the growing demand for Tie Dye products also need to be kept in mind. In fact, under such condition, there is certain possibility of increased need and demand for more semi and skill labour for this occupation. By the way, those who had joined this occupation earlier has now been regarded as master artisans and this there is much scope for the new comers.

3.15. TRIBES KNOWN FOR DHOKRA CRAFT

3.15.1. KANDHA Barkhama, **Kandhamal**

The Kandha is numerically the largest tribe of Odisha distributed in various pockets of southern Odisha forming several endogamous territorial sections, namely, Kutia, Dongria, Desia, Sitha, Nanguli, Jhamia, Pengo, Jharia, Malua etc. with the suffix Kandha. Territorial and exogamous clan groups called Kuda or Bons form each section. They organize themselves into territorial clan groups further subdivided into four functional groups called punja, namely, mondal, bismajhi, jani and pujari.

The Kandha villages have linear settlement pattern. Jarkhiri, the altar of their earth goddess, Dharni Penu, lies at the centre of the village street. Dharni Penu- the earth goddess is their supreme deity. Jatrakudithe village deity, Gungi Penu- the stream deity, Bhima Penu - the mountain god, Lai Penu- the forest god, Sita Penu - the deity of wealth, Birna Penu - the rain god etc. are propitiated by them. They also worship ancestral spirits, ghosts and other benevolent and malevolent spirits and firmly believe in the efficacy of black and white magic. Their mangico-religious activities are conducted by various specialists designated as Jani, Lamba and Pujari, Dishari (the Austro loger), Beju, Bejuni and Kalisi. Sacrifice of buffalo, goats, pigs, pigeons, chicks,

cocks etc. is indispensable in Kandha rituals. Their traditional village functionaries are Saanta, Mondal, Jani, Bismajhi and Barik. At the regional level they have Mutha organization headed by Mandal, Majhi or Patro.

The Art and Craft Tradition

Dhokra craft is a traditional craft in Barkhama. Since long the artisans are engaged in this craft. Even though it has been observed that the artisans are not getting proper benefit and they have realized that the craft is fading away. No doubt since last decade the number of artisans has not increased even though the same craft is continuing. The craft and its continuity do reflect the importance people pay to this as a source of income. 20 households, who are known as engaged in this craft since long, are realizing that this is fading away.

The Artists and Artisans

The artisans who are now engaged in this craft to promote their livelihood have regarded this as a viable option and have adopted and remained engaged in it in a regular manner. The artisans who are continuing in this occupation though skeptic yet sparing their knowledge and interest. This might be due to the fact that – labour is getting their subsistence from this occupation and some are even continuing with the expectation that the people from Government machinery and some NGOs are still visiting and have remained in contact.

Sacred or Secular

The very nature and process involved in this craft indicates that this is a secular art. This is utility oriented and not at all related to anything that has link/relation to any religion or religious thought.

The Change Scenario

The tribal youngsters and adolescents who were engaged in this occupation are now under compulsion to drop this source of income. Since last two decades, the number of artisans involved in this occupation has also reduced – as learnt from the artisans during field survey. Even though some support in terms of training on design development has been provided to them – yet the main shortfall is lack of fund and market to promote and ensure income generation. Since few decades, this occupation has faced downfall due to competition with Dhokra of West Bengal that has captured its market – in areas out of Odisha. Even this trade is also captured by many non-tribal people in many parts of Odisha leading to tough competition.

3.15.2. SANTAL Kudiakhunta, Mayurbhanj

The art and craft tradition

Dhokra casting is a very old practice used by the Santal community in Khunta area of Mayurbhanj. The indigenous knowledge of casting is still put to practice by these communities. The products of Dhokra artisans are elephant, horses, peacock, owls, religious images, lamps, bowls and are in great demand in local market as well as foreign markets. The socio-religious links for the Dhokra craft are strong in the Hindu society, during different festivals like Manobasa and Laxmi puja, the Dhokra materials are purchased and worshiped in the house. In many parts of Mayurbhanj and even some of the adjacent villages of Jharkhand and West Bengal, the customers purchase Dhokra items and they worship the Dhokra religious images during different festivals. They are highly appreciated because of their finer design and decorative art. Earlier craftsmen's use to create traditional items but now days a lot of new design product like door handle, boxes, hanger and other new design products are available.

The Dhokra motifs have been inspired by the tribal community and the cast group "Rana" creates Dhokra craft from brass, bronze, bell metal and aluminum. Dhokra cast people are settling near small towns, where they purchase the required materials comprised mostly of scrap metal. Craft work is done by hand, without any advanced technology.

The Dhokra technique has managed to survive in Odisha through some caster community. Originally Dhokra craft persons were tribe making their ceremonial and religious figures, ornaments and kitchenware. They were restricted to the materials of their immediate physical surroundings and the process of dhokra also matched their culture and traditional practices related to their life and livelihood. It does not require any fixed place or structure or any heavy, large tools. They use wax, resin and firewood from the forests, clay from the riverbed and made the firing oven in a hole dug in the ground. But with the changing habitat and settlement practices, the practice has become critical since there is the need for proper place for firing oven, a proper place for work shed to keep raw materials and finished products quite safe from wear and tear as well as unexpected damages.

The Artist and Artisans

The artisans of Mayurbhanj – especially of Kuliana and Kudia khunta are traditional workers who have inherited the skill and artistic articulations from their previous generations. This traditional craft though was initially not so marketable and though the artisans were intending to earn money from that. But with the passing of time and with the growing competitiveness of Dhokra craft with the materials of artisans from other states has reduced the economic return from Dhokra craft.

The changing market situation, the changing choice and need as well as demand of the customers have meanwhile enabled the artisans to change their attitude and articulations in Dhokra craft and attract the customers with new products of new glitters and new designs. The Artisans in Dhokra sector, though skilled and diligent – yet they do not have scope as yet to get sufficient income through Dhokra Craft.

The study team could know during focus group discussion that many of them are quite skilled and do earn – far better than others. But majority of the tribal Dhokra artisans are still suffering from chronic food insecurity. Many of them are still in debt trap and are regularly moving out of station for earning through wages – more particularly as marginal labours. In many cases, their dependency on the middlemen and irregular supply of raw materials as well as the fall in price of the products during off season etc. have abruptly shaken the financial status of artisans. These artisans having no assets and no savings with them – do suffer either from financial loss or complete loss of job [since they are compelled to stop work] due to non availability of fund and / (or) skilled workers who remain engaged as labour in areas nearby or outside the state.

The Change Scenario

The tribals during their early ages prepared Dhokra objects for local folk and were selling in local market. It has some religious importance in this area so they prepare, Ganesh, Elephant, Laxminarayan, Laxmi etc. which are honoured and worship in Orissa in the month of Margasira (mid November to mid December) and purchased by the local people. The Caster have to also face 15 to 20% damage during casting and 10 to 15% semi damage which are loss of labor as well as metal and wax. The Dhokra art is a time consuming and link with weather condition. During bad weather casting cannot be done.

Price changes in the Dhokra material because of the increasing rate of the materials and available of traditional market. Hard labour with group work and less financial gain make Craftsmen to seek new job or force them to do other jobs. The Dhokra casting is an indigenous craft facing many problems then also producing their craft material for the survival of their traditional act. In spite of institutional intervention; artisan continues to operate with traditional technology, tools, designs and informal training. Wages do not match favourable with the skill and experience of the artisans.

The process of making Dhokra pieces turns out to be unprofitable if 6 out of 12 pieces are ruined in the process. In such cases, the profit becomes almost zero. Procurement of raw materials is another issue that causes concern to the craftsmen. Outdated and obsolete technology further causes high time-consumption in the process and leads to higher cost per product. Artisans can barely manage to support their families. There are also a number of artisans who find it difficult to meet both ends. Of course, in many cases, this is also due to the mentality of the craftsmen as they don't want to think about improving their products or to try for new items that will attract the customers. Illiteracy among the craftsmen is another threat to the future of the craft as they are exploited and hence may not choose to continue with the job in years to come. Now-a-days however, the introduction of new items and sales promotion through different media including Advertisement, attendance and sale in Exhibitions as well as knowledge gaining through attending different exhibitions have brought sea change in the product design and types of items. Many aesthetic and utilitarian items are now produced and sold in bulk and through various means – either through direct sale or through any retailer – may that be Government or Non-Government. Now, many Government agencies are pursuing sales promotion among the artisans.

Products are now marketed through various government organizations such as Utkalika, Orupa and Parampara etc. The government has adopted a pro-active approach towards the artisans. It offers them help by taking them to trade fairs, exhibitions, workshops and training. Now, Dhokra craft items are also available on major E-commerce platforms, which is nonetheless good news for the artisans.

INDIGENOUS ART AND CRAFTS IN IDENTIFIED CLUSTERS

In view of the fact that all crafts require specific materials for their manufacture, craftsmen try to settle as near as possible to their source of supply or, alternatively choose places nearer to their product-markets. In this way, an area, possessing an out-cropping of fine pottery clay, will often develop one or more villages of potters. In such a situation, it is not difficult to see how potters had different origins and how they could manage to regulate prices, standardize designs or specializations, minimize competition, and ultimately to intermarry, form a complex kin unit and maintain a cultural boundary of their own. Within such a craft village, the family organization is likely to approximate the features of a caste.

This is found in the case of almost all the crafts that have been covered under this study. The modalities of accessing to raw materials, market, reach to the customers and even manage the resources including capital and human resources as per their work process and the need to market the product with assured profit from that etc. were prominent in case of all the artefacts covered – except few exceptions in some artefacts, depending upon market condition, the artisan as well as artisan groups financial capacity and the change in products depending upon the choice and taste of the customers.

Tribal talents and their culture in this rapidly transforming interconnected world are at the cross-roads. Recently with ever accelerating historical processes of structural change in socio-economic frontiers, art and craft of the tribal people are severely undervalued, marginalized and remained subjected to aspiration. Where it fetches good return, it is the middle man who gets a greater share of benefit due to his tactic of value addition and understanding of the marketers' and the markets.

As a result, the businesses of tribal artefacts that appear profitable do not have any tangible benefit to the artisans. In fact, the dignity of the skilled labor of the tribal artists still remains lowered down in the process. This changing phenomenon of cultural marginalization is being geared-up under different circumstances.

The tribal artisans face cultural inadequacies from within to cope with the demands and constantly getting influenced by alien forces which allure the community to change faster. This has made the community difficult in keeping them as retainers and maintaining the ethnic identity through its cultural markers.

By the way, there has been diversification of tribal economy with new avenue opening up in business trade and other employment. Many of the traditional crafts such as textile and spinning have almost disappeared. As a result, the tribal crafts are facing almost extinction or continuing in a languishing state with very little scope for profit to the artisans and thus compels to drop and shift to other occupation – as

feasible. And with the process of coping up through commercialization, the concept of mainstreaming eats away their cultural base. The ethnic art and crafts of tribal people are of high quality. It documents the cultural heritage as much as these are frozen pieces of cultural artifacts. These art objects reveal in symbols, the most elaborate efforts of creativity of tribal people. Since art is an autobiography of culture, we locate in it the aspirations and achievements of the people. The symbols and motifs in art portray the imaginations of tribal's and these symbols are representative emotions of the people of a particular periods and society.

4.1. Cluster 1: Promotion of Lanjia Saora Idital art

Lanjia Saora idital paintings were originally in forms of exterior murals (wall painting) of the tribal homes. People, horses, elephants, the sun and the moon and the tree of life are recurring motifs in these ikons. Ikons were originally painted on their walls. Their diversity, detail and unique style have given ikons 'in-vogue-appeal' and increasing popularity in recent years. Ikons are worshipped during special religious and cultural occasions such as child-birth, harvest, marriage and the construction of a new house. Ikons are not commissioned frequently and an existing one can be regularly used for mundane rituals. Building of a new dwelling however necessitates commissioning of an ikon, which is painted in a dark corner inside the home where its creation is accompanied by the recital of a specific set of prayers. The paintings' backdrop is prepared from red or yellow ochre earth which is then painted over using brushes fashioned from tender bamboo shoots. Ekons use natural dyes and chromes derived from ground white stone, hued earth, vermilion and mixtures of tamarind seed, flower and leaf extract.

The influences of markets and increasing awareness about the other's forms have led to both Saura paintings picking up details of technique and style from the other. They have also been popularised in recent times as an avenue for skill and job creation and have increasingly been used to decorate items like T-shirts, greeting cards, stationery and items of clothing.

Cluster	Location details	Institutions and interventions	Marketing and Challenges
Shagada and Puttasing	Block - Gunupur District- Rayagada Villages in Cluster Sagada Cluster 1.Vill Shagada TotalHH-200,	Organizational Linkage TRIFED, TDCC, ITDA, ORMAS a) Training Support ITDA extended training for 3 months. Some trained artisans are now regularly making IDITAL	Means of marketing <ul style="list-style-type: none"> • Local weekly market • Visitors to LSDA and local Church • Personal contact and sending thro' parcel in bus/train & even thro known persons.

	<p>ST Artisan-20 2.Vill.Kiriba Total HH-30, ST Artisan- 4 3. Vill. Judada Total HH-20, ST Artisan-6</p> <p>Puttasingh Cluster</p> <p>1. Vill. Putta Total HH-150, ST Artisan-10 2. Vill. Rijingtal Total HH -500, ST Artisan 50 3. Vill. Manegul Total HH -25, ST Artisan 8</p>	<p>arts selling to LSDA and other agencies in market</p> <p>b) Infrastructure No CFC as yet. However, the LSDA office is providing them work shed support for the artisans</p> <p>c) Exhibition/Mela Support</p> <ul style="list-style-type: none"> • Pallishree Mela • Adivasi Mela and Exhibition at the district level and at Bhubaneswar • TDCC and TRIFED at Bhubaneswar. • ORMAS at district level/Bhubaneswar <p>d) Financial Support Nothing from Govt or Non-government source till now.</p>	<ul style="list-style-type: none"> • Exhibition and Mela at district level and at Bhubaneswar • Out station buyers through Courier and Value Payable Parcel. • Through e commerce e.g. through flip cart. <p>Challenges</p> <ol style="list-style-type: none"> a) Lack of skilled crafts person b) Lack of knowledge among people about art c) Not getting proper value to the product. d) Non availability of adequate number of MCM e) Lack of knowledge on market f) Inadequate advertisement and publicity related to art g) Spread of conversion to Christianity & withdrawal of artisans from this work. h) Exploitation by middle men – those who collect from home. i) Lack of proper forward linkage of market at district and state level to be in touch with buyers out of Odisha. j) Lack of exposure i.e. buyer and sellers meet
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The artisans are continuing and are interested to promote their business. They expect support from Government in following aspects.

- CFC or Work shed for the artisans
- New training (design development)

- Work shed for stocking of raw materials, getting space to work & to store finished goods
- Identity Card to the artisans and enable them have benefit of Government schemes meant for artisans
- Market linkage – both at district and state level
- Credit linkage for business promotion – for market promotion abroad.
- District level training and coordination for linkage to banks and credit institutions.

Craft Cluster Potential

1. Agencies and institutions Involved - TRIFED, TDCC, ITDA, ORMAS that are providing training, market promotion and exposure support from time to time.
2. The cluster is having market potential and is highly acceptable by foreign buyers
3. Products are sold well in exhibitions & melas at Cuttack, Bhubaneswar and out of Odisha.
4. There are a number of villages in and around the cluster and its block where a good number of traditional Artisans are residing who practice this art as their source of income.
5. Growing interest among the youths. Many youngsters are now joining this stream and participating in trainings and exhibitions etc. Many of them are participating in sales promotion & business development activities in workshops/exhibitions
6. Scope for training and orientation of artisans through ITDA and DIC is possible and ample scope is there since number of artisans are there in villages nearby

Master Craftsmen Profile

Mr. Laxman Sabar 52 years, Puttasingsh, Gunupur, Rayagada. He has been working in this profession since last 29 years. He got Training as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2007. Currently associated with LSDA and providing training to artisans in Rayagada and Gunupur regularly. As MCM in SCSTRTI, he has been imparting training to artisans since last 7 years. Till date he has trained around 1200 artisans – both tribal and non-tribal in his own district and at state level. He has got good exposure to a number of exhibitions as well as buyers sellers meet conducted at Bhubaneswar.

4.2. Cluster 2: Promotion of Gond Art

Gond art – as known from its name though well known among the Gond people, yet known very less by the people of the district even though it is well known throughout Odisha as tribal painting and no doubt the artisans are getting proper value from the buyers in Exhibition and Mela etc. But the fact remains that – the same materials are not getting proper value in the local market and even in any are including the district level market. Even though it appears as a new craft yet it has at least a history of minimum 25 years in the field competition with other arts and more particularly an age old craft among the Gond that they inherit from their forefathers. Initially, the art did not have any commercial aspect. But in these days of competitiveness – doing better and getting better money and gaining better scope for good bargain has become a matter of every day challenge for the artisans. The artisans are continuing and are interested to promote their business.

Table No.9 Cluster information on Gond Art			
Cluster	Location details	Institutions and	Marketing and

		interventions	Challenges
Nuagaon and Bhagamunda	<p>Block - Harichandanpur</p> <p>District - Keonjhar</p> <p>Villages in Cluster</p> <p>1.Vill Baghamunda Total HH-50, ST Artisan-60</p> <p>2.Vill.Pandapada Total HH-70, ST Artisan-40</p> <p>3.Vill.Nuagaon Total HH-22, ST Artisan-35</p> <p>4.Vill. Purumunda Total HH-200, ST Artisan-125</p> <p>5. Vill. Balijodi Total HH -50, ST Artisan 20</p>	<p>Organizational Linkage</p> <p>ITDA and SCSTRTI</p> <p>a) Training Support</p> <p>SCSTRTI extended training for 3 months. Some artisans deployed in tribal museum as trainer as well as artisan</p> <p>b) Infrastructure</p> <p>No CFC as yet in Nuagaon</p> <p>But infrastructure is built at Baghamunda in 2016 to extend business promotion support to local artisans.</p> <p>c) Exhibition/Mela Support</p> <ul style="list-style-type: none"> • Pallishree Mela • Advivasi Mela and Janata Maidan, Bhubaneswar • Charigad Mahotsav at Telkoi organized this year first time. • Gonasika Mahotsav and Makar Jatra in Mayurbhanj • Ekamra Haat <p>d) Financial Support</p> <p>Nothing from Govt or Non-government source till now.</p>	<p>Means of marketing</p> <ul style="list-style-type: none"> • Local weekly market • Exhibition and Mela at district and at Bhubaneswar. • Vendor visiting to home to collect items • Personal contact and sending through parcel in bus/train, and even by known persons. • Courier and VPP. <p>Challenges</p> <p>a) Lack of knowledge in people about art</p> <p>b) Not getting proper value to the product.</p> <p>c) Lack of knowledge on market</p> <p>d) Lack of skilled crafts person and MCM</p> <p>e) Lack of knowledge and availability of suitable materials for packaging & despatch.</p> <p>f) Inadequate advertisement and publicity related to art</p> <p>h) Exploitation by middlemen – who collect from home.</p> <p>i) Rising price of raw materials including materials like cotton, bamboo strips, card</p>

			boards etc.
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The Gond artists in identified cluster expect support from Govt. in following aspects.

- New training [design development]
- Work shed for stocking of raw materials, getting space to work & to store finished goods
- I Card to the artisans and enable them have benefit of Govt schemes meant for artisans
- Market linkage – both at district and state level.

Craft Cluster Potential

1. Agencies and institutions Involved - ITDA and SCSTRTI extended training as well as production and earning at Tribal Museum Bhubaneswar for artisans
2. The cluster is still having market in the nearby areas including Keonjhar town, Ghatagaon, Telkoi, Harichandanpur and even in Cuttack and Bhubaneswar.
3. There are a number of villages in and around cluster and its block where a good number of traditional Artisans are residing who practice this art as their source of income.
4. Growing interest among the youths. Many youngsters are now joining this stream and participating in trainings and exhibitions etc. Many of them are active and interested in continuing the trade and are joining training, orientation at district level and participating in sales promotion and business development activities at district and state level workshops/exhibitions
5. MCM and ample number of artisans are also available in Nuagaon and Baghamunda, Pandapada area who have started business of this craft in Keonjhar and its outskirt. They are also in touch with vendors who collect materials from their door step.
6. Growing interest among the training institution like SCSTRTI that not only provides scope for training but also scope for earning while doing at Bhubaneswar.

Master Craftsman Profile

Mr. Maheswar Nayak 39 years, Telkoi, Keonjhar: Working as an artisan since last 21 years after getting artisan training from ITDA. Subsequently, he got trained as Master Craftsman at SIDAC, Gandamunda, Bhubaneswar during 2007. He is currently working as an Art Teacher as well as a Master Trainer in SCSTRTI, Bhubaneswar.

Till date he has trained around 700 artisans – both tribal and non-tribal prospective artisans in his block and Keonjhar district. He has ascribed a lot through attending trainings as artisan and as MCM. Has has got exposure to a number of exhibitions and as buyers-sellers meet conducted at Bhubaneswar. He has trained a number of youths both at Bhubaneswar and in many villages of Keonjhar district. There are also

MCM from non-tribal community for the same art. They are Mr. Karunakar Sahoo and Mr. Sudhansu Das.

4.3. Cluster 3: Promotion of Santal Art

Santal Paintings have simple themes like wedding, harvest, music and daily rituals but the colours and artistic imagination bring alive the most mundane. Santal folk Paintings are the historic art of India. This Art is not done only for the profession but also for enjoyment and celebration. Main themes of this art are basically weddings, dancing, family life, rituals, harvest, music, nature, daily activities and creatures.

The Santals paint is done on Pata or cloth. Santals earlier used natural colours that were ready from numerous leaves and flowers. But currently, they need to start painting with artificial paints on paper in tiny and medium-size scrolls created by sewing sheets of paper along. A strong interest in the folk idiom inspires this painting, wherein a group of Santali tribal men are depicted dancing.

Cluster	Location details	Institutions and interventions*	Marketing and Challenges
Badajunaposi and Jashipur	Block - Jashipur District- Mayurbhanj Villages in Cluster 1.Vill Badajunaposhi TotalHH-30, ST Artisan-17 2.Vill. Kendumundi Total HH-106, ST Artisan- 13 3. Vill. Telipalsa Total HH-45, ST Artisan-9 4. Village Mahardapalsa	Organizational Linkage ITDA a) Training Support No support as yet b) Infrastructure No CFC as yet. c) Exhibition/Mela Support • Advivasi Mela Bhubaneswar d) Financial Support Nothing from Govt or Non-government source till now.	Means of marketing • Local weekly market • Retail shops at Jashipur, Baripada and Saraikela and Kharsuan, Jamshedpur etc. • Personal contact • Exhibition & Mela at district & Bhubaneswar. • Through bus and other modes of transport or Challenges a) Lack of knowledge among people about the art b) No market in the district and even in Odisha. c) Not getting proper value to the product in Odisha even though gets good value in the nearest

	Total HH 360 Tribal Artisan 14 5. Village Kumbharkhatia Total HH 22 Artisans - 07		Jharkhand area. d) Lack of support from Govt. source and publicity e) Youth mass is interested in this art but fail to improve since there is no MCM in that location. f) Exploitation by middlemen who collect from home.
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The artisans are continuing and are interested to promote their business. They expect support from Government in following aspects.

- Deployment of MCM
- Promote more artisans through trainings and exposure
- Market linkage – both at district and state level
- Identity Card to the artisans and enable them have benefit of Government schemes meant for artisans
- CFC or Work shed for the artisans

Craft Cluster Potential

Cluster at Jashipur can serve purpose. But the number of Santal households in nearby areas including Badjunaposhi can be of great support due to these reasons

- Villagers and Santal are too competitive in attitude to promote and establish their craft
- More than 300 Santal households with at least 200 interested youngsters and adolescents are there in the nearby villages.
- Some of the youngsters have also contacted the ITDA to extend training and any support, as possible for them to promote their art
- Some adolescents and some aged women are still interested in promoting this and for this they are repeatedly arranging competition among school children on Santal Painting
- There is good market for Santal painting – even in the nearby State
- There is good scope for exposure of artisans on Santal painting in the nearby Santal areas i.e. Sareikala and Kharsuan area
- Santal families are still continuing this art and do prospect this as a potential source of income for them.

4.4. Cluster 4: Promotion of Bamboo Craft (Duruva in Chhatarla)

Since long Chhatarla and rather the Dhuruva craftsmen are famous for Bamboo craft - more particularly for utilitarian domestic use goods. In fact, this area is famous for

providing many of the rarely available domestic materials in Nabarangpur Koraput and Jagdalpur [of Chhattisgarh] market even though this community is unable to meet the demand of market – especially of Nabarangpur and Jagdalpur. The artisans of this village have the reputation of being very prompt in supply and remaining in contact with customers and regular buyers very frequently. In fact, very small quantity – whatever they supply – has always been the requisite quantity to cater to the need of customers. These artisans, though originally agrarians, yet they are traditional bamboo work craftsperson and are still continuing in this occupation since this is their age old practice of alternative income. In fact, during the early days – say about 30 -40 years ago, they were getting bamboo free of cost from forest.

But that has been restricted. Though they are purchasing bamboo but very often they never get the requisite quality or quantity to meet the need and demand of customers. Very often, these villagers do face food insecurity since the land holding is too small and they are also subject to climatic aberrations almost every year. Many households are under the reel of debt and are also working as agricultural labour in different parts of Koraput, Rayagada and Nabarangpur including Jeypore. Even some of them, while go for wage earning, use to purchase raw materials from that earning and even many of them return home with empty handed since they have to pay off debt. Despite hardship, these artisans are cherishing their age old practice and making continuous efforts to promote that. Some youngsters have undergone training on design development at block level by ORMAS and have also prepared a number of utilitarian items including decorative items. But they opine that – the approach of Government is too limited and they need handholding support in regular intervals at least for their market promotion.

Table No. 11 Cluster information on Bamboo Craft Chatarla			
Cluster	Location details	Institutions and interventions	Marketing and Challenges
Chhatarla	Block – Kotpad District – Korput Villages in Cluster 1. Dumajodi Total HH-50 ST Artisans-40 2. Mukagaon Total HH-70, ST Artisan-20 3. Juragaon Total HH-90, ST Artisan-20 4. Murtahandi	Organization Linkage ORMAS a) Training Support three months design development training at Murtahandi by Asis Rath of DIC to 30 members of 2 SHGs in 2014-15 from Asian Heritage, New Delhi. And by Manas Sethi by Mission Shakti training to 15 SHG members during 2015-16	Means of marketing Local market [daily] Retailers come home to collect material from artisan households Advivasi Mela Bhubaneswar Exhibition at Janata Maidan Paraba, Koraput Mandei Jatra Nabarangpur Cahaiti Parab, Rayagada Challenges a) Lack of access to potential market esp. in Nabarangpur & Jagdalpur of Chhattisgarh.

	Total HH-180, ST Artisan-110	<p>b) Infrastructure No CFC or any infrastructure.</p> <p>c) Exhibition/Mela Support No market promotion support by any Govt and Non-Govt. agency</p> <p>c) Financial Support No finance support from any agencies till date.</p>	<p>[in this case middlemen play exploitative role of collecting materials at the cheapest rate from artisans from their home.]</p> <p>b) emergence of plastic products</p> <p>c) Scarcity of raw materials and unavailability of raw materials at affordable cost</p> <p>d) lack of knowledge on market</p> <p>e) Price not commensurate to labor and quality of product.</p> <p>f) Emergence of plastic materials as substitute. Those are cheap & maintenance free and liked as good substitute.</p>
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The artisans are continuing and are interested to promote their business. They expect support from Govt in following aspects

- New training [design development]
- Placing demand for products by ORMAS, TRIFED, TDCC etc.
- Work shed [CFC] for stocking and storing of raw materials and finished goods
- Raw materials support [for provision and/(or) grant towards that]
- Market linkage – both at district and state level.
- Credit linkage to purchase and stock raw materials for rainy season
- Linking to Government training institutions at Bhubaneswar and enable them learn more and that too in regular manner. That will help them learn and earn continuously.
- Should be provided Artisan Card and be able to get benefits like Health Insurance. Subsidy for raw materials and grants of loan against bulk orders.

Craft Cluster Potential

- Agencies and institutions Involved - DIC and ITDA extended training and ORMAS extended financial support to SHG
- Cluster is still having market in nearby areas and in some other parts of district and state
- A potential group of artisans in and around the cluster and its villages
- Many of them are active and interested in continuing trade and participating in training.
- Attending and selling their products in different exhibitions and melas.

MCM Profile

Mr. Jagat Naik, 57 years is a well-known master craftsman in the area. He started as an artisan since he was a school goer. Joined this family business after matriculation, got Training as Master Craftsman at SIDAC, Gandamunda, Bhubaneswar during 2017. He has trained around 150 artisans in the district.

4.5. Cluster 5: Promotion of Bamboo Craft (Bhuiyan in Khuntagaon, Sundergarh)

Since long Khuntagaon is quite famous for Bamboo craft - more particularly as product of Sundergarh throughout Odisha. Khuntagaon has the tradition of producing varieties of utilitarian and aesthetic products as per the need and demand of the customers. The artisans of this village have the reputation of providing good variety at relatively cheaper and rather reasonable price. In every exhibition at Bhubaneswar and Rourkela – one can find products of Khuntagaon. They produce good variety of products like decorative items, wall hangings, dining table set, mats, domestic goods of every days use, big containers for paddy conservation and some of materials for conservation of grains & even tea pots etc.

The demand for their products is still there in market – but they need to make some new varieties – mostly utilitarian and decorative items – esp. flower vessels, pen stand, wall hangings, table lamps, trays and lot more things that are cheap and that too quite profitable. The products whatever they produce are consumed by the local market except few decorative items, the sale of which picks up during festive seasons. The artisans expect the ORMAS, TRIFED and TDCC to place order.

Cluster	Location details	Institutions and interventions	Marketing and Challenges
Khuntagaon	Block- Tangarpali Dist: - Sundergarh Villages in Cluster 1. Kutenpani Total HH-84 ST Artisans-16 2. Jhirpani Total HH-45, ST Artisan-9 3. Gotbandha	*Organization Linkage ORMAS, DIC, TRIFED, and TDCC a) Training Support 3 months design development training by DIC b) Infrastructure No CFC c) Exhibition/Mela Support Tribal Mela and Exhibition	Means of marketing Local market Retailers come home to collect material from artisan households Adivasi Mela at Bhubaneswar Exhibition at Janata Maidan, Bhubaneswar Ambagan market & Vedvyas Mela and different Puja, Rourkela

	<p>Total HH-66, ST Artisan-11 4. Badsarua Total HH-50, ST Artisan- 9 5. Sanpatrapali Total HH 250 ST Artisan - 124</p>	<p>at Janata Maidan EkamraHaat Exhibitions at district level. c) Financial Support No finance support from any agencies till date.</p>	<p>Retailer at Sundergarh town and Jharsuguda</p> <p>Challenges</p> <p>a) Scarcity and or unavailability of raw materials in time and at affordable cost b) The Price is not commensurate to the labor and quality of product. c) Lack of fund for raw material e) Emergence of plastic materials as substitute. Those are cheap & maintenance free and hence liked by many buyers as a good substitute.</p>
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The artisans are continuing and are interested to promote their business. They expect support from Govt in following aspects

- Raw materials support [for provision and/(or) grant towards that]
- Market linkage – both at district and state level.
- Credit linkage to purchase and stock raw materials for rainy season
- Placing demand for products by ORMAS, TRIFED, TDCC etc.
- Should be provided Artisan Card and be able to get benefits like Health Insurance. Subsidy for raw materials and grants of loan against bulk orders.
- Work shed [CFC] for stocking and storing of raw materials and finished goods
- Linking to Government training institutions at Bhubaneswar and enable them learn more and that too in regular manner. That will help them learn and earn continuously.

Craft Cluster Potential

- One of the most well known clusters for bamboo craft in Sundergarh district.
- Agencies and institutions Involved - DIC and ITDA extended training and ORMAS extended financial support to SHG
- The cluster is still having market in nearby areas including other parts of district and state
- A potential group of artisans in and around the cluster and its villages

- Many of them are active and interested in continuing trade and participating in training.
- Attending and selling their products in different exhibitions and melas.

MCM Profile

Mrs. Pravasini, 43 years has been working as an artisan since 1999. She got Training as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2013. Till date she has trained around 350 artisans in the district and at Bhubaneswar

4.6. Cluster 6: Promotion of Bamboo Craft (Mahali in Mayurbhanj)

Sanraikali and Khunta areas are famous for Bamboo craft for more than 50 years as providers of a number of bamboo made utilitarian items – mainly for domestic use. As yet, majority of the habitats of Khunta and its nearby villagers were dependent on forest produces – more particularly on Bamboo, Mahua and Kendu Leaf.

But gradually, due to restriction by forest department, the villagers could not get access to bamboo – that they use to get free of cost earlier. Despite restriction, the craft dependent family could not stop since this is one of the major sources of income for them other than agriculture. In fact, many families do have adopted this as their main occupation and NTFP as the secondary occupation. The demand for product from Khunta is still there in market – more particularly in Mayurbhanj and its nearby villages like Balasore and even in distant areas like Cuttack, Bhubaneswar for their quality – good look and strong make. Mostly, the utilitarian products like Big Size containers [to store paddy and rice], everyday use materials like Kula, Dala and Pachhia etc.

Many artisans of many villages of nearby areas esp. Anlachudi, Dhulagudia, Karanjia and Badafeni are also practicing this craft and their products are still in the market. Over the time, many Government and Non- Government agencies and organizations have been in touch with these artisan families – trained them for better knowledge and skill, have access to Government schemes and have better coordination with market and customers. Common Facility Centre has been constructed at Sanraikali where they are provided training and they stock their finished products. To up grade their skill and to promote their market – the DIC, OBDA, NABARD, ORMAS has provided them training and are also inviting them to participate, showcase and sell their products and fetch good profit in different exhibitions and Mela all over Odisha including those at district as well as State level. Even some NGOs are collecting materials from them though not regular. Yet the emergence of plastic products in the market and more particularly due to shift and change in the choice and taste of customers the demand for age old varieties has gone down and hence this craft is now languishing fast.

The artisans are much interested to promote their business through providing something new to the customers. For this – they demand training and skill up gradation on design development especially to introduce and trade on something

new and attractive products – esp. decorative items, [drawing room, dining table decorative, wall hangings, flower vessel, pendants etc.]. The artisans opine that they can very well develop certain items [as they experience from sells in Exhibitions at district and Bhubaneswar level.] which are cheap, good looking and maintenance free. Many artisans still suffer a due to lack of institutional finance – grant [non-refundable], loan, matching grant, loan but are unable since they cannot provide mortgage or are unable to understand the terms and conditions of the Banks.

Badasialinai

This area and its nearby villages namely Machhakandana, Maharajpurhill, Bargiput, Begunia and Chheligodhuli constitute a major market for Karanjia and many nearby areas esp. to nearby Jamshedpur areas. Certain traditional utilitarian items are in much demand in markets of Karanjia and Jamshedpur. Materials like Theka [small container used to keep items like rice, dal for daily use], Dala [meant to rinse the boiled rice to clean the starch], Barani [a small cone type item used to keep paddy while sowing paddy in agriculture field], Deli [big container to store and stock paddy] and Kuchu [a funnel type stripped item used to catch fish from a perennial source of water – esp. from stream, crop fields etc.].

This is in practice in this location for more than 70 years or so. The demand for product from Badasialinai is still there in market – more particularly in Karanjia, Mayurbhanj and its nearby areas like Balasore and even in distant areas like Cuttack, Bhubaneswar for their quality – good look and strong make. The demand is mostly for the utilitarian products

To upgrade their skill and to promote their market – the DIC, ITDA and SIDAC has provided them training and are also inviting them to participate, showcase and sell their products and fetch good profit in different exhibitions and Mela all over Odisha including those at district and State level. Even some NGOs are also collecting materials from them sometimes. Yet the emergence of plastic products in the market and more particularly due to shift and change in choice and taste of customers the demand for age old varieties has gone down. This craft is now languishing fast.

Table No. 13 **Cluster information on Bamboo Craft Sanraikali and Badasialinai of Mayurbhanj**

Cluster	Location details	Institutions and interventions	Marketing and Challenges
Sanraikali & Khunta	Block/GP – Khunta Dist: – Mayurbhanj Villages in Cluster 1. Anlachudi- Total HH-50	Organization Linkage DIC and ITDA a) Training Support • 6 months each Training conducted at	Means of marketing The Local weekly market TDCC Bhubaneswar Exhibition and Mela

	<p>ST Artisans-50</p> <p>2. Dhulagudia Total HH-50, ST Artisan-20</p> <p>3. Karanjia Total HH-20 ST Artisan-10</p> <p>4. Sanraikali Total HH-200, ST Artisan-125</p> <p>5. Badafeni Total HH -50 ST Artisan 20</p>	<p>CFC named Ramnath Cottage Industry Training Centre.</p> <p>b) CFC constructed since 27.3.2007 through MP Lad fund by Block authority</p> <p>the CFC has 2 rooms with attached latrine bath room</p> <p>Artisans use CFC for training and stocking of finished good as and when they get bulk order from any source.</p> <p>c) Exhibition & Mela Support</p> <ul style="list-style-type: none"> • Udala Mahotsava • Jagadhatri Mela at Baripada, Advivasi Mela Bhuneswar • Exhibition at Janata Maidan. • Mayurashilpa, Baripada <p>c) Financial Support</p> <ul style="list-style-type: none"> • Finance to Producer Group named as Haragouri Producer Group, Khunta by ORMAS 	<p>both at district and Bhubaneswar level.</p> <p>Challenges</p> <p>a) Emergence of plastic products in market</p> <p>b) High cost of bamboo</p> <p>c) Unavailability of quality bamboo leading to irregular supply of raw material.</p> <p>c) No knowledge about market</p> <p>d) Lack of skilled crafts person and MCM</p> <p>e) Fund constraints</p> <p>f) frequent change in the consumers choice and taste</p> <p>g) Lack of publicity and Inadequate advertisement.</p> <p>h)Exploitation by middlemen</p> <p>i) Price does not commensurate to labor and quality of product.</p>
Badasialinai	<p>Durudua Panchayat</p> <p>Jashipur Block</p> <p>Mayurbhanj District</p> <p>Villages in Cluster</p>	<p>* Organization Linkage</p> <p>ITDA Karanjia, DIC Baripada, and SIDAC, Bhubaneswar</p> <p>a) Training Support</p>	<p>Means of marketing</p> <ul style="list-style-type: none"> • Local weekly market • TRIFED & TDCC at Bhubaneswar

	<p>1. Machhakandana Total HH-43, ST Artisans- 43</p> <p>2. Maharajpurhill Total HH-11, ST Artisan-22</p> <p>3. Bargiput Total HH-9, ST Artisan-17</p> <p>4. Badasialinai Total HH-172, ST Artisan-88</p> <p>5. Begunia Total HH -192, ST Artisan 66</p> <p>6. Chheligodhuli Total HH -77, ST Artisan 58</p>	<ul style="list-style-type: none"> • One-month Training at Karanjia ITDA 2017. • One-month training at Baripada by DIC Baripada 2016 October on market promotion tactic • One-month training at SIDAC 2019 Sept. on design <p>b) Infrastructure No. CFC</p> <p>c) Exhibition & Mela Support</p> <ul style="list-style-type: none"> • Udala Mahotsava • Jagadhatri Mela Baripada, & Adivasi Mela Bhubaneswar • Janata Maidan, Bhubaneswar • Mayurashilpa, Baripada <p>c) Financial Support No Finance support by any agency till now.</p>	<ul style="list-style-type: none"> • Exhibition and Mela at district & Bhubaneswar <p>Challenges</p> <ul style="list-style-type: none"> a) Lack of fund for purchase of raw materials & colour. b) Emergence of plastic products c) Lack of MCM d) Change in consumers choice and taste e)Exploitation by middlemen f) Low value to products as against the labour and skill used in products
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The artisans are continuing and are interested to promote their business. They expect support from Govt in following aspects

- New training [design development]
- Work shed [CFC] for stocking and storing of raw materials and finished goods
- Raw materials support [for provision and/(or) grant towards that]
- Market linkage – both at district and state level.

Craft Cluster Potential

- Khunta Cluster
1. Agencies and institutions Involved - DIC and ITDA extended training and ORMAS extended financial support to SHG

2. The cluster is still having market in the nearby areas including Khunta and Karnjia which are main transit areas to other parts of district and state
 3. There are a number of villages in and around Khunta and Karanjia block where a good number of traditional Artisans of Mahali community are residing who practice bamboo craft as their source of income.
 4. Many of them are active and interested in continuing the trade and are joining training, orientation at district level and participating in sales promotion and business development activities at district & state level workshops/exhibitions
- Badasialinai Cluster
 1. A potential group of artisans in and around the cluster and its villages
 2. Good reputation and continuity of production in the cluster
 3. Flow of raw materials is continuous [though growing costlier – year by year]
 4. Good rapport of artisans with Govt agencies like ITDA, DIC and some voluntary organizations who purchase materials.

MCM Profile

- Khunta Cluster

Mr. Ram Chandra Murmu 53 years belonging to San Raikali village under Khunta Block of Mayurbhanj district started as an artisan since he was 17 years old and worked under guidance of other crafts persons in the village. He got first training as an Artisan from Antyodaya Chetana Mandal, Rasgovindpur during 1997 and got second training at Purunapani, Khunta organized by the block authority with support from Odisha Bamboo Development Authority. He has undergone Master Craftsman training at SIDAC, Gandamunda, Bhubaneswar during 2012. He has visited Agartala Assam for Design Development. Till date he has trained around 1000 artisans in Mayurbhanj district. In the Badasialinai cluster there is no master craftsman.

4.7.Cluster 7: Promotion of Bamboo Craft (Bhatra in Koraput)

Table No. 14 Cluster information on Tribal Handloom, Kotpad, Koraput				
Facts on Handloom - Kotpad, Koraput				
Cluster	Tribe involved	Location details	Institutions and interventions*	Marketing and Challenges
Kotpad	Bhatra	Block – Kotpad Dist – Koraput Villages in the Cluster 1. VillBatsena Total HH-74 ST Artisans-16	Organization Linkage DIC, ORMAS, Utkalika, Bayanika and SERIFED a) Training Support 3 months design development training by DIC thro' agency	Means of marketing Local market, weekly haat Advivasi Mela and exhibition at district and Bhuneswar Annual festivals of Koraput,

		<p>2. Vill. Asangaon Total HH-45, ST Artisan-11</p> <p>3.Vill.Domriguda Total HH-66, ST Artisan-21</p> <p>4.Vill. Bansuli Total HH-50, ST Artisan- 29</p>	<p>named Asian Heritage from New Delhi.</p> <p>b) Infrastructure - CFC available. But in a dilapidated state.</p> <p>c) Exhibition/Mela Support</p> <p>Tribal Mela and Exhibition at Janata Maidan Bhubaneswar</p> <p>Ekamra Haat at Bhubaneswar</p> <p>Exhibitions at district level.</p> <p>TRIFED, TDCC and Kala nketan, Boyanika</p> <p>c) Financial Support</p> <p>Mudra Yojana Scheme (50K to 180 weavers) by NABARD during 2015</p>	<p>Nabarangpur and Rayagada</p> <p>Businessman from Chhatisgarh and Foreign Tourists</p> <p>Challenges</p> <p>a) Scarcity of raw materials and unavailability of raw materials at affordable cost</p> <p>b) Inadequate Govt. Support in context of Infrastructure esp. repair & renovation of CFC.</p> <p>c) Paucity of fund for purchase of raw material</p> <p>d) Change in consumers' choice.</p> <p>e) Competition with power loom product</p>
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Since long Kotpad is quite famous for its unique blend of handloom items esp. Saree. It is famous throughout India and day by day its popularity and consumer acceptance has been increasing. Kotpad has the tradition of producing varieties of handloom products. Kotpad products are much in demand in cities across India, where textile collectors understand the value of artefacts made by traditional artisans who follow age-old indigenous traditions in their craft work. The making of fabrics like Saree, Towel, Chaddar etc. is an age-old craft of excellence which was practised by the both male female elders of the family in traditional economy of Mirigan community. It was a profession in the old context. Kotpad Handlooms are closely associated with tribal economies like Muria, Gond, Bhatara etc. and also forms an intrinsic part of their life and activity that is directly linked to those tribals in their day to day life and that too with the rituals and costumes that they wear on special occasions like marriage and puja etc. "The tradition of Kotpad weave started with the few Mirigan people who used to weave their own clothes. Traditionally, they used to weave Sarees which were narrower than the existing Sarees, made of heavy thick unbleached cotton with a single color pattern woven in red, purple or brown. The

yarn is dyed with natural dye made of the roots of Aal (Madder tree)“ Demands of the Artisans to the Government

- Raw materials support [for provision and/(or) grant towards that]
- Market linkage – both at district and state level.
- Credit linkage to purchase and stock raw materials for rainy season
- New training [design development]
- Placing demand for products by ORMAS, TRIFED, TDCC etc.
- Should be provided Artisan Card, Health Insurance. Subsidy for raw materials and grants of loan against bulk orders.
- Work shed [CFC] for stocking and storing of raw materials and finished goods
- Linking to Government training institutions at Bhubaneswar and enable them learn more and that too in regular manner. That will help them learn and earn continuously.

Craft Cluster Potential

- One of the most well known clusters for Kotpad handloom in Koraput district.
- Agencies & institutions Involved - extended training & financial support to artisans
- Full of skilled artisans in many of its outskirt villages.
- Cluster is still having market in nearby areas and have market throughout India
- A potential group of artisans in and around the cluster and its villages
- Many of them are active and interested in continuing the trade and are participating in training.
- Attending and selling the products in different exhibitions and melas throughout India in regular intervals in many festivals and exhibitions

MCM Profile

Mrs. JemaPanika 47 a renowned craftsperson of Kotpad and a State Awardee as Best Craftsman In this occupation for more than 30 years as an artisan and more than 15 years as MCM. Got Training as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2007. Till date he has trained around 750 artisans in the district and at Bhubaneswar

4.8.Cluster: Tribal Handloom in Barpali, Bargarh

Table No. 15 Cluster information on Tribal Handloom, Barpali, Bargarh				
Facts on Handloom -Barpali Bargarh				
Cluster	Tribe	Location details	Institutions and interventions	Marketing and Challenges
Barpali	Kulis	Block – Barpali Dist – Bargarh	Organization Linkage HTHD [Handloom, Textile & Handicraft	Means of marketing Local market, weekly haat

		<p>Villages in the Cluster</p> <p>1.Vill.Barpalli Total HH-60, ST Artisans -25</p> <p>2.Vill.Phulapalli Total HH-35, ST Artisans-30</p> <p>3.Vill.Kusanpuri Total HH-100, ST Artisan -150</p> <p>4.Vill.Amamuda Total HH-40 ST Artisan-100</p> <p>5.Vill.Gopaipalli Total HH-10 ST Artisans-15</p> <p>6.Vill.Dalpatpalli Total HH 10, ST Artisans-10</p>	<p>Department.)</p> <p>a) Training Support Three months design development training by DIC in 2013 and 2015</p> <p>b) Infrastructure No CFC available.</p> <p>c)Exhibition/Mela Support Tribal Mela and Exhibition at Janata Maidan Bhubaneswar EkamraHaat Bhubaneswar Exhibitions at district level. TRIFED, Boyanika TDCC, Utkalika, and Kalaniketan.</p> <p>c) Financial Support No financial support till date.</p>	<p>Advivasi Mela Bhubaneswar Exhibition at Janata Maidan & Exhibition at district level Annual festivals of districts like Koraput, Nabarangpur and Rayagada Businessman from the nearby state Foreign Tourists</p> <p>Challenges</p> <p>a) Change in consumers' choice. b) Scarcity of raw materials and unavailability of raw materials in real cost c) Inadequate support of Government for development of CFC and infrastructure d) Paucity of fund for purchase of raw material e) Competition with power loom products. f) Disinterest of the younger generation in this occupation. g) Fluctuating and low demand in off season h) Packaging and disposal of product in case of bulk order.</p>
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Since long BARPALI is quite famous for its Pasapali variety of Handloom Sarees throughout Odisha and even in many parts of India. Weaving is a traditional craft in Barpali. They have learnt this from their ancestors. Though artisans are not getting proper benefit still they are interested to same through improvements. Since last decade the number of artisans has not increased even though same craft is continuing. 30 households, who regard this craft as their primary occupation since long, are realizing that this is much scope to improvise production & quality aspects & be able to earn more out of this occupation. This is not a source of income rather a way of their life, their identity and the peace of mind – which they get through their engagement – though they feel bit awkward to work for others as wage earners.

None of the techniques of weaving are formally taught but weavers believe that the skill is in their blood and is naturally learnt from observation and involvement starting at a young age. From a very tender age, members of the family tend to show a deep inclination for this art alongside education. It takes approximately four to eight days to make a single saree according to this process, with the help of the entire household. As a result, the lifestyle of a weaver becomes intimately linked to the very practice of weaving. These products fetch a good demand in the market which helps tribal people and poor women to earn good money.

Over the years, these Sarees face keen competition with the Habaspuri Sarees of Kalahandi and Pata Saree of Berhampur and Silk Sarees of Narasinghpur, Cuttack [known as Cuttacki Matha]. Still these do have special demand among the customers of Western Odisha. Many tourists from various parts of India also constitute its major customer chunk. At present, the Sambalpuri Saree is the major contestant of Barpali variety – even though the general idea of customer is that both are the same. But in practical – the local users of Bargarh and Sambalpur do know the difference and accordingly the local demand varies in those districts.

Demands of the Artisans to the Government

- Raw materials support [for provision and/(or) grant towards that]
- Market linkage – both at district and state level.
- Credit linkage to purchase and stock raw materials for rainy season
- New training [design development]
- Placing demand for products by ORMAS, TRIFED, TDCC etc.
- Should be provided Artisan Card, Health Insurance. Subsidy for raw materials and loan against bulk orders.
- Work shed [CFC] for stocking and storing of raw materials and finished goods
- Linking to Government training institutions at Bhubaneswar and enable them learn more and that too in regular manner. That will help them learn and earn continuously.

Craft Cluster Potential

- One of the most well known clusters for Sambalpur handloom and rather treated as Heart of Sambalpuri Handloom saree business. The products are much in demand in many parts of Odisha and India
- Covers a big segment of Sambalpuri varieties of Saree and Gamchha etc. which is highly appreciated and regularly used by most of the areas of Western Odisha.
- Many agencies & institutions Involved - extended training & financial support to artisans
- Full of skilled artisans in many of its outskirt villages. A potential group of artisans in and around this cluster and particularly in this villages
- The product has got GI Tag 2012 and has thus fame as branded product.
- Cluster is still having market in nearby areas and have market throughout India
- Many of them are active and interested in continuing trade and participating in training.
- Attending and selling the products in different exhibitions and melas throughout India in regular intervals in many festivals and exhibitions

MCM Profile

Mrs. Sukanti Meher 47 (National Awardee). She is in this occupation for more than 30 years as an artisan and more than 15 years as MCM. Got Training as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2007. She is member of the Bazaar Samiti, Balijori that is famous for bulk sale of Sambalpuri Sarees every day. Till date he has trained around 1550 artisans in the district and at Bhubaneswar

4.9.Cluster: Tribal Handloom Cluster – Chicheiguda, Kalahandi

Table No.16 Cluster information on Tribal Handloom, Chiheiguda, Kalahandi				
Facts on Handloom -Chicheiguda Kalahandi				
Cluster	Tribe	Location details	Institutions & interventions	Marketing and Challenges
Chicheiguda	Kandha	Block – Junagarh District - Kalahandi Villages in Cluster 1.Vill.Balichhada Total HH-169, ST Artisans -27 2.Vill. Jamunabahal Total HH-271, ST Artisans-18 3.Vill.Prahaladpur Total HH-78, ST Artisans -12 4.Vill.Krushnachanrapur Total HH-38 ,ST Artisans-12 5.Vill.Baldhiamal Total HH-138 ST Artisans-12	Organization Linkage HTHD (Handloom, Textile and Handi craft Department.) a) Training Support 3 months design development training at block level by DIC during 2014. b) Infrastructure No CFC available. c) Exhibition and Mela Support Tribal Mela and Exhibition at Bhubaneswar Exhibitions at Kalahandi, Koraput and other adjacent districts. c) Financial	Means of marketing Local market, weekly haat and Advivasi Mela Bhuneswar as well as Exhibition at Janata Maidan / Exhibition at district level Annual festivals of Kalahandi and Koraput district Businessman from Chhattisgarh and some times some Foreign Tourists Challenges a) Inadequate support of Govt b) Change in buyers choice b) Scarcity of raw materials at affordable cost. and frequent hike in price c) Paucity of fund for purchase of raw

			Support No support till date.	material d) Competition with power loom products. f) Fluctuating demand and even low demand during off season
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Habaspuri Saree of Chicheiguda, the coarse cotton drape is a traditional handloom and is indeed a `Pride of Odisha`. These weavers bring out their mastery over this 6 yard drape by weaving in unique one of a kind geometric patterns of this region like Kumbha (temple), Meena (fish) and flowers. This sari is adorned by fishes from the seven seas which represent fertility, strength and vitality.

Habaspuri saree of Kalahandi is popular among handloom connoisseurs for its unique designs but there are not enough weavers willing to carry the weaving tradition forward. Mostly woven with cotton and silk, these Sarees were originally produced by members of Kandha tribe in Habaspur village of the district during 19th century.

When the dynastical rule declined, the tribals stopped weaving the Sarees but later on, the saree was revived by master weaver Ugrasen Meher in Chicheiguda. The painstaking efforts and creativity of Chicheiguda weavers make every Habaspuri saree produced there a special piece. Mostly done in cotton, traditional designs of Kandha tribes like Kumbha (temple), fish and flowers are woven into the Sarees.

Home to 30 weaver families, Chicheiguda village has been instrumental in reviving the Habaspuri handloom which was originally woven in Habaspur village of Kalahandi district during the 19th century. With decline of dynasty rule, the pattern of weave too passed into oblivion. However, it was revived by master weaver Ugrasen Meher in Chicheiguda. The Kandha weavers of Chicheiguda, Kalahandi are originally attributed for weaving of the Habaspuri fabric. For its uniqueness in weaving, design and production it is not only well known in Odisha but throughout India. The speciality of this saree is that the extra warp temple motifs are arranged longitudinally on the border. The Anchal/Pallu has extra weft designs consisting of local motifs like 'kumbha' [temple], fish and flowers etc. The saree is woven on pit or frame looms fitted with a doobby.

Government has formed Chicheiguda handloom cooperative society during 2013 to look into training of weavers and marketing of final products. The Handloom Department is contemplating to provide crash courses to weavers in producing products in Habaspuri design like bed spreads, table mats apart from saree. Plans are also there to improve weaving methods to increase productivity. All possible steps are now being taken by Government to popularise the traditional fabric. The Habaspuri saris and other textile products produced by the individual weavers and

groups are marketed and sold by Handlooms, Textiles and Handlooms Department of the Government of Odisha in the government-run stores.

Demands of the Artisans to the Government

- Training and orientation of Kandha women through organizing them in groups
- Raw materials support [for provision and/(or) grant towards that]
- Market linkage and Credit linkage for business promotion
- Special training design development through repeat approach.
- Placing demand for products by government agencies like ORMAS, Boyanika, Utkalika, TRIFED etc.
- Artisan Card, Health Insurance. Subsidy for raw materials & grants of loan against orders.
- Work shed [CFC] for stocking and storing of raw materials and finished goods
- Linking to Government training institutions at Bhubaneswar and enable them learn more and that too in regular manner. That will help them learn and earn continuously.
- Subsidy and grant for provision and stocking of raw materials and interstate business promotion

Craft Cluster Potential

- One of the most well known clusters for Sambalpur handloom and rather treated as Heart of Sambalpuri Handloom saree business. The products are much in demand in many parts of Odisha and India
- Strong coordination among weavers in Palas, Pundkul, Limser, Punjia, Chicheiguda, Handakhalpada, Baldiamal & Jayantpur villages
- Exclusive participation of women
- The product has got GI Tag 2012 and has thus fame as branded product.
- Cluster is still having market in nearby areas and have market throughout India
- Many of them are active and interested in continuing trade and participating in training.
- Attending and selling the products in different exhibitions and melas throughout India in regular intervals in many festivals and exhibitions

MCM Profile

Mrs. Sunanda Kanhar 47 (National Awardee). In this occupation for more than 30 years as an artisan and more than 15 years as MCM. Got Training as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar. [10 years ago.]. She is the Secretary of a Cooperative at the village that includes women weavers from five nearby villages. Till date he has trained around 1550 artisans in the district and at Bhubaneswar

4.10.Cluster: Terracotta - Badamasigaon, Nabarangpur

Clay crafts of Badamasigaon are mainly practiced by the tribal people. This work is traditionally done by the tribal. They use special type of clay and design to match their skills. Popular items are roof tiles and utensils such as plates, khullars or the earthen tea cups, jars & many other kitchen items. Since long, clay craft has given the

artisans of Amanatya tribe of Nabarangpur district involved with enthusiasm & show off their craftsmanship. Terracotta among Amanatya tribe is traditional art that refer to items made out of clay but the materials of Amanatya is famous for its natural, brownish orange color, which varies considerably from the same materials produced elsewhere in Odisha by other tribals.

Amanatya clay work the work originated as a mere handwork esp. not made on a potter's wheel. "Hand building" was their initial and original form of craft work. Very rarely they used potter's wheel. Hand building is working with clay by hand using only simple tools, not the pottery wheel. Before potters had the wheel, they were creating beautiful pots and clay forms using clay, their hands and fingers, and basic hand tools. Below are the three most common forms of creating hand built pots: pinch pot, coiling and slab techniques. Most of us do not know and realize the infinite artistic possibilities it opens.

The tradition of terracotta started with the few Amanatya people who used to prepare pottery items for their own use. Traditionally, they used to prepare some utilitarian items mainly for domestic use, but since last five decades, they have started preparing materials both for utilitarian as well as aesthetic purpose. And since then, the terracotta items have cropped in. In Amanatya community, certain items of common and domestic use are traditional in their community.

But now-a-days, with certain modification & newness, different types of items are made and coloured with auspicious symbols and are used in worships [Puja] marriages and even in ceremonies. The creations of Amanatya tribes with its natural ingredients and distinct motifs – not only reflect the concentration but also show imagination of the artisans. Their shift from utilitarian pottery items of common use to terracotta aesthetic items was a natural trait of making their product look more artistic and appear good looking with colour and some added motifs. For example, Dhupdani was plain and simple in form when initially prepared. But later on, they made certain change in its form and look through adding some coils, strips and colour on it. Now, Amanatya are expert terracotta craftsmen who produce a good variety of items that is widely appreciated and purchased by the buyers.

Table No. 17 Cluster information on Terracotta, Badamasinga, Nabarangpur				
Facts on Terracotta -Badamasigaon, Nabarangpur				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Badamasi gaon	Omanatya	Block Kosagumuda District Nabarangpur	Organization Linkage DIC Nabarangpur a) Training Support 2 trainings for 30 each	Means of marketing Local market, weekly haat Annual festivals like

		<p>Villages in Cluster</p> <p>1.Vill.San masigaon Total HH-69, ST Artisans -21</p> <p>2.Vill. Bahargad Total HH-71, ST Artisans-28</p> <p>3.Vill.Majhiguda Total HH-56, ST Artisans -12</p> <p>4.Vill.Junapani Total HH-56 ST Artisans-12</p> <p>5.Vill.Chhelipadar Total HH-138 ST Artisans-21</p>	<p>during 2014 and 2015 at district by DIC</p> <p>b) Infrastructure No CFC.</p> <p>c) Exhibition and Mela Support Exhibitions and Festivals at Kalahandi, Koraput and other adjacent districts. Tribal Mela and Exhibition at Bhubaneswar</p> <p>d) Financial Support No support till date.</p>	<p>Mandei Jatra, Parab Businessman from Chhatisgarh i.e. Jagdalpur, Raypur</p> <p>Challenges</p> <p>a) Change in consumer choice</p> <p>b) Fluctuating demand</p> <p>c) Scarcity of raw materials</p> <p>d) Paucity of fund</p> <p>e) Competition with products of other producers at district level and at local market also.</p> <p>f) No infrastructure</p> <p>h) Chronic debt burden</p> <p>i) Setback, due to use of aluminium, iron and plastic products used for household chores/aesthetic items.</p>
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Demands of the Artisans to the Government

- Training and orientation on new designs
- Support for Raw materials
- Market linkage and Credit linkage for business promotion – at least district level
- Placing demand for products by government agencies like ORMAS, Boyanika, Utkalika, TRIFED etc.
- Should be provided Artisan Card, Health Insurance. Subsidy for raw materials and loan again bulk orders.
- Work shed [CFC] for stocking and storing of raw materials and finished goods
- Linking to Government training institutions
- Ensure exposure visit to different parts of Odisha where Terracotta has flourished

Craft Cluster Potential

In fact, it is not so a potential base to be cluster. The craft is languishing. However, for promotion of the craft, if this area needs to be considered, then following aspects will come to the sight

- Many active tribals artisans are there in Kosagumuda and its outskirt
- The tribal artisans are continuing this craft [started as clay craft 50-60 years ago by their forefathers.]and are still interested to continue and earn sufficiently from this source.
- Attending and selling the products in different exhibitions and melas throughout India in regular intervals in many festivals and exhibitions
- Some Government agencies are still in touch with these people
- Businessmen from nearby Chhatisgarh also visit this area in regular intervals to purchase selected items and place order to tribal artisans – visiting thier home.

MCM Profile

Mr. Narsuba Omanatya MCM [39 years]. For more than 30 years as an artisan in this occupation. Trained as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2013. Has developed a big store room to stock finished products and use those as demo material during training.

4.11. Cluster : Terracotta - Sanpatarapali, Sundargarh

Clay crafts of Sanpatarapali owes an origin of 100 years back to this data. The tribals who practice terracotta in Sanpatarapali area include Bhuyan, Oraon and Kishan. Mainly Bhuyan community is engaged in Terracotta work though their origin speaks they were engaged in clay pottery from their generations. 30 Households of this village are engaged in Terracotta work. Currently, they adopt this as their secondary occupation. Their primary source of income is agriculture which is rather subsistence agriculture. In Sanpatarapali, the main actors in Terracotta now a days are the Scheduled Caste community, they have captured the clients and market of terracotta and the Bhuyan tribals who were the traditional potters have shifted to Terracotta since last 20 years – to match to the current market trend and continue their income. The changing scenario is clearly indicative of the struggle for competitiveness by craftsmen. More it is a challenge on the part of the craftspersons to sustain this languishing craft and sustain their income out of that. Even though there is rising demand for different aesthetic and utilitarian items under terracotta and varieties of products are produces by different tribal and non-tribal groups throughout Odisha and India – the factor of meeting the need and demand of the customers at buyers level and ensuring gain at the sellers level is still a questionable at this end. The emergence of new competitors, over imposed impact of plastic and alternative materials made of different metals including plastic, steel, aluminium etc. has raised some viable questions and marked the status of terracotta as a source of income – one uncertain one for tribal poor – mostly in rural areas. Many factors that hinder the progress of work also include the aspect of fund crisis and lack of knowledge and

interpretation of new designs have been looked into by the Government through various modes and forums. To revive this languishing craft – a lot need to be done in different front through a thorough assessment of environment – before it is too late.

Table No. 18 Cluster information on Terracotta, Sanpatrapali, Sundergarh				
Facts on Terracotta -Sanpatrapali, Sundargarh				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Sanpatrapali	Bhuyan	Block Tangarpali District Sundergarh Villages in Cluster 1.Vill.Sunajor Total HH-226 ST Artisans -21 2.Vill. Kutenpani Total HH-84, ST Artisans-16 3.Vill.Jharpani Total HH-45, ST Artisans -11 4.Vill.Gorbandha Total HH-66 ST Artisans-11 5.Vill.Badsarua Total HH-50 ST Artisans-13	Organization Linkage DIC Sundergarh a) Training Support One training in 2013 by DIC at block level on design development b) Infrastructure No CFC available. c) Exhibition and Mela Support Exhibitions and Festivals at Kalahndi, Koraput & other adjacent districts. Tribal Mela and Exhibition at Bhubaneswar d) Financial Support - No	Means of marketing Local market, weekly haat Dasahara, Laxmi Puja, Vedvyas Mela and other festivals in nearby towns. Businessman from Rourkela, Sundergarh and Raigarh (MP) Challenges <ul style="list-style-type: none"> • Change in buyer choice • Aluminium, iron and plastic products in use • Fluctuating demand • Scarcity of raw materials • Paucity of fund • Competition with others • Chronic debt.

Demands of the Artisans to the Government

- Training and orientation on new designs
- Support for Raw materials

- Market linkage and Credit linkage for business promotion – at least district level
- Placing demand for products by government agencies like ORMAS, Boyanika, Utkalika, TRIFED etc.
- Should be provided Artisan Card, Health Insurance. Subsidy for raw materials and grants of loan against bulk orders.
- Work shed [CFC] for stocking and storing of raw materials and finished goods
- Linking to Government training institutions
- Ensure exposure visit to different parts of Odisha where Terracotta has flourished

Craft Cluster Potential

Following aspects should be kept for consideration to consider this area as a Cluster

- Many active tribal artisans are there in this village and some outskirt villages
- The tribal artisans are continuing this craft [started as clay craft 50-60 years ago by their forefathers.] and are still interested to continue and earn sufficiently from this source.
- Attending and selling the products in different exhibitions and melas throughout India in regular intervals in many festivals and exhibitions
- Some Government agencies are still in touch with these people
- Businessmen from nearby Chhatisgarh also visit this area in regular intervals to purchase selected items and place order to tribal artisans – visiting their home.
- Businessmen from MP are still in touch with these artisans and thus there is demand for these product & scope for promotion of production & market is viable.

MCM Profile

Mr. Sahadev Bhuyan MCM [42 years]. Has worked as artisan for more than 19 years and as MCM for more than 5 years. Trained as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2011. Has developed a big store room to stock finished products and use those products as demo material while imparting training.

4.12. Cluster: Tribal Jewellery - Pilika, Nabarangpur

Tribal jewellery is one of the most unique and enchanting forms of jewellery in India. And Bhatras as an ethnic tribal community has preserved the original format of jewellery and different indigenous designs. It is essentially Jewellery made of simple earthy materials like bone, wood, clay, shells and crude metal by tribals. Having an appealing look, it also holds a distinct charm. This jewellery is something that allures people's charm quite a bit.

With the intrinsic essence and the quality of competing with various contemporary styles, the Bhatra products have been in forefront as trend setter in many of the art form – developed and continued by various tribal communities all over India and Odisha is not an exception to that. No doubt, many types of jewellery are regarded as traditional ornaments in Bhatra community and continuity of tradition has always been paid much heed by the Bhatra. Their community action has always been guided

and guarded by such practices of retaining the unique and unbeatable practice of beauty and skill through traditional practices. And that is the uniqueness they have retained as their craft tradition. In all the tribal communities, women have remained as the centre point of ornaments and jewellery. All designs and types are thought up keeping in view their visual appearance. Women have always remained as source of inspiration for jewellery designing. It is more interesting that in Bhatra tribe – women have been involved in their traditional practice of jewellery making.

Table No. 19 Cluster information on Tribal Jewelry, Pilika, Nabarangpur				
Facts on Tribal Jewellery -Pilika, Nabarangpur				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Pilika	Bhattada	Block Nabarangpur Dist- Nabarangpur Villages in Cluster 1.Vill.Mantriguda Total HH-76 ST Artisans -21 2.Vill. Agnipur Total HH-44, ST Artisans-9 3.Vill.Bikrampur Total HH-45, ST Artisans -11 4.Vill.Hatibeda Total HH-36 ST Artisans-9 5.Vill.Sirisi Total HH-41 ST Artisans-13	Organization Linkage DRDA,DIC,NABARD, ANWESHA. Kalaniketan a) Training Support Training by ANWESA on design development with support from DIC - 2013 Another training by Kalaniketan during 2015 to 30 persons. b) Infrastructure CFC available. Machines and tools are kept in that. c) Exhibition/Mela Support State /National Mela and Exhibitions c) Financial Support DRDA extended support for purchase of tool kits.	Means of marketing Local market, Door to door sale in villages Pallishree mela Kalaniketan Challenges <ul style="list-style-type: none"> • Change in the consumer choice • Duplicate materials of iron and Aluminium, in the market • Fluctuating demand • Scarcity of raw materials • Paucity of fund • Inadequate Govt. support towards raw materials, fund, training & exposure.

Demands of the Artisans to the Government

- Artisan Card, Health Insurance. Subsidy for raw materials & grants of loan against orders.
- Linking to Government training institutions
- Ensure exposure visit on Jewelry making, design development and stocking of moulded materials
- Training and orientation on new designs
- Support for Raw materials
- Market linkage and Credit linkage for business promotion – at least district level
- Placing demand for products by government agencies like ORMAS, Boyanika, Utkalika, TRIFED etc.

Craft Cluster Potential

Following aspects should be kept for consideration to consider this area as a Cluster

- Having CFC and quite functional
- Almost all households in the village are engaged in this practice and carrying on as a hereditary practice
- Producing many traditional items meant for tribals but also adopting new pattern to promote market and attract new customers of the present age.
- Active tribals artisans are there in this village and some of its outskirts villages
- The tribal artisans are continuing this craft [started as clay craft 50-60 years ago by their forefathers.] and are still interested to continue and earn from this source.
- Attending and selling the products in different exhibitions and mela throughout India in regular intervals in many festivals and exhibitions
- Some Government agencies are still in touch with these people
- Businessmen from nearby Chhattisgarh also visit this area in regular intervals to purchase selected items and place order to tribal artisans – visiting their home.
- Businessmen from MP are still in touch with these artisans. There is demand for these products and scope for promotion of production and market is viable.

MCM Profile

Mr. Govind Disari MCM [52 years]. He has more than 30 years' experience as an artisan. He has a team of 25 artisans whom he deploys when receives any bulk order. Trained as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2011. He has also kept a number of demo items to display before the customers who visit his home for product.

4.13. Cluster: Wood Carving – Dhuruwapada, Nabarangpur

The tradition of the wood carving owes its origin to bamboo craft that is still in practice by Duruas in many parts of Odisha. Many Durua artisans shifted to wood craft with a motto to get better and rather an additional source of income – even though they would not have to inculcate any new skill or technique for this purpose. A special charm of Duruas' wood carving handicrafts is the blending of folk and

classical forms. Their wood carving has both utilitarian and aesthetic aspects. They make a variety of decorative/utilitarian objects such as toys depicting birds and animals, panel of alphabets, boxes, bowls, images of Gods and Goddesses & innumerable other prices made of light and heavy woods. The utilitarian history of tribal wood craft clearly brings to our site a number of daily use small and moderate size materials namely stools, bench, toys, dolls, tri cycles, cash box, savings box, idols of Gods and Goddesses like Ganesh, Shiva, Laxmi Narayan, Sri Krishna etc. with the passage of time the designs have changed and new models have been developed as per choice and demand of customers. Many of the craftsmen have incorporated new ideas and designs in the wood craft items but they have never lost their originality. All depends on modification in size and type and nothing else other than color for looking attractive. Many craftsmen have incorporated new ideas and designs in wood craft items but they have never lost their originality.

All depends on modification in size and type – and nothing else other than the color for looking attractive. Even though the traditional practice – the then and even now – bears the proof that Duruas carve divine idols i.e. Idols of Ganesh, Shiva, Buddha, Laxmi Narayan etc. their art was not driven by any religious taboo or thought or rituals. All those were aesthetic items and still are considered aesthetic – of course with change in motif with lustre of color and glaze now-a-days. So far history of this craft is considered – this is inherited by the artisans from their forefathers and the current generation inherit and accultured that since last 5 generations – so far their knowledge is concerned [source – Focus Group Discussion].

The current generation, with its inspiration for better quality and better look has ascribed a lot from its competitors [including other tribals] to do the best through their knowledge, skill and spirit – quite in a demonstrative manner. The new models do really need more articulations and extra labour to bring out something eye-catching which is not only good looking but also quite lively and appealing. Many of the artisans of current generation have turned out to be skilled wood work artisan and many of them are at present supporting their family that are still engaged in this work without shifting to any other occupation.

Table No. 20 Facts on Wood Carving – Dhuruwapada, Nabarangpur				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Dhuruwapada	Dhuruva	Block Chandahandi District Nabarangpur Villages in Cluster	Organization Linkage Dept. of Handicraft DIC, Kalaniketan & TRIFED a) Training	Means of marketing Local market, Door to door sale in villages Pallishree mela

		<p>1.Vill.Lingapada Total HH-80 ST Artisans -15</p> <p>2.Vill. Koilimunda Total HH-70 ST Artisans-15</p> <p>3.Vill.Patkhalia Total HH-150, ST Artisans -11</p> <p>4.Vill.Dalbeda Total HH-90 ST Artisans-14</p> <p>5. Vill. Ratakhandipada Total HH-25 ST Artisans-7</p>	<p>Support</p> <p>Learning by Doing Training given by DIC & Kalaniketan on design develop</p> <p>Design & Technical Development Work shop by Handicraft Department</p> <p>b) Infrastructure</p> <p>No CFC available.</p> <p>c) Exhibition/Mela Support</p> <p>Exhibition, Polyshreemela, Parab, Adibasi mela Sisir Saras</p> <p>Tribal Art Mela (TRIFED)</p> <p>c) Financial Support - DRDA support tor tool kits.</p>	<p>Kalaniketan</p> <p>Challenges</p> <ul style="list-style-type: none"> • Change in the choice & taste of consumers • Cheap woods material found in the market • Fluctuating demand • Scarcity of raw materials • Paucity of fund • Emergence of plastic & other metal items. • Inadequate Govt support for fund and training market link etc.
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Demands of the Artisans to the Government

- Support for Raw materials
- Market linkage and Credit linkage for business promotion – at least district level
- Government agencies to place order & ensure selling those with minimum assured profit to the artisans
- Artisan Card, Health Insurance. Subsidy for raw materials & grants of loan against orders.
- Linking to Government training institutions
- Ensure exposure visit on big size material making, design development and stocking of moulded materials
- Tool kit & machinery [electric & manual] support to artisans
- Training and orientation on new designs

Craft Cluster Potential

Following aspects should be kept for consideration to consider this area as a Cluster

- Number of trained artisans are there

- Continuity of the craft in this areas for so many decades
- Almost all households in the village are engaged in this practice and carrying on as a hereditary practice
- Producing many traditional items meant for tribals but also adopting new pattern to promote market and attract new customers of the present age.
- Many active tribals artisans are actively involved in this occupation
- Support and coordination by a number of Government agencies for training, product design learning, display and sale in different exhibitions
- Businessmen from MP are still in touch with these artisans & thus there is demand for these products & scope for promotion of production & market is viable.

MCM Profile

Mr. Narayan Dhuruva [52] MCC. More than 25 years' experience as an artisan. The knowledge and skill has been cherished as hereditary skill Trained as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2007.

4.14. Cluster on Wood Carving, Kulabira, Sundergrh

Table No. 21				
Facts on Wood Carving – Kulabira, Sundergarh				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing & Challenges
Kulabira	Munda	Block Lephripada District Sundergarh Villages in Cluster 1.Vill.Jhariapali Total HH-218 ST Artisan -18 2.Vill. Fuldhudi Total HH-105 ST Artisans-15 3.Vill. Chhatenpali Total HH-220, ST Artisans 21 4.Vill. Badkhalia	Organization Linkage Dept. of Handicraft DIC, Kalaniketan and TRIFED a) Training Support Training on Design development through Learning By Doing Training given by DIC and Kalaniketan. Design/Technical Development Workshop by Handicraft Dept. b) Infrastructure No CFC available. c) Exhibition/Mela Support Exhibition,	Means of marketing Local market, Door to door sale in villages, Pallishree mela and Kalaniketan Challenges • Emergence of plastic products in markets • Change in choice by buyers. • Fluctuating demand • Duplicate materials made of cheap woods available in market • Scarcity of raw

		Total HH-144 ST Artisans-14 5. Vill. Deuli Total HH-87 ST Artisans11	Polyshreemela, Parab, Adibasi mela Sisir Saras etc. (TRIFED) d) Financial Support DRDA extended support for tool kits.	materials • Paucity of fund • Emergence of plastic and other metal items. • Inadequate Govt. support
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The art and craft tradition of Munda tribals in Kulabira owes its origin to the age old tradition of the tribals who are still engaged in the days in Wood Carving works. In fact, the wood carving was regarded as a source of income. This was both an aspect of their artistic articulation as well as source of income for them. The then, products like toys, containers for water and paddy, rods and handles for agricultural equipments like sickle, plough, axe and even the body and parts of bullock carts as well as domestic items like wooden decorated platform for God and Goddess [locally known as Khatuli], Idols of Gods and Goddess like Ganesh, Laxmi, Narayana, Idols of different animals like Elephant, Pelican and Stork etc.

The huge sized cross beams used as the support frame for the inner structure houses were in much in demand and was met by both tribal & non-tribal wood workers that was their traditional business. With the changing demand due to various obvious reasons – the demand of almost all the aforesaid items are now not in place. As a result, most of the non tribals and some of the tribals have completely diverted from this work and have engaged in alternative sources of income. But some tribals are still engaged in this work, but have changed their production items and pattern as per the demand and choice of customers. Most of them have shifted to making furniture and decorative items. Artisans of Kulabira, Kurumkela, Raidih, Deuli, Lephripada are engaged in this craft since ages that they have inherited from their forefathers. Even though many youngsters have joined this occupation and are still learning from their forefathers yet many of them have lost link with their occupational community since many tribal artisans have meanwhile shifted their focus to other engagements even they still continue this as a secondary source of income for their household. Moreover, many issues related to market, lack of quality raw materials, paucity of fund etc. still reigns supreme as hindering factors.

Demands of the Artisans to the Government

- Support for Raw materials – especially wood of good variety at subsidized rate
- Credit and loan link to Bank
- Grant for establishing work sheds for community level production units
- Training and orientations on skill development esp. design development.
- Market linkage and Credit linkage for business promotion – at least district level
- Government agencies to place order and ensure selling those with minimum assured profit to the artisans

- Artisan Card, Health Insurance. Subsidy for raw materials & grants of loan against orders.
- Tool kit and machinery support to artisans [with no workshops of their own]

Craft Cluster Potential

Following aspects should be kept for consideration to consider this area as a Cluster

- Number of trained artisans are there
- Continuity of the craft in this areas for so many decades
- Almost all households in the village are engaged in this practice and carrying on as a hereditary practice
- Producing many traditional items meant for tribals but also adopting new pattern to promote market and attract new customers of the present age.
- Many active tribals artisans are there in the villages around who are actively involved in this occupation
- Support and coordination by a number of Government agencies for training, product design learning, display and sale in different exhibitions
- Businessmen from MP are still in touch with these artisans and thus there is demand for these product

MCM Profile

Mr. Santosh Kalo [52] from Kulabira. More than 25 years of experience as an artisan. The knowledge and skill has been cherished as hereditary skill. Trained as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2013.

4.15. Cluster: Paddy Craft – Limbhata, Nabarangpur

The artistic skill of the Bhatra tribal people is fully manifested in their artefacts. The Bhattada crafts are neither related to religious beliefs and nor drawn in order to appease religious spirits. But through the craft their self-image and aesthetic sensibility are visualized intently. The Paddy craft as a Tribal Craft owes its origin to late Mr. Sadashiv of Limbhata village. As such the culture of paddy craft is a hereditary craft that has been learnt by this generation from their previous generation. This craft initiated in this community particularly has the virtue of paying much importance to Guru. The Guru Shishya culture is deeply associated with the culture of this traditional craft. As said by Sri Pabitra Bhatra, (27) of Limbhata village that when they started learning this art from Mr. Sadashiv, they took oath before their Guru to continue learning and doing this craft at least for five years continuously. Every day, they have to attend the job at least for one hour and support the team in preparing and develop finished products.

The Paddy craft, though a household occupation of tribals in Limbhata, yet they do not hesitate to involve non tribals in their team. The youth mass opined that – still a number of tribals in many of the nearby villages are there in K Semela GP and the nearby Bamuni GP who are interested in this craft. Many of them have meanwhile started this as their secondary source of income and toiling hard to develop as primary source of income. On enquiry about the reason – the artisans said, in many

of those villages, their relatives and family friends are there, paddy is cultivated in those areas and they do have understood the benefit [esp. the profit] involved in this occupation.

Table No. 22 Cluster information on Paddy Craft, Limbhata, Nabarangpur				
Facts on Paddy Craft – Limbhata, Nabarangpur				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Limbhata	Bhattada	<p>Block Kosagumuda</p> <p>District</p> <p>Nabarangpur</p> <p>Villages in Cluster</p> <p>GP-Ksemela</p> <p>1.Village-Limbhatta- Total HH-80</p> <p>ST Artisans- 50</p> <p>2.Village- Santasaruguda</p> <p>TotalHh-120</p> <p>ST Artisans-40</p> <p>3.Village-Asanga</p> <p>TotalHH-300</p> <p>ST Artisans-60</p> <p>4.Village-Kukudi</p> <p>TotalHH-50</p> <p>ST Artisans-40</p> <p>GP-Bamuni</p> <p>1.Village-Ambaguda</p> <p>TotalHH-40</p> <p>ST Artisans-20</p> <p>2.Sasuraghota</p> <p>TotalHH-50</p> <p>ST Artisans-70</p>	<p>Organization Linkage</p> <p>DRDA, ORMAS and SCSTRTI</p> <p>a) Training Support</p> <p>Learning By Doing Training given by DIC & Kalaniketan.</p> <p>And by Handicraft Department</p> <p>b) Infrastructure</p> <p>CFC available.</p> <p>c) Exhibition and Mela Support</p> <p>Exhibition, Parab, SisirSaras Adivasi Mela & Pollishree mela,</p> <p>c) Financial Support</p> <p>No support as yet.</p>	<p>Means of marketing</p> <p>Local market, Door to door sale in villages Pallishree mela Kalaniketan</p> <p>Challenges</p> <ul style="list-style-type: none"> • Change in taste and choice of consumers. • Fluctuating demand • Scarcity of raw materials • Paucity of fund • Inadequate Govt. support • Inadequate No. of MCM

Demands of the Artisans to the Government

- Support for Raw materials – especially wood of good variety at subsidized rate
- Credit and loan link to Bank
- Grant for establishing work sheds for community level production units
- Training and orientations on skill development esp. design development.
- Market linkage and Credit linkage for business promotion – at least district level
- Government agencies to place order & ensure selling those with minimum assured profit to the artisans
- Artisan Card, Health Insurance. Subsidy for raw materials/grants of loan against orders.

Craft Cluster Potential

Following aspects should be kept for consideration to consider this area as a Cluster

- Number of trained artisans are there
- Continuity of the craft in this areas for so many decades
- Almost all households in the village are engaged in this practice and carrying on as a hereditary practice
- Producing many traditional items meant for tribals but also adopting new pattern to promote market and attract new customers of the present age.
- All members of artisan family remains engaged in this craft. Migration from artisan family is found very rare and thus this has assured source of skilled persons as well as unskilled persons.
- Support and coordination by a number of Govt agencies for training, product design learning, display and sale in different exhibitions
- Businessmen from MP & Chhattisgarh are still in touch with these artisans and thus there is demand for these products and scope for promotion of production & market is viable.

MCM Profile

Mr. Arjun Munda [52] MCM. More than 25 years of experience as an artisan. The knowledge and skill has been cherished as hereditary skill. Trained as Master Craftsman [MCM] at SIDAC, Gandamunda, Bhubaneswar during 2013

4.16. Cluster on Lacquer Craft,. Tartari, Balasore.

Table No. 23				
Facts on Lacquer Craft – Tartari, Balasore				
Cluster	Tribe	Location details	Institutions and interventions	Marketing and Challenges
Tartari	Santal	Block -Nilagiri Dist - Balasore Villages in	Organization Linkage ITDA,DIC,ORMAS	Means of marketing Local market and State/ National Exhibitions, Mayurshilpa & Adivasi

		Cluster		Mela Bhubaneswar
		1. Village Badheipola Total HH-100 ST Artisan-16	a) Training Support Training Learning By Doing by ITDA and Design and Technical Development Workshop by Handicraft Deptt.	Challenges
		2.Village Gabapal Total HH-200, ST Artisan-30	b) Infrastructure - CFC available	<ul style="list-style-type: none"> • Very few Govt. subsidy programmes for Lac cultivation/infrastructure development. • Lack of service delivery mechanism for Lac production services
		3. Village Barakheda Total HH-70 ST Artisan-15	c) Exhibition/Mela Support State and National Exhibitions, Adivasi Mela & Mayurshilpa.	<ul style="list-style-type: none"> • Lack of inputs brood, technology extension equipments for agro-chem and institutional support)
		4.Village Tulukodaba Total HH-60 Artisan-25	c) Financial Support Financial support to Producer groups in Nilagiri	<ul style="list-style-type: none"> • Scarcity of raw materials • Paucity of fund • Inadequate number of MCM

Lac is the refuse of an insect that is gathered by the tribal people. This refuse is used to make goods of innate beauty by craftsmen in Orissa. Basically a form of tribal craft, this craft is practiced mostly by the tribal women in Balasore and Nabarangpur districts of Odisha by mixing it with different colors and applying on the crafted items. The work is executed in delightful folk designs and includes items like bangles, necklaces and toys; all of them distinctive and hence in great demand by the cognoscenti. The items thus created are much in demand in international markets and are generally exported. The lacquer art of Orissa has a correlation with the streams of ancient Indian art and culture though a clear-cut study could not be done as yet about its genesis. The use of Lac bangle and Lac dolls in marriage and other celebrations goes back to ancient days. The Lac coated bamboo boxes and Lac bangles are more popular in southern Orissa.

Many researchers say; "Jaukandhei' is the reformed art and craft of Dhangra-Dhnagri- male- female clay dolls worshiped by primitive tribes of Mayurbhanj in Odisha. Due to its creative and delighting Touch, the inhabitants of Balasore who are physically and culturally so close to Mayurbhanj have incorporated it into their art and culture. By way of believing in the piousness of Lac in Hinduism, these couple-Lac dolls have been accepted by the mass. The folk artists of Balasore have reformed

this Dhangra-dhangri clay dolls by innovating the firing and designing with colored Lac in hot-process technology. The status of striving traditional artisans are inexpressible, because of decline in craft market due to lack of appropriate technical knowledge, design orientation and market mechanism according to the changing trend of consumers choice and socio-economic scenario in the contemporary society. The tribal artisans of Tartari are continuing this business and maintaining the glory of tribal culture. Though many artisans are facing hardship due to declining income from this art – on the contrary they demand for support to revive the same.

Demands of the Artisans to the Government

- Institutional support for raw materials collection, processing of lac etc.
- Credit and loan link to Bank
- Grant for establishing work sheds for community level production units
- Training and orientations on skill development esp. design development.
- Market linkage and Credit linkage for business promotion – at least district level
- Government agencies to place order and ensure selling those with minimum assured profit to the artisans
- Artisan Card, Health Insurance. Subsidy for raw materials & grants of loan against orders.
- Special training on design development, packaging and digital marketing

Craft Cluster Potential

Following aspects should be kept for consideration to consider this area as a Cluster

- Cluster having its CFC which is functional
- Support and coordination by a number of Govt agencies for training, product design learning, display and sale exhibitions
- A number of trained artisans are there. Many of them are trained
- Continuity of the craft in this areas for so many decades
- Almost all households in the village are engaged in this practice and carrying on as a hereditary practice
- Producing many traditional items meant for tribals but also adopting new pattern to promote market and attract new customers of the present age.
- Businessmen from West Bengal and Jharkhand remain in touch with artisans & buy materials from their home.

MCM Profile

Mrs. Satyabhama Barsalia [42 years] MCM. More than 25 years of experience as an artisan and more than 7 years of experience as trainer. Hereditary skill and ascribing more knowledge through repeated training and exposure. Trained as Master Craftsman at SIDAC, Gandamunda, Bhubaneswar during 2013.

There are other MCM who have joined this trade. Those are

Ms. Sita Patra – since 2017 and has trained till date more 25 artisans

Ms. Sohali Murmu - since 2017 and has trained till date more 25 artisans

Ms. Sarada Singh since 2016 and has trained till date more 30 artisans

Ms. Basumati Behera since 2016 and has trained till date more 25 artisans

Ms. Sukanti Naik - since 2017 and has trained till date more 25 artisans

4.17. Cluster: Stone Craft of Kesna and Raidhia in Mayurbhanj

The artisans of Kesna and some of its nearby villages in Mayurbhanj district include artisans from different communities. The majority is from non-tribal communities who are entrepreneurs and deploy tribals as artisans on the basis of daily wage. The major tribal artisans involved in stone carving work at Khiching and its nearby areas belonging to Gond, Bhuyan, Saunti, Kolha, Bathudi community.

The King Pratap Chandra Bhanja (1947-48) of Mayurbhanj was established a Stone Work Demonstration Centre (SWDC) for the artisans who were deployed to construct the Kichakeswari temple. Since then Adivasis took the work for their livelihood. And since then, stone carving and sculpture work has been one of the major sources of livelihood for these artisans. Even though cultivation still remains as a major source of income for all these non-tribal and tribal people of the locality yet Stone Carving remains as the major source of income both for tribals and non tribals.

In Kesna and its nearby areas i.e. in villages namely Khiching, Kumbhirda, Adipur, Nuagaon, Gheekhali, Saligothani [Arjunvilla GP] and villages namely Raidhia, Panideuli, Jamunalia and Kusanpur [Jamuti GP] more than 50% households of each villages are engaged in Stone carving work since long. The villagers of Kumbhirda, Kesna, Nuagaon, Raidhia and Kusan do have the history of being involved in stone carving work for generations till date.

At present, more than 500 tribals are working in these villages as daily wage earners in different workshops esp. in Khiching, Kesna, Kumbhirda as skilled and semi-skilled workers. The art and craft tradition of all the tribals involved in this craft needs no enquiry. From the days of their forefathers, these tribals are engaged in stone carving since the construction of Khiching Temple started and the King established a Stone Work Demonstration Centre for the artisans for that purpose. Since then, the artisans are engaged in stone carving work. This craft is integrally associated with the life and livelihood of local people and even more particularly to tribals culture. The tribals regard this craft as a traditional craft as well as source of income for them. More and more tribals and non tribals are entering in to this trade both as entrepreneur and artisans.

Table No. 24 Cluster information on Stone Craft, Kesna, Mayurbhanj				
Facts on Stone Craft – Raidhia and Kesna, Mayurbhanj				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges

Kesna and Raidhia	Saunti, Bhuyan, Kolha and Bathudi	<p>Block – Sukruli</p> <p>Dist- Mayurbhanj Villages in Cluster</p> <p>GP-Arjunvilla</p> <p>1.Village Kesna Total HH-100 ST Artisan-55</p> <p>2.Village Kumbhirda Total HH-200 ST Artisan-160</p> <p>3.Village - Adipur Total HH-180 ST Artisans-300</p> <p>4.Village-Nuagan Total HH-60 ST Artisans-20</p> <p>5.Village Gheekhali Total HH-90 ST Artisans-30</p> <p>6.Village Sialigothani Total HH-90 ST Artisans-110</p> <p>GP-Jamuti</p> <p>1.Village- Raidhia TotalHH-100 ST Artisans-60</p> <p>2.Village- Panideuli TotalHH-80 ST Artisans-30</p>	<p>Organization Linkage</p> <p>DIC and DRDA</p> <p>a) Training Support</p> <p>Stone Carving Training by DIC Mayurbhanj</p> <p>b) Infrastructure</p> <p>No CFC</p> <p>c) Exhibition and Mela Support</p> <p>Exhibition & Local Market in Khiching for tourists,</p> <p>d) Financial Support</p> <p>Financial support by DRDA to 120 artisans for purchase of tools and kits.</p>	<p>Means of marketing</p> <p>Exhibition and Local Market in Khiching for tourists,</p> <p>Buyers from different parts of Odisha & India place order.</p> <p>Challenges</p> <ul style="list-style-type: none"> • Fund shortage to buy raw materials esp. Stone blocks. • Lack of proper space to work • Scarcity of raw materials • Inadequate no. of MCM • Frequent change in the demand of products • Delayed payment by parties. • Cancellation of order • Dumping of finished products without sale • Packaging of products for sale • Transportation issue both for raw material as well as despatching the finished products. • Inadequate and irregular support and guidance by
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		3.Village Jamunalia TotalHH-80 ST Artisans-40		the Government • Next generation going for other professions
		4.Village- Kusanpur TotalHH-200 ST Artisans-45		

Demands of the Artisans to the Government

- Training on design development
- Support for raw materials purchase
- Work shed for artisans to work every day in a safe and well covered environment.
- Institutional support for raw materials collection, processing of lac etc.
- Credit and loan link to Bank
- Grant for establishing work sheds for community level production units
- Training and orientations on skill development esp. design development.
- Market linkage and Credit linkage for business promotion – at least district level
- Govt. agencies to place order & ensure selling for assured profit to the artisans
- Special training on design development, packaging and digital marketing

Craft Cluster Potential

- Abundance of skilled and semi-skilled labour conversant of stone carving
- A large number of villages are there around the clusters which are carrying on business on this craft since long
- Support and coordination by a number of Govt agencies for training, product design learning, display and sale exhibitions
- A number of trained artisans are there. Many of them are trained
- Almost all households in these villages are engaged in this hereditary practice
- Businessmen from different parts of Odisha and even outside Odisha are in contact with the retailers and request supply of finished goods – every year.

MCM Profile

Mr. Krushna Chandra Das – MCM. More than 40 years of experience as an artisan and more than 7 years of experience as trainer, organizer and curator. Ascribed knowledge thro’ repeated training & exposure during Service in Odisha Government. [Now retired]

Other trainers are

Mr.Abhijit Behera – since 2018

Mr. Sushil Chandra Sahu – since 2016

Mr. Karna Sahu – since 2016

4.18. Cluster: Stone Craft – Dhakotha, Harichandanpur, Keonjhar

The soapstone carving-craft, which produces, statues and murals, is under practice since last 55- 60 years in Dhakotha area; while the Patthar Kundo craft is under practice since unknown history with more than thousands of years - as claimed by the craft community members. Around 50 craftsmen are practicing Patthar Kundo craft today, as their family based hereditary craft and professional tradition at different locations in Dhakotha area, since unknown era. Here, the term - 'Dhakotha', includes- Bhalukuma, Badaekatali, Masapar, Nahaguna, Amaranga, Jalananda, Kundakote, Tobhakud, Santoshpur and Arjunbanya village of Keonjhar. The wooden lathe mechanism is traditional and primitive in its form of installation, functional mechanism and origin, as claimed by the craft community members. In local language, this integrated mechanism is called as- 'Patthar Kundo' which is an excellent example of Indian, Integrated Sustainable System Design Approach. The Patthar Kundo craft is a phase wise craft technique. On the basis of field studies and discussions with the crafts community members, this researcher divided the entire process into visual phases.

The process of production in this craft covers 18 stages in a sequence, which starts from initial phase of raw soapstone procurement from nearby mines, to the final product; and displays different phases of craftsmanship, which involves different set of tools, skill-sets and processes. However, the Soapstone carving is respectively newer soapstone craft in Dhakotha area with around 55-60 year's existence in this area. Approximately 400 skilled and semi-skilled craftspeople of Dhakotha area are involved in this craft. Most of the craftsperson has been involved in this work and it is their hereditary work. In fact, many of the local based tribal and non-tribal craftsperson remains engaged in this work throughout the year except Rainy season due to –

- (1) Inconvenience in work since no work shed is there
- (2) Many of the workers do have engagement as agricultural labour
- (3) Some of the aged workers take rest during that period since working during that period causes ailments.

Table No. 25 Cluster information on Stone Craft, Dhakotha, Koenjhar				
Facts on Stone Craft – Dhakotha, Keonjhar				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Dhakotha	Santal	Block Harichandanpur District Keonjhar Villages in Cluster GP-Arjunvilla	Organization Linkage DIC and DRDA a) Training Support	Means of marketing Exhibition and Local Market in Khiching for tourists, Buyers place order

		<p>1.Village- Bhalukuma Total HH-100 ST Artisan-12</p> <p>2.Village- Badaekatali Total HH-200 ST Artisan-160</p> <p>3.Village-Masapur Total HH-180 ST Artisans-200</p> <p>4.Village- Nahaguna Total HH-60 ST Artisans-20</p> <p>5.Village Amaranga Total HH-90 ST Artisans-30</p> <p>6.Village Jalananda Total HH-90 ST Artisans-110</p> <p>7.Village Kundkote TotalHH-100 ST Artisans-60</p> <p>8.Village- Tobhakud, TotalHH-80 ST Artisans-30</p> <p>9.Village- Santospur</p>	<p>Stone Carving Design Training by DIC Mayurbhanj</p> <p>b) Infrastructure -No CFC</p> <p>c)Exhibition and Mela Support Exhibition and Local Market in Khiching for tourists,</p> <p>d) Financial Support Financial support by DRDA to 120 artisans for the purchase of tools and kits.</p>	<p>from different parts of Odisha and India.</p> <p>Challenges</p> <ul style="list-style-type: none"> • Fund shortage to have raw materials like Stone blocks and equipments for stone carving. • Lack of proper space to work – need for Work shed to work • Scarcity of raw materials at the time of bulk order. • Inadequate number of MCM • Frequent change in demand of products • Delayed payment by parties. • Cancellation of order as well as deferring order to different dates. • Dumping of finished products without sale due to lack of demand or cancelled order • Packaging as well as stocking of finished products for sale • Transportation issue both for procuring raw material and despatching ordered products. • Inadequate support and guidance by the Government • Next generation
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		TotalHH-80 ST Artisans-40		going for other professions
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Demands of the Artisans to the Government

- Work shed for artisans to work every day in a safe and well covered environment.
- Institutional support for raw materials collection, processing of lac etc.
- Market linkage and Credit linkage for business promotion – at least district level
- Government agencies to place order & ensure selling those with minimum assured profit to the artisans
- Artisan Card, Health Insurance.
- Credit and loan link to Bank
- Training on design development
- Support for raw materials purchase
- Grant for establishing worksheds for community level production units
- Training and orientations on skill development esp. design development.
- Special training on design development, packaging and digital marketing

Craft Cluster Potential

- Availability of skilled and semi-skilled labour is abundant
- Almost all households in these villages are engaged in this hereditary practice
- A large number of villages are there around the clusters which are carrying on business on this craft since long and are still continuing ensuring livelihood support to a lot of tribal and non tribal people of the locality. [Continuity of the craft in this areas for so many decades]
- Support and coordination by a number of Govt agencies for training, product design learning, display and sale exhibitions
- A number of trained artisans are there.
- Businessmen from different parts of Odisha and even outside Odisha are in contact with the retailers and request supply of finished goods – every year.

MCM Profile

Mrs. Kumbhakarna Murmu [43] – MCM. More than 20 years of experience as an artisan. Inherited knowledge from the forefathers & have ascribed more knowledge thro' repeated training and exposure. Running a retail shop of Carved Stone products at Keonjhar.

4.19. Cluster: Siali Craft – Durdura, Jashipur, Mayurbhanj

The Siali Craft [Fibre Craft] is an age old traditional craft among the Mankirdia tribe. Ever since they have started this craft – that is been part and parcel of their life and living. Since their life is closely associated with forest and collection of forest produces, Siali craft is still integrally related to their day to day life, since many goods for domestic use are also prepared by them. Tiny basket [Toopi], Bags etc. are still in use by these tribals. However, the craft is still alive and different agencies – esp. voluntary organizations working on tribal livelihood and forest based livelihood do

visit this area frequently. But their support is limited to collection of the issues and action for advocacy. By the way, Siali craft has not yet been treated as a source of income generation by Government though effort has been made to promote the Siali craft products. But that is not with particular focus to this craft but as a whole – in the context of Fibre Craft. Siali craft is a secular art and directly related to the need and choice of human being and their needs.

Materials produced through this craft also include items of utilitarian type. There are very limited aesthetic items that too of very recent origin and have not yet faced the market test. A view of Silai craft items in any exhibition and even in the tribal community will reveal that, this craft still needs much promotion. Choice of buyers and market assessment need to be done before any planning for its promotion.

Table No. 26 Cluster information on Siali Craft, Durdura, Mayurebhanj				
Facts on Siali Craft –Durdura, Mayurbhanj				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Durdura	Mankirdia	Block Jashipur District Mayurbhanj Villages in Cluster 5 other villages under the HKMDA project around this villages	Have been trained for 15 days by HKMDA the Hill Khadia Mankirdia Development Authority to make utilitarian items that fetch good money and attract buyers. Trained on product making by OPELIPI to promote livelihood of Mankirdia	Means of marketing Not sold. Prepared and used by the community members. Challenges <ul style="list-style-type: none"> • Scarce raw material • No effort to restore & regenerate siali weeds • Inadequate Govt support to promote this craft. • Lack of trainers for this craft

Demands of the Artisans to the Government

- Work shed for artisans to work every day in a safe and well covered environment.
- Training on design development
- Institutional support for raw materials collection, processing of lac etc.
- Market linkage and Credit linkage for business promotion – at least district level
- Government agencies to place order and ensure selling those with minimum assured profit to the artisans

- Artisan Card, Health Insurance. Subsidy for raw materials and grants of loan against bulk orders.

Craft Cluster Potential

- Availability of skilled and semi-skilled people
- Almost all households in these villages are engaged in this hereditary practice
- Support and coordination by Govt agencies for training, product design learning, display and sale in exhibitions
- Villagers are interested to continue working and whatever they have produced is accepted by customers as quality products.
- There is scope for more production and better income through that means

4.20. Cluster : Sabai Craft – Guhaldihi, Mayurbhanj

All the households of the village is directly or indirectly related to Sabai craft either as a farmer in cultivation Sabai grass or involved in Sabai Craft – more particularly as artisan. Almost all household is engaged in Sabai rope making and some are even engaged in transportation of raw materials from market, transporting material to market for selling [providing Pick up Van and Bullock Card on hire] and even providing raw materials like bamboo and date strips to artisans. This is an artisan village. The nearest village Badjod and more than 11 villages of Badjod Panchayat are also artisan villages where majority members of tribals and non-tribal community have joined in this trade along with some non tribals who are leading this business. Sabai Craft is an age old traditional craft among the Bathudi tribe. Ever since they have started this craft – that is been part and parcel of their life and living. Sabai grass is grown in a wide part Mayurbhanj district which is mainly used for making Sabai Rope. Sabai Ropes are mostly sold outside state for use in weaving Charpoy (Cots) and in paper manufacturing concerns.

Sabai rope is also used in making Sofa sets, Chairs, Tea Poy etc. The main body frames of the Chairs and sofas are made in Bamboo Wood & Sabai rope is woven and coiled over the frame to give a finishing shape, that attains exceptional excellence. The Sabai grass business among the indigenous communities of Guhaldihi and many othe villages around this village in Mayurbhanj District is a big one. It is one of the most necessary item for making ropes and furniture. In local market, the grass, which brings in more income than rice, is now grown in rice paddies and marketed by the farmers in the form of bundles of either grass or rope. ORMAS in Mayurbhanj district is collaborating with communities in order to diversify the products made from this grass, which has a high tensile strength.

Furniture made from Sabai grass is a marvel of arts. This craft is picking up fast. The variety of items placed before the customers clearly indicate that it knows the choice of customers, the requirement and progress in the market and the future demand. The civil Jail of Baripada is pioneer in introducing such Sofa and some other items namely Car mats, Screens, Carpets etc. In recent years utility articles like Dining mat; Fruit Basket/Tray; Flower vessel etc. are produced. With growing demand for Sabai grass

furniture and Sabai products, one training centre has been opened at Baripada by Director Handicraft and Cottage industry Odisha to train local boys and girls particularly from Scheduled Caste and Scheduled Tribe groups since 2018. Meanwhile, ORMAS has also consulted the Jail authority to conduct trainings programme and enable the inmates to start their life in self-reliant manner after they are released from Jail.

Table No. 27 Cluster information on Sabai Craft, Guhaldihi, Mayurbhanj				
Facts on Sabai Craft – Guhaldihi, Mayurbhanj				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Guhaldihi	Bathudi	<p>Block - Baripada Ward No. 4</p> <p>District Mayurbhanj</p> <p>Villages in Cluster</p> <p>1.Village Guhaldihi Total HH-300 ST Artisan-160</p> <p>2.Village-Badjod Total HH-100 ST Artisans-55</p> <p>3.Village Rangamatia TotalHH-300 ST Artisans-80</p> <p>4.Village Berudi Total HH-100 ST Artisans-60</p> <p>5.Village Jhadjamuda TotalHH-300</p>	<p>Organization Linkage DIC, ORMAS, DRDA, TRIFED, NABARD, ITDA and Asian Heritage (NGO) from New Delhi.</p> <p>a) Training Support Design Training by DIC, Asian Heritage and, NABARD</p> <p>b) Infrastructure – CFC available</p> <p>c)Exhibition and Mela Support Exhibition, Fab India, Buyers from other states - Hyderabad, Delhi, Ahmedabad for Bulk orders.</p> <p>Orders placed by ORMAS</p> <p>d) Financial Support ORMAS, ITDA and DIC, Mayurbhanj</p>	<p>Means of marketing Exhibition, Fab India, Buyers from other states like Hyderabad, Delhi and Ahmedabad for Bulk orders.</p> <p>Orders place and procured by ORMAS</p> <p>Challenges</p> <ul style="list-style-type: none"> • Paucity of fund to purchase and stock raw materials • Lack of requisite type & numbers of tools and equipments for production process • Scarcity of raw material during bulk order • Inadequate Govt. support to promote this craft.

		ST Artisans-80 6.Village-Daisahi TotalHH-30 ST Artisans-15		<ul style="list-style-type: none"> • Lack of trainers for this craft • Youth divers from this occupation for better earning
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Demands of the Artisans to the Government

- Fund support for Raw material
- More tools and equipment support
- Additional Work shed for artisans to accommodate more workers every day.
- Training on design development
- Market linkage and Credit linkage for business promotion – at least district level
- Government agencies to place mord orders and ensure selling those with minimum assured profit to the artisans
- Artisan Card, Health Insurance and provision of pension to bonafide artisans

Craft Cluster Potential

- Availability of CFC and it functional now.
- All households in these villages are engaged in this hereditary practice
- Support and coordination by Govt agencies for training, product design learning, display and sale in exhibitions
- Villagers are interested to continue working and whatever they produce is accepted by customers.
- There is scope for more production and better income through that means
- All households and each member of artisan family is engaged in Sabai Craft
- Market oriented production round the year
- All tribal families of the village are engaged in this business as their primary occupation
- Each house of the village is having either a skilled or semi skilled artisan
- The artisans are dedicated and interested to expand business thro' diversification in quality and variety

MCM Profile

Mrs. Usharani Naik, 43 years, Bathudi

She has inherited this skill from her forefathers.

Got trained as master trainer from SIDAC Bhubaneswar since 2013

Till date has trained more than 300 women

Other than her – there are a number of MCM in Sabai Craft belong to both tribal and non-tribal community. They are

Mrs. Jayanti Mahanta – Bathudi [since 2018]

Mrs. Gauri Mohapatra – General [since 2016 and trained more than 1000 women]

Mrs. Mallimani Naik – Bathudi [since 2016 and trained more than 1000 women]

Mrs. Sanaji Naik – Bathudi [since 2013 and have trained more than 1000 women]

Mrs. Malati Naik – Bathudi [since 2013 and have trained more than 800 women]
Mrs. Manjulata Naik – Bathudi [since 2013 and trained more than 1000 women]
Mrs. Sumati Naik – Bathudi [since 2016 and have trained more than 700 women]
Mrs. Purnima Naik – Bathudi [since 2016 and have trained more than 300 women]

4.21. Cluster: Dongria Shawl Craft, Chati Kona, Rayagada

Chati Kona village comprises of 133 Dangaria Kondha households and 165 Scheduled Caste households mainly Dom Clan people. All the Dongrias i.e. 133 households are engaged in Dongria Shawl making work. Dom people are typical business community who trade everything in the locality. Every evening in the small hamlets spread over Niyamgiri hills, the Dongria women of all ages sit in their verandas, individually or in a group, busy embroidering Kapdaganda, the shawl that symbolizes their heritage and ethnic identity. Woven with excellent craftsmanship, Kapdaganda is mostly woven by unmarried girls. They embroider this shawl for their own use or they gift it to their brother and father as a symbol of affection. The unmarried women of Dongria Kondh community embroider this shawl to gift it to their beloved ones as a token of love. "We wear this beautifully embroidered Kapdaganda shawl on every occasion, whether it's a marriage, festival or any other occasion. The shawl not only differentiates us from other tribes but also empowers us. So, this shawl is available in every household," Sabri Kutruka of Khambesi village in Kurli Panchayat, told to the Research Team. "Also, women get happiness while embroidering the shawls." Sabri is now engaged in embroidering a shawl for her daughter. off-white coarse cloth mainly used as a raw material for Kapdaganda is procured from the Domb community, a local Scheduled Caste community, by bartering harvested crops. The motifs are embroidered on the cloth by a needle using three different colored threads.

The three colors are green, yellow and red. Each color carries an implication manifested with socio-cultural values. Green symbolizes their fertile mountains and hills, prosperity and development of their community, while yellow stands for peace, smile, togetherness, health and happiness. It is regarded as sign of auspiciousness. Red is symbol of blood, energy, power and revenge. It also signifies appeasing of deities by offering blood sacrifice of animals and birds. Designs are embroidered on cloth by a needle using threads. Dongrias believe that red, green and yellow are the most auspicious colours. Red signifies blood, sacrifices and revenge while green symbolises their fertile mountain ecology. Yellow symbolises origin of Kondh. Also represents prosperity and turmeric cultivation. The artisans of Dongria fabric as an art work and rather a very adorable utilitarian quality and value has not only brought name and fame to the artisans but also have enabled them to be consistent and rather more innovative in their approach. The long standing association of non tribals with the tribals recapitulates the motive of tribals to expose their inner best and to pose their valued culture in an adorable manner. Moreover, the continuity and growing popularity of this craft does procreate new ideas to

establish and re-vitalize the tribal culture that is ventilated through proper articulation. The artisan of this craft are still suffering with low gain from commercially sold items , the difficulty in availability of quality raw materials and lack of proper market to promote sale with potential customers for these products.

Table No.28 Cluster information on Dongria Shawl, Chati Kona, Raygada

Facts on Dongria Shawl – Chati Kona, Raygada				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Chatikona	Dongria Kandha	<p>Block - Muniguda</p> <p>District - Raygada</p> <p>Villages in Cluster</p> <p>1.Village-Chatikona Total HH-300 ST Artisans-160</p> <p>2.Village-Kurli Total HH-100 ST Artisans-55</p> <p>3.Village-Khambesi TotalHH-300 ST Artisans-80</p> <p>4.Village-Khajuri Total HH-100 ST Artisans-60</p>	<p>Organization Linkage DKDA, ITDA Raygada</p> <p>a) Training Support No training imparted.</p> <p>b) Infrastructure No CFC</p> <p>c)Exhibition and Mela Support Exhibition & Mela at District and State level</p> <p>Orders placed and procured by DKDA</p> <p>d) Financial Support DKDA in terms of Wage to prepare the materials</p>	<p>Means of marketing Exhibition & Mela at District & State level</p> <p>Order placed and procured by DKDA</p> <p>Challenges</p> <ul style="list-style-type: none"> • Emergence of fake products in the market • Inadequate support from Govt to market these products • Very low wage which is very non remunerative to the labour and technicality used. • Lack of proper opening to market products regularly • Scarcity of material during bulk order • Dominance of non tribals in product market [in trading] • Lack of trainers for this craft • Young generation not interested in this work

Demands of the Artisans to the Government

- Detect and de-promote fake items prevailing in market that endangers Dongria products
- Proper remuneration in commensuration to labour and artistic excellence used by Dongria women in shawl making
- Work shed at village level for artisans to accommodate more workers every day.
- Training on design development
- Place and procure orders for market promotion and income generation
- Market linkage for business promotion – at least district level
- Artisan Card, Health Insurance and provision of pension to bonafide artisans

Craft Cluster Potential

- Availability of skilled Dongria people
- Their hereditary practice
- Support and coordination by Govt agencies for training, production and income generation
- Villagers are interested to continue working and whatever they have produced is accepted by customers as quality products.
- There is scope for more production and better income through that means
- Almost all households are engaged in this Craft
- Market oriented production round the year
- Each house of the village is having skilled artisan to work and support this craft
- The artisans are dedicated and interested to work further
- There is further scope to expand the business through diversification in quality, variety and bulk of supply.

4.22. Cluster: Tie and Dye – Dumerbahal, Hamirpur, Sundergarh

This craft as a rising and promising source of income for young artisans is felt well by people of all communities in which they have witnessed some scope of promotion with sum assured and scope of skill promotion. Even though this appears as a new source of income, this has already become a well-established trade to ensure assured sum to each artisan every day. The craft under reference has become a part and parcel of the livelihood of many tribal and non-tribal families. The current trend clearly speaks of the artisan background that has already started since last 5-10 years. *Not only Bhuyan but also a number of tribal girls of Gond, Bhuyan and Santal community are also working from home and earning through tie and dye work. It is a fact that both young girls of different communities tribal, non-tribal and even from Muslim community are also engaged in this work not only in Hamirpur and Subdega area but also in Sundergarh city area. A number of Tie and Dye units are there in and around Sundergarh town including Hamirpur and Subdega etc.*

As such tie and dye has become one of the major sources of income for thousands of households who are regularly working every day and get sum assured almost every week. Some adolescent girls of Bhuyan and Gond tribals are also posed as master craftsmen at least for 5 years till date. As such the economy of the Bhuyan is now undergoing a phase of change and transformation with optimal scope for occupational diversification through Tie and Dye craft as one of the reliable sources of continuous income for many youths and adolescents who will get employment in their own location with many of them getting the opportunity to work at home.

At this age of growing unemployment – this can act as a trouble shooter. There is a change in the environment. The tribal adolescents who were totally unaware about this craft a decade ago – are now joining this occupation in large number. Of course, unemployment may be one of the major reasons – yet the growing demand for Tie Dye products also need to be kept in mind. In fact, under such condition, there is certain possibility of increased need and demand for more semi and skill labour for this occupation. By the way, those who had joined this occupation earlier have now been regarded as master artisans with better income and moreover, there is much scope for the new comers.

Table No. 29. Cluster information on Tie and Dye, Dumerbahal, Sundergarh				
Facts on Tie and Dye – Dumerbahal, Sundergarh				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Dumerbahal	Bhuyan	Block Subdega District	Organization Linkage DIC Sundergarh	Means of marketing Local sale through

		<p>Sundergarh Villages in Cluster</p> <p>1.Village Dumerbahal Total HH-167 ST Artisans-43</p> <p>2.Village Hamirpur Total HH-100 ST Artisans-55</p> <p>3.Village Gangpurgarh Total HH-300 ST Artisans-80</p> <p>4.Village Khajuri Total HH-100 ST Artisans-60</p>	<p>a) Training Support Training on Design Development for 30 women - 2015</p> <p>b) Infrastructure – No CFC</p> <p>c) Exhibition and Mela Support Exhibition and Mela at District and State level</p> <p>d) Financial Support No support yet.</p>	<p>retailers</p> <p>Sale thro’ personal contacts Exhibition and Mela at District and State level and Order placed and procured by Kolkata businessmen.</p> <p>Challenges</p> <ul style="list-style-type: none"> • Emergence of fake products in the market • Irregular payment by sellers • Inadequate support from Govt. to market these products • Very low wage. • Lack of proper opening to market products regularly • Dominance of non tribals in product market [in trading] • Lack of trainers for this craft • Competition against rivals • Youth mass is not interested in this.
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Demands of the Artisans to the Government

- Detect & de-promote fake items prevailing in market that endangers this products
- Proper remuneration in commensuration to labour and artistic excellence used by artisans
- Artisan Card, Health Insurance and provision of pension to bona fide artisans
- Training on design development
- Place and procure orders for market promotion and income generation
- Market linkage for business promotion – at district level and state level.

- Work shed at village level for artisans to accommodate more workers every day.

Craft Cluster Potential

- Availability of skilled Dongria people
- Support and coordination by Govt agencies for training, production & income generation
- Villagers are interested to continue working and whatever they have produced is accepted by customers.
- Almost all households are engaged in this Craft
- Market oriented production round the year
- More and more adolescents are joining this occupation
- The artisans are dedicated and interested to work further
- There is further scope to expand the business through diversification in quality, variety and bulk of supply and thus further scope for income generation for the rural poor through that.

4.23. Cluster: Dhokra – Barakhama, Kandhamal

Dhokra craft is a traditional craft in Barakhama. Since long the artisans are engaged in this craft. It has been observed that the artisans are not getting proper benefit and have realized that the craft is fading out. No doubt, since last decade the number of artisans has not increased even though the same craft is continuing. The craft and its continuity do reflect the importance people pay to this as a source of income. 20 households, known as engaged in this craft since long, are realizing that this is fading away and going to languish. The artisans who are now engaged in this craft to promote their livelihood have regarded this as a viable option and have adopted and remained engaged in it in a regular manner. The artisans, who are continuing in this occupation, though sceptic, yet, sparing their knowledge and interest. This might be due to the fact that – labour are getting their subsistence from this occupation and some are even continuing with the expectation that the people from Government machinery and some NGOs are still visiting and have remained in contact.

The tribal youngsters and adolescents who were engaged in this occupation are now under compulsion to drop this source of income. Since last two decades, the number of artisans involved in this occupation has also reduced – as learnt from the artisans during field survey. Even though some support in terms of training on design development has been provided to them – yet the main shortfall is lack of fund and market to promote and ensure income generation. Since few decades, this occupation has faced downfall due to competition with Dhokra of West Bengal that has captured its market – in areas out of Odisha. Even this trade is also captured by many non-tribal people in many parts of Odisha leading to tough competition

Table No. 30. Cluster information on Dhokra, Barkhama, Kandhamal
Facts on Dhokra – Barakhama, Kandhamal

Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Barkhama	Kandha	<p>Block Baliguda</p> <p>District Kandhamal</p> <p>Villages in Cluster</p> <p>1.Vill-Sitrusahi TotalHH-40 ST artisans-200</p> <p>2.Vill-Banksahi TotalHH-50 ST artisans-100</p> <p>3.Village Nadapatang TotalHH-30 ST artisans-150</p>	<p>Organization Linkage</p> <p>ORMAS and DC Handicraft</p> <p>a) Training Support</p> <p>Training on Design Development for 30 women – 2015 by DIC Kandhamal</p> <p>Training on Design Development by DC Handicraft for 20 women during 2014</p> <p>b) Infrastructure</p> <p>No CFC</p> <p>c) Exhibition and Mela Support</p> <p>Local Market in Baliguda, Exhibitions, Adivasi Mela,</p> <p>d) Financial Support</p> <p>No support till date</p>	<p>Means of marketing</p> <p>Local Market in Baliguda, Exhibitions, Adivasi Mela.</p> <p>Challenges</p> <ul style="list-style-type: none"> • Emergence of fake products in the market • Competition of rivals • Irregularity in payment by sellers • Inadequate support from Govt. to market products • Lack of proper market for the products regularly • Dominance of non tribals in the product market [in trading] • Lack of trainers for this craft • Youth mass not interested in it.

Demands of the Artisans to the Government

- Detect and de-promote fake items prevailing in the market that endangers this product
- Proper remuneration in commensuration to labour and artistic excellence used by artisans
- Artisan Card, Health Insurance and provision of pension to bona fide artisans
- Training on design development
- Place and procure orders for market promotion and income generation
- Market linkage for business promotion – at district level and state level.
- Work shed at village level for artisans to accommodate more workers every day.

Craft Cluster Potential

- Availability of skilled people
- Support & coordination by Govt agencies for training, production and income generation
- Villagers are interested to continue working and whatever they have produced is accepted by customers as quality products.
- Almost all households are engaged in this Craft
- Market oriented production round the year
- More and more adolescents are joining this occupation
- The artisans are dedicated and interested to work further
- There is further scope to expand the business through diversification in quality, variety and bulk of supply and thus further scope for income generation for the rural poor through that.

4.24. Cluster: Dhokra – Kudiakhunta, Mayurbhanj

Dhokra casting is a very old practice used by the Santal community in Khunta area of Mayurbhanj. The indigenous knowledge of casting is still put to practice by these communities. The products of Dhokra artisans are elephant, horses, peacock, owls, religious images, lamps, bowls and are in great demand in local market as well as foreign markets. The socio-religious links for the Dhokra craft are strong in the Hindu society, during different festivals like Manobasa and Laxmi puja, the Dhokra materials are purchased and worshiped in the house. In many parts of Mayurbhanj and even some of the adjacent villages of Jharkhand and West Bengal, the customers purchase Dhokra items and they worship the Dhokra religious images during different festivals. They are highly appreciated because of their finer design and decorative art. Earlier craftsmen's use to create traditional items but now days a lot of new design product like door handle, boxes, hanger and other new design products are available. The Dhokra motifs have been inspired by the tribal community and the cast group "Rana" creates Dhokra craft from brass, bronze, bell metal and aluminum. Dhokra cast people are settling near small towns, where they purchase the required materials comprised mostly of scrap metal. Craft work is done by hand, without any advanced technology. The Dhokra technique has managed to survive in Odisha through some caster community. Originally Dhokra craft persons were tribe making their ceremonial and religious figures, ornaments and kitchenware. They were restricted to the materials of their immediate physical surroundings and the process of dhokra also matched their culture and traditional practices related to their life and livelihood. It does not require any fixed place or structure or any heavy, large tools.

They used wax, resin and firewood from the forests, clay from the riverbed and made the firing oven in a hole dug in the ground. But with the changing habitat and settlement practices, the practice has become critical since there is the need for proper place for firing oven, a proper place for work shed to keep raw materials and finished products quite safe from wear and tear as well as unexpected damages.

The artisans of Mayurbhanj – especially of Kuliana and Kudiakhunta are traditional workers who have inherited the skill and artistic articulations from their previous generations. This traditional craft though was initially not so marketable and though the artisans were intending to earn money from that. But with the passing of time and with the growing competitiveness of Dhokra craft with the materials of artisans from other states has reduced economic return from Dhokra craft. The changing market situation, the changing choice and need as well as demand of the customers have meanwhile enabled the artisans to change their attitude and articulations in Dhokra craft and attract the customers with new products of new glitters and new designs.

The Artisans in Dhokra sector, though skilled and diligent – yet they do not have scope as yet to get sufficient income through Dhokra Craft. However, many of them

are quite skilled and do earn – far better than others. Now-a-days however, the introduction of new items and sales promotion through different media including Advertisement, attendance and sale in Exhibitions as well as knowledge gaining through attending different exhibitions have brought sea change in the product design and types of items. The government has adopted a pro-active approach towards the artisans. It offers them help by taking them to trade fairs, exhibitions, workshops and training. Now, Dhokra craft items are also available on major E-commerce platforms, which is nonetheless good news for the artisans.

Table No. 31. Cluster information on Dhokra, Kudiakhunta, Jashipur, Mayurbhanj

Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Kudiakhunta	Santal	<p>Block Khunta District Mayurbhanj Villages in Cluster</p> <p>1.Village- Kudiakhunta- Total HH-70 ST Artisans-30</p> <p>2.Village Churuni Total HH-200 ST Artisans-50</p> <p>3.Village- Ranibandh Total HH-400 ST Artisans-20</p> <p>4.Village Siadia Total HH-70 ST Artisans-15</p> <p>5.Village Tungadhua Total HH-110</p>	<p>Organization Linkage DIC,TRIFED,TDCC and Anwasha NGO</p> <p>a) Training Support Training on Design Development for 30 women – 2018 by DIC Training on Design Development by DC Handicraft for 20 women during 2014 through Anwasha</p> <p>b) Infrastructure - No CFC</p> <p>c) Exhibition and Mela Support Local Market in Baliguda, Exhibitions, Adivasi Mela,</p> <p>d) Financial</p>	<p>Means of marketing Local Market in Baliguda, Adivasi and Exhibitions.</p> <p>Challenges</p> <ul style="list-style-type: none"> • Competition of rivals • Dominance of non tribals both in production and trading. • Emergence of fake products in the market • Irregular payment by sellers • Inadequate support from Govt. to market these products • Lack of proper opening to market products regularly • Lack of trainers for this craft

		ST Artisans-15	Support No support till date	• Youths are not interested in it.
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Demands of the Artisans to the Government

- Adequate support from Govt. to procure raw materials and forward linkage in market
- Work shed at village level for artisans to accommodate more workers every day.
- Artisan Card, Health Insurance and provision of pension to bonafide artisans
- Training on design development
- Place and procure orders for market promotion and income generation

Craft Cluster Potential

- Availability of skilled people
- Support and coordination by Govt agencies for training, production and income generation
- Villagers are interested to continue working and whatever they have produced is accepted by customers as quality products.
- More and more adolescents are joining this occupation
- The artisans are dedicated and interested to work further
- There is further scope to expand the business through diversification in quality, variety and bulk of supply and thus further scope for income generation for the rural poor through that.

MCM Profile

Mr. Sushil Rana – MCM

Mr. Bipra Chandra Rana MCM

Mr. Sanjay Rana MCM

There is no Tribal MCM in this craft. These non-tribal trainers remain out of the district and come to train the artisans from time to time

4.25. Cluster: Bell Metal – Bairasar, Puintala Bolangir

Bell-metal has a great craft tradition which can be linked to lord Jagannath residing at Puri. The knowledge of making bell-metal products has been passed down from generation to generations. Bell metal, which is dominantly a combination of copper and zinc, is considered to be a 'shudh' or pure metal; this explains why utensils used at the Jagannath temple are only bell-metal utensils. It is interesting to note that when a girl is married of this community, bell-metal ware forms an important part of her trousseau. The local name for bell-metal is 'kansa' and the artisans before sunrise, give shape to molten bell-metal in order to make attractive utensils by their own hands through exhaustive manual labour. There is a reason why the Artisans people start working much before the sunrise. The process of heating and beating the metal to make utensils generates so much heat that it becomes impossible for the craftsmen to carry on the work after mid-morning. Traditionally, Artisans stay close to

water bodies, as in the earlier days boat seemed the only mode of transportation. Also, there is so much of heat generated that water was needed essentially to cool down.

Bell metal is dominantly used for making cooking ware, which is now supplemented with some decorative items. The metal is so called because the sound that it generates on hitting is similar to the sound of a bell. This also explains why this metal is used to make 'ghantas' or bells for temples. The reason for traditionally making cooking ware and other kitchen ware from the bell-metal alloy is that this alloy has several medicinal properties, which the food or water kept in them acquires. These medicinal properties are derived from copper and zinc which are dominantly present in the bell-metal alloy. It is believed that regular use of these vessels can have long term effects towards preventing and relieving several ailments like, gastric, diabetics, allergies etc. The artisans who make bell-metal cooking ware also make items of brass and copper, however, bell-metal ware remain their specialty. It is interesting to note that there is strong sense of community among these artisans, they believe in the notion of sharing resources rather than competing for them, the artisans in each village specializes of only a particular item. An artisan who makes bowls is of course equipped to make plates and vice versa. However, they prefer to specialize in one particular item, and experiment and innovate with shapes, textures and finishes.

Table No. 32. Facts on Bell Metal – Bairasar, Bolangir				
Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Bairasar	Binjhal	Block Puintala District Bolangir Villages in Cluster 1.Village- Bahalpadar Total HH-79 ST Artisan-30 2.Village Bubel Total HH-111 ST Artisan-50 3.Village Randa Total HH-189	Organization Linkage ORMAS, DIC,TRIFED and Anwasha NGO a) Training Support Training on Design Development by DC Handicraft for 20 women during 2018 Training on Design Development for 20 women – 2017 by Anwasha NGO supported by DC Handicrafts b) Infrastructure – NO. c) Exhibition and Mela	Means of marketing Local Market Exhibitions at District and State level, Adivasi Mela, Ekamra Haat Bhubaneswar Challenges <ul style="list-style-type: none"> • Emergence of materials of Steel and Aluminium • Competition of rivals • Lack of fund for raw materials &

		ST Artisan-29 4.Village Jamgaon Total HH-71 ST Artisan-18 5.Village Malmunda Total HH-119 ST Artisan-21	Support Exhibitions at District and State level including Adivasi Mela, Ekamra Haat Bhubaneswar d) Financial Support No support till date	other inputs • Inadequate support from Government • Lack of proper opening to market products regularly • Lack of trainers • Youths not interested in this occupation.
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Demands of the Artisans to the Government

- Adequate support from Govt. to procure raw materials as well as forward linkage in the market
- Work shed at village level for artisans to accommodate more workers every day.
- Artisan Card, Health Insurance and provision of pension to bona fide artisans
- Training on design development
- Place and procure orders for market promotion and income generation

Craft Cluster Potential

- Availability of skilled people
- Support and coordination by Govt agencies for training, production & income generation
- Villagers are interested to continue working and and in recent days – more households are joining the occupation. The artisans are dedicated and interested to work further
- There is further scope to expand the business through diversification in quality, variety & bulk of supply and thus further scope for income generation for rural poor through that.

4.26. Cluster : Cotton Durry – Dhubalpara, Bolangir

Cotton and Woollen Durry is quite famous throughout Odisha and even out of India due to its delicate look and intricate technique of weaving. Over the years, since time immemorial the Sabar and Binjhal community of this locality are engaged in weaving of Durry that has demand in the market. 25 Sabar households are engaged in Cotton and Woollen Durry making works. The life and livelihood of Sabar Community in Dhubalpara is dependent either on Agriculture or on Weaving. Even though Durry is a weaving practice, the delicacy of pattern and motifs of Cotton and Woollen durries have been highly acclaimed by the buyers over the years. There are 21 families belonging to Sabar Community who are engaged in this craft since seven to eight decades. This is one of the major sources of income for them even though they are facing hardship with the competitive market where in the customers are availing

cheaper materials. The artisans do recognize this as an inherited skill from their forefathers but many of them have also ascribed know how and some skills related to raw materials management, fund management as well as design development over the years through various government institutions and agencies including.

The low cost durries of these areas have made a special identity to the artisans who are too adept to provide pool of materials in short notice. It has low wear and tear cost and can be used in all seasons and are also handy due to being light in weight. The artisans are now facing competitive market since they do have declining demand due to emergence of many new & cheaper items even though those are not durable.

Moreover, lack of floating money, raw materials as well as the rising cost of raw materials and the growing migration among the youths has also reduced the availability of skilled hand in the district and thus has abruptly affected the production and sales process. There has been change in the product market that is evident. The motif change - There have not been many technological changes in this field. However, new motifs have been introduced. Now the new generation is not adopting the tight knit at the centre of the Durry, rather they are making a spread over model that becomes more visible, early to knit and easy to retouch in case of any wear and tear. The change in market has been one of the most promising factors that have brought this craft to the forefront. In fact, few decades back – this product was rather limited to local markets and more particularly to western Odisha in general but with the growing change in the taste and preferences of the buyers and the interest towards the new – the demand has changed and rather has also increased in some parts of market in Bolangir.

The participation of youths in this occupation has somehow changed – though fluctuating more frequently. The growing interest of youth mass is no doubt a good sign, yet the prosperity of this craft to a great extent.

Table No. 33. Facts on Cotton Durry – Dhubalpara, Bolangir

Cluster	Tribe involved	Location details	Institutions and interventions	Marketing and Challenges
Dhubalpara	Sabar	Block Patnagrh District Bolangir Villages in Cluster 1.Village Barpitra Total HH-89	Organization Linkage ORMAS, DIC,TRIFED and Anwasha NGO a) Training Support Training on Design Development by DC Handicraft for 20 women during 2018	Means of marketing Local Market Exhibitions at District and State level, Adivasi Mela, EkamraHaat Bhubaneswar

		<p>ST Artisans-11</p> <p>2.Village Diadumer</p> <p>Total HH-160</p> <p>ST Artisans-24</p> <p>3.Village Naktasar</p> <p>Total HH-96</p> <p>ST Artisans-24</p> <p>4.Village Chelkhai</p> <p>Total HH-37</p> <p>ST Artisans-24</p> <p>5.Village Tentelkhunti</p> <p>Total HH-109</p> <p>ST Artisans-26</p>	<p>Training on Design Development for 20 women – 2017 by Anwasha supported by DC Handicrafts</p> <p>b) Infrastructure No CFC</p> <p>c) Exhibition and Mela Support Exhibitions at District / State Adivasi Mela, Ekamra Haat Bhubaneswar</p> <p>d) Financial Support No support till date</p>	<p>Challenges</p> <ul style="list-style-type: none"> • Emergence of materials of Steel and Aluminium • Competition of rivals • Lack of fund for raw materials • Inadequate support from Government. • Lack of proper opening to market products regularly • Lack of trainers • Youth are not interested in this occupation.
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Demands of the Artisans to the Government

- Adequate support from Govt. to procure raw materials as well as forward linkage in the market
- Work shed at village level for artisans to accommodate more workers every day.
- Artisan Card, Health Insurance and provision of pension to bonafide artisans
- Training on design development
- Place and procure orders for market promotion and income generation

Craft Cluster Potential

- Availability of skilled people
- Support and coordination by Government agencies for training, production and income generation
- Villagers are interested to continue working and now – more households are joining the occupation. The artisans are dedicated and interested to work further
- Market oriented production round the year
- There is further scope to expand the business through diversification in quality, variety and bulk of supply and thus further scope for income generation for the rural poor through that.

4.27. Cluster: Broom – Kolhapara, Kuchinda, Sambalpur

The Kolhapara village of Gochhara Gram Panchayat in Kunchinda block of Sambalpur is the abode of many tribals that mainly includes Kisan, Bhuyan, Gond and Kharia. Kisan are majority among them. The tribals – more particularly the Kisan are

agriculture based tribals who not only work in fields but have also maintained good reach and know much in reality about the forest and forest products as well. Since more than a century, the women of Kisan and many tribal communities are engaged in collection of wild grass and prepare broom – which is one of the major sources of income for them.

Broom locally named as Badhoon is the name of grass – rather a wild weed type grass with sharp tiny nail type growth on its body keeps it away from goats and livestock being their prey as fodder. The preparation of broom from that grass is exclusively the task of women. Very rarely do they take the help of their elders – both male and female at home especially very particular type of work like gathering and tie up broom etc. usually no male members of community is involved in this craft. Preparation of broom involves a tedious task of collecting, drying in the sun, strip out the nail type portions of the grass, then boiling those or keeping those in water for hours and then keep those under Sun to dry and after than – they either prepare broom or sale those in strips. Since last 30 years, the women have been feeling the stress and exploitation by middlemen who collect materials from them at the market and resell the same in higher cost and thereby damaging the market of tribal women. Now these women have formed Women SHG and have been gathering the raw materials and selling the material as a group in the market. They usually sale the material in the market of [daily and weekly] at Gochhara, Kuchinda and Kolhapara. Moreover, they also sale the same by visiting different villages – door to door. They usually sale individual during that period and earn at least Rs. 200/- to 300/- per head per week on an average.

Cluster	Tribe involved	Location details	Institutions & interventions	Marketing and Challenges
Kolhapara	Kisan	Block Kuchinda District Sambalpur Villages in Cluster 1.Village Laiguda Total HH 220 ST Artisan 150 2. Vill :Kolhapara Total HH 140 ST Artisan 90	Organization Linkage Nothing a) Training Support Nothing b) Infrastructure - No CFC c) Exhibition and Mela Support Nothing d) Financial Support	Means of marketing Local Market Daily market at village level and Weekly market of the Block and Panchayat. Visit to different villages nearby Challenges <ul style="list-style-type: none"> • Competition with local

		3.Vill: Kulheipali Total HH 90 ST Artisan 50 4.Vill:Andharipali Total HH 70 ST Artisan 30 5.Vill:Guruan Total HH 110 ST Artisan 40 6.Vill:Ulanda Total HH 200 ST Artisan 110	No support yet	suppliers and businessmen <ul style="list-style-type: none"> • No support from Govt. • No knowledge on product improvisation. • No knowledge on market and its promotion
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Demands of the Artisans to the Government

- Adequate support from Government to ensure market linkage & value addition to product
- Work shed for processing of raw materials and stocking the raw materials as well as finished goods

Chapter 5

ISSUES IN PROMOTION OF INDIGENOUS ART & CRAFTS

Creating an inventory of cultural objects – more particularly, that of different artefacts is the first level of protection for those objects/collections. This relies on the logic that un-described and/or not photographed objects are almost impossible to recover with the pass of time. The inventory allows for the identification and recovery of an object and provides the base information, source and many other basics to re-collect, recover and research on those aspects – as and when necessity and feasibility is realized. During this study – while it was a concern related to Tribal Artefact, the study team felt the necessity to collect inventories on different artefacts and that too with focus on the tribal communities involved since this will help to all institutional endeavours on an accurate inventory development ultimately.

The study team has the opportunity to meet the tribal artisans at their work spot. In most cases, while interacted with artisans and physically came across different artefacts [displayed or shown] and while enquiring about the current status i.e. whether vanishing or languishing or continuing etc. – the team could realize that – “before we can conserve, exhibit, digitalize, publish or interpret what is witnessed or realized from the field study - we need to know what our approach towards those artefacts asserts about the collections and contents. It is the responsibility of all members of the team to be involved and invest time and energy into the inventory, other than interaction and interpolation with artisans and different stakeholders associated with them, as the central idea and objectives of the study that connect us [i.e. we the team and the craftsman] all.

While collecting artefacts – the team could apprehend that some items of their collection in this term may be found repeat of some of the objects that has already been preserved by any institution or museum in Odisha – but as the importance of the task refers, it is believed that taking care of a collection does not only mean taking physical care of the collection. Research and interpretation of the collection can only happen when we know what stuff we have and where it is stored or is on display and in that context, with the passing of time – it must also be tallied, known and reflected in different medium and through different manners that will value the artefact, and will help retaining the momentum intact. While presenting the inventory of artefacts, the study team confirms that this is a naïve attempt and the record has been done, depending on feasibility of access, time on the part of team and availability of objects. As such, readers must not carry impression that location and general condition of every object [artefact] was known and documented. 409 Nos. of artefacts have been listed that has been documents with specifications concerning to type & category of objects & tribal communities associated with those.

5.1. Local Resources and Raw Materials

A broad view on various issues associated with the existing status of the artefacts correlating the entire aspect to the evolution of the artefact and the prospect, if any - brings to notice varied factors that can directly or indirectly contribute towards the downfall or development of any business and the art and craft [handicraft] is not an exception to that. Contextually, following aspects have been taken into consideration

5.2.Processing and Procuring Raw Materials:

Earlier, raw materials used by artisans were largely accessible due to close links between the evolution of crafts and locally available materials. Further, the Jajamani system which mainly comprises artisanal caste & village community to supply goods and services, offered artisans with access to community resources. Over the time, this traditional structure has been broken down along with competition from organized industry; artisans find it difficult to buy quality raw materials at a price they can afford to pay. In the absence of raw material banks, these local artisans are forced to rely on local traders who provide them raw materials against orders, at high prices, or switch to non-traditional raw materials. Observations through field survey revealed that:

- Stone crafts is affected worst due to difficulty in procuring and processing raw materials. During early days, the artisans could get the stone from the nearby quarries. Then it was complete free of cost and the only cost was transportation. But since last 50 years, those areas have been declared mines area and thus have become restricted area for local people. Hence, this local resource has become scarce and restricted item. The same is case of Bamboo & Wood Craft. Restrictions to forest areas & scarcity of raw materials due to depletion of forest is also causing same problem.
- In case of almost all artefacts – the procurement of raw materials has become a burning issue. There are a number of obvious reasons that limits procuring requisite quality and quantum of raw materials. In most cases non availability and/or paucity in availability has led to price hike and also possibly irregular availability and this in many cases the craftsperson turn down the order. This is one of the major reasons of change in raw materials – esp. in case of Gond Art, Saura Art & Ringa & Kerenga. But encouragingly, this is not happening in case of Kotpad Handloom. But the procurement has become quite costly and rather dependence on external sources is also increasing leading to disturbance in timely production & delivery of handloom product.
- Added to this, due to change in the taste and choice of buyers – when artisan introduce new items with some adds on that can bring new look. Obviously, that will ensure value addition. This is particularly in case of Bamboo Craft, Wood Craft, Terracotta, Dhokra, Dongria Shawl and Kotpad Handloom etc.
- In case of processing of raw materials – crafts like bamboo, wood, ringa, kerenga, lac & more even in case of Tie & Dye, processing of raw materials is

also an issue. Lack of proper skilled artisan to collect, develop proper mix is still an issue.

5.3. Factors contributing/responsible for hindrance in

a) Procurement

- Lack of fund and Non availability due to depletion of/restriction to access raw materials source
- Price hike & dependence on external supplier [as against local supplier]viz – sometimes artisans are trapped by temporary supply of raw materials at cheaper cost as compared to the local suppliers. But that becomes an issue when for any reason that supply is disrupted or stopped.
- Distance & associated issues of transportation [esp. when transportation is expensive or no viable means of transport is available.]
- Extinction of requisite raw materials [requisite natural colours from specific specie or roots/leaves/plants] in case of Kotpad handloom, Ringa, Kerenga, bamboo/wood work.

b) Processing

- Lack of skilled labour
- Lack of availability of skilled labour in time
- Lack of proper raw material in quality and quantity
- Time consuming process e.g. bamboo, wood work & handloom work etc.

5.4. Aggregation and Mediator trade:

The process of aggregation involves bringing products from decentralized units with aim to enable economies of scale in transportation, storage, and retail. Due to the dull status of infrastructure and lack of communication to the locality [to the work spot], aggregating the product is a difficult job to do. This, as a result, leads to many of the troubles in the chain of crafts supply. Buyers and retailers both lack incentives to rise above upstream, supply-side issues, which resulting in loss of opportunities for artisans to access markets. This happens in case of produces like Kotpad handloom, bamboo, wood works, Siali Craft, Dhokra and Lacquer Craft etc. The role of mediators in procurement of raw materials in case of bamboo and wood craft is a burning issue. The mediators are playing the role in a very dirty manner creating artificial shortage and thus fluctuation in production and creating a vicious circle of dependence at the cost of profit every time. The aggregation is also found in a number of handicrafts. Factors contributing to this are:

- Raw material is procured from a distant area where link with the material provider is frequently disturbed

- Transportation facility and the cost involved.
- Availability of manpower
- Break down due to damage or defunct of tools and machineries.

Production:

The techniques and the process of crafting vary from one craft to another; the production takes place in households, with all the family members get engaged in various aspects of the process. Even though there are organized artisans structures exist, those craftsmen typically produce within community settings. The production of handcrafted products is mostly seasonal, with crafts activity being balanced for the period of the harvest season, as most of the artisans is also engaged in agriculture to for their livelihood.

Markets:

The market for hand crafted products can be understood as local, retail shops – high-end as well as mainstream, exhibitions and exports. Out of all these, local markets are still the most common market for many artisans. The new age markets, national as well as international, have grown with an expanding demand for products that have a story linked to them. However, such products are low in supply due to inefficiencies in the supply chain.

Demand:

With the beginning of globalization and the availability of more affordable and varied products, the market is facing severe competition in the global market. These products are typically perceived as traditional, old-fashioned and antithetical to modern tastes. There have been lesser efforts made in order to reposition the image of handicrafts in India and build customer appreciation of the history and cultural identity associated with these products. Apart from that, there have been a few instances of traditional crafts being contemporized to fit with changing market patterns.

5.5. TECHNOLOGY, TOOLS, SEASONALITY

In the context of Handicraft promotion PM Narendra Modi has told "The focus must be on changing the manufacturing process, ensuring durability and adapting innovations." And this exactly be-suits to many artefacts adopted by tribals artisans. In almost all cases – many artisans are failing to improve and / or fail to improve and increase their production due to continuity of age old technology and/or use of tools and machineries. Non compatibility with modern technology is also a great limitation to almost all handicrafts. The age old loom in Kotpad handloom and Kulis Handloom really reminds us to urge them to change the loom system. But the pity is – non compatibility on the part of artisans. Now printing system has become time saving, very meticulous and faster due to linking of digital punch to system management. This is the case in power handlooms who are now a days developing replica and

selling in much cheaper rate – and this has become the dire competitor for handlooms. The same is scene in case of Wood work. In many cases, the household enterprise – as is the case of almost all tribal artisans – has failed to continue since it could not compete with other enterprises that adopt mechanized operation rather than hand based operation.

However, positive change in adoption of new mode and technology is found entering in some handicrafts. In case of Bamboo Craft, Wood Craft, Dhokra, Sabai Craft and some fabric enterprises, the individual entrepreneurs are seen introducing some minimum changes, that too in cost effective manner. The spinning tool in stone craft and wood craft, slicer machine in case of bamboo craft, soothing machine in case of Dhokra and knitting machines in case of Sabhai craft are some of the brilliant examples that creates an unique blend of man and machine to produce more and better – but still retaining the original and crude motif that is still acclaimed highly as original motif. Seasonality is one of the most important factor to judge and gauge market, produce materials and decide marketing strategy of materials. Since agriculture is the main stay of life and in almost cases – esp. in case of tribals – involvement of family member in the craft management is a common feature. During the sowing and harvesting period – almost all members remain engaged in the agriculture. And hence during this period, the production and marketing of product is directly affected

since the artisans fail to pay time for craft work. And hence during this period – investment as well as income from handicraft hampers. Moreover, cases like Terracotta and Stone Carving and Dhokra are also affected by the rain and absence of Sunrays to dry up materials. However, Idital art and Gond Art are exception to this. However, there are certain items – production of which is affected by rainy season but not their sale. This is due to the prudence of artisans who keeps additional quantum of raw materials or a finished goods that never disturbs is production or income during off season. Metal crafts, handlooms, terracotta,

5.6. STATUS OF INDIGENOUS ART & CRAFT IN STUDY AREA

The field study could provide a fair idea about various artefacts. While discussing with artisans and different stakeholders regarding the issues associated with trades, it could be possible to know the current status and the changing scene.

On the basis of field survey the artefacts, as per their current status can be categorized in three major types:

First – Vanishing Second - Languishing and Third – Continuing

Currently there are four artefacts that are vanishing and there is very little chance of revival. Number of obvious reasons are associated with that – the major being the change is “No Choice, No Use and stop of Demand” and another major reason is non availability of raw material which is direly needed to make that exclusively unique item. E.g. Ringa, Kerenga, Date palm mat and Siali Fibre. All these items are vanishing

and there is no chance of revival – as adhered by the participants during Focus Group Discussion.

20 Nos. of artefacts are now languishing. It is quite alarming that despite a lot of Special Programmes by Government exclusively for tribal community to promote their livelihood and in some areas with focus on promotion of SME among rural women – how could these handicrafts could not sustain and have as such reached a stagnant position or a state of too slow progress. Bamboo Craft, Wood Craft, Lacquer Craft appears to be prospering. Perhaps this impression is created since many artisans of these crafts are now-a-days found displaying their materials in different exhibitions at district and state level. But the point remains – these people have now regarded and rather have found this as one of the viable platforms to pose and sale their products. However, 8 artefacts are now continuing in a fair way and rather can be said Prospering. No doubt, the income from those has been increasing now-a-days and more and more artisans are joining this. The reasons may good handholding support from government, interest of rural youths in this trade.

5.7. ARTISAN GROUPS AND RESPONSIBILITY SHARING

Almost all tribals are taking up 'The Task of making' except the Kotpad Handloom – which is prepared by Mirigan community for tribal community. Kotpad cloth is prepared keeping in view the culture and customs of Adivasis. They produce many such items that Adivasis use in their rituals and festivals. And that is customarily mandatory for them. However, in case of Dongria Shawl matter is bit different. Dongria depends upon cotton fabrics provided to them through Non Tribals of locality.

However, in case of the tribal artisans – mostly in the case of domestic enterprise, the responsibility sharing is a very good discipline of coordination and responsibility sharing which is a prudent arrangement and rather understanding among the male and female members of the family to take up work on daily basis. In case of Tribal Jewellery, Paddy Craft, Bamboo Craft and Wood Craft and Kotpad Handicraft etc. women are entrusted with specific work which usually male members never do. In tribal jewellery, the female members only do the thinning, hammering, flattening the metal etc. and male members never do. In wood craft and bamboo craft the task of procurement of raw materials, arrangement for sale in market etc. are exclusively the job of male.

But in case of Silai craft, making of any material is exclusive job of female. In case of Kotpad handloom, the loom and designing of fabric is exclusive job of males. In case of Dhokra, the designing and casting of materials is males job and polishing [Dhokra] is the job of females of family. But in case of Ringa and Kerenga, the task is exclusively the work of women. They do everything – starting from selection of motif, collection of raw material to maintenance of the loom and even operation of the loom etc. No doubt, modus operandi is quite different but this style of operations. In

all cases, a prudent adjustment, this adjustment among the female and male is an excellent coordination to promote division of labour and utilize the time and money in a cost effective manner.

5.8. MAJOR CHALLENGES, PROBLEMS AND PROSPECTS

In the present globalized and financial liberalized market, owing to the popularization of machine based low cost and superior quality consumer goods, the Orissan art and craft sector and the tribal artisans in particular is facing enormous problems.

- **Lack of quality and initiative to interact with buyers**

As there has been the evolution of the modern market system economy, the artisans have lost their holds over the old patron-client market network and jajmani relationship. In the globalization times, though with their products going global and increasing demand for it, there is a rise in the handicraft sector economy, still 'the artisans have become increasingly dependent on middle men like petty merchant capitalists who pay the artisans in wage on piece rate bases.' The government's initiative to create cooperatives has not become much successful. Crafts persons in Odisha, based mostly in the villages are not used to interaction with buyers and don't have the necessary skills to safeguard their own interests. Illiteracy often makes them more vulnerable.

- **Failing to face competitors**

Another problem is that the village craftsmen in our society remain concerned that with free trade, mass production, embroidery from other parts of the world will out price the products of their hard labour. Although globalization has so far served the handicrafts sector well, there is no denial that some of these products will come under attack and India will not be able to ward that off. In Odisha various small scale industries have been facing enormous problems and have failed to compete with the Chinese companies who have intruded into the Orissan market with their low cost products. So there is an urgent need for the Orissa government to invest more in this sector. Since handicrafts come in the state list, it becomes a major responsibility of the state govt. to ensure maximum development in this sector.

- **Aggressive and ever expanding role of Middlemen**

Moreover, it is observed during interaction with tradesmen and crafts person that the production matrix of the handicrafts is structured in such a manner that the crafts person notwithstanding their superb skill and artisanship always remain at the receiving end. In contrast the trader entrepreneurs or merchant capitalists and the middle men by virtue of their control over the marketing of the craft-goods occupy the top position of the production ladder. The illiterate artists failing to deal with the modern market system take the help of these middle men who pocket the actual surplus. As a result the artisans gradually become poorer though their products

become highly demanding in both home and international markets. The view of artisans of Kotpad Handloom, the Wood Craft of Kolabira Sundergarh, the Bamboo Craft of Pankadih, Bonai, the Dhokra of Kandhamal and their views towards the loopholes of their trade practice and their expectations from the Government give an impression that the illiterate artists are still dependent upon the traders and middlemen. Even today, the youngsters who are also aware of market strategy and know about e-marketing profile of the craft and locality – still handover their materials to middlemen who come to their door step & collect material paying them negligible amount – which they showcase in the international market and earn lofty profit.

- **Lack of Innovation and interest to adopt change**

Lack of innovations and interest to be adept to the change and accommodate new ideas has been one of the major hindrances. It may be motif, it may technology or tool or deploying skilled persons. In market economy, emphasis is given to the consumption pattern of the people. If the customer wants a product, it must be available, even if the social costs are high. So the artists are bringing in changes in different craft products to meet demands of the people. In many respects contemporary artisans retain traditionalism in their craft while simultaneously producing for a global consumer or local tourist market. But problem arises when originality is lost in process of innovation. In Orissa, in the appliqué sector, it has been seen that competition amongst the artisans, use of low quality inputs and use of readymade and machine made items have often brought down the standard of the work. Something exceptional in the market that may be liked by the tourists initiated change in the appliqué works. This is also evident in a number of artefacts that has witnessed brilliant market response as yet, due to original Adivasi motif. But the product mix and raw availability and accessibility has been a constant issue with the traditional artisans and the associated hindrances are becoming chronic and rather matters of great hindrances for artisans. In this cases automation of work in place of manual work – can be the best option – without disturbing or changing the original milieu or aspect of the craft. However, the pity is that – majority of the traditional tribal artisans do not have any idea about this concept and do continue with their age old technique and tactic and as such ultimately languishing despite all reasonable support from the Government and Non Government agencies including the foreign donors. Knowing the above facts, a further probe was felt necessary to ascertain the factors – more at personal level i.e. **personal issues of artisans as artisans** since most of the artisans work at home and do undertake their work as a home-based enterprise. As learnt from one to one interaction with the artisans, some issues can be summed up as below:

5.9. PROBLEMS WITH THE ARTISANS AND MASTER CRAFTSMEN

Artisans including key informants and master craftsperson of Stone Carving, Gond Art, Idital Art, Kotpad Handloom and Dongria shawl have been taken in to

confidence and the research team intended to bring to lime light the truth behind through informal discussion and sharing. The extract of outcome is as below

Sl.		Dongria Shawl	Kotpad Handloom	Stone Carving	Dhokra	Idital Art	Total
1	Irregular orders	2	2	2	3	2	10
2	Irregular supply of raw materials	2	2	3	Nil	1	12
3	Irregular payment	6	6	8	6	6	21
4	Rejection of order	Nil	Nil	1	2	1	08
	Total	8	8	14	11	10	51

It is evident from the above table that Irregular payment is a major issue on the part of artisans and crafts person of few handicrafts that are still continuing good. More particularly, this is more common in handloom sector. In this context, the artisans opine marketing of products are suffering delay in disposal [occasional delay in supply and marketing] and delay in payment to the artisan by the party are two major reasons in this regard.

Even though matter in stone carving sector – is bit different, the traders are of opinion that this is due to irregularity and absence of artisan from work. Buy the way, this is learnt from artisans that they remain absent only in worst case – i.e. self sickness or health hazards or death demise case in their families.

5.9.1. Problems of Craftsmen in Raising Loans

Total 202 artisans including key informants and master craftsperson of Stone Carving, Gond Art, Idital Art, Kotpad Handloom and Dongria shawl, Dhokra Craft, Handloom, Terracotta have been asked about the issues that is related to procurement and availability of fund/loan for the artisans. The extract of outcome is as below:

Sl.	Particulars	Craftsmen	Retailer	Cooperative society	Money lender	Bank	Total
1	Inability to provide security	Nil	Nil	Nil	Nil	50	50
2	High interest rates	10	Nil	Nil	10	Nil	10
3	Exploitation	Nil	17	Nil	Nil	Nil	27
4	Rigid procedures/formalities	Nil	Nil	Nil	Nil	50	50
5	Inadequate loan amount	Nil	Nil	5	Nil	40	45

6	Negligent attitude of bank	Nil	Nil	Nil	Nil	20	20
		10	17	5	10	160	202

Most of the respondents are facing problems of providing security, rigid procedures and formalities & inadequate loan amount. There are several problems in raising loans from different sources. Hence, an attempt is made to identify the problems. Out of 202 respondents, 10 respondents express problems with master craftsmen. 17 respondents expressed problem with dealers and 27 respondents faced problem of exploitation, in the sense that they are forced to sell their produce only to their lenders. 5 respondents, who faced problems with co-operative societies, said that the societies have provided inadequate amount of loan. The problem of high interest rates been expressed by 10 respondents who have taken loans from moneylenders. About 80 percent of the respondents (160) who have faced problems in raising loans from banks, faced problems like inability to provide security (50 respondents), rigid procedures/formalities (50 respondents), loan amount inadequate (40 respondents) and indifferent attitude of bank employees (20 respondents).

5.9.2. Suggestions to overcome the problems of loan raising

During the course of discussion, an attempt was made to invite ideas from the artisans of different artefacts to mention specific issues of their craft and suggest overcoming those issues, respectively. Many of them could not respond properly since they do not have proper knowledge about that and even some of them gave answer in roundabout way, since they could not think about those aspect immediately on the spot. Since majority of respondents (around 80 percent) facing several problems in raising loans, respondents have been asked to offer suggestions in this regard. 47.03 percent of respondents [out of 202 respondents] have said that the commercial banks should liberalize their credit policy. About one-fourths of respondents have suggested that the co-operative societies may be strengthened.

Most of the respondents have suggested the establishment of a separate financial corporation. However, majority of artisans suggested to develop Common Facility Centres with provision of Raw materials, stocking of materials & provision of transportation on hire charge basis.

5.9.3. Marketing Problems faced by Artisans

Views of 90 craftsperson of Bamboo craft, Kotpad Handloom, Stone Carving, Terracotta and Idital Art were taken in to consideration, to ascertain a fair idea about the marketing problems the face. Of course an attempt to note the views of artisans from other crafts were also made, but that could not be possible to certain factors like limited number of persons in the focus group, immediately dispersion of people after discussion due to personal work, paucity of time [in Maoist areas]etc. however, views of below mentioned artisans can be regarded as representative in response.

Table No. 37 Issues with Artisans related to market

Sl.	Particulars	Bamboo craft	Kotpad Handloom	Stone Carving	Terra cotta	Idital Art	Total
1	Rapid change in consumer choice	1	3	2	3	3	12
2	Inadequate advertise & publicity	2	2	3	Nil	3	10
3	Un-remunerative price	5	13	18	16	11	63
4	Exploitation by Middlemen	Nil	Nil	2	2	1	05
	Total	8	18	25	21	18	90

The context of un-remunerative price for the product has been a common complain of the artisans in current days. This has been realized from the day – the artisans could know the market value of their products. In fact, with exposure to exploitation by middlemen and even by the direct purchaser [including the tourists], the artisans always realise that they do not get the price in proper commensuration to their labour and skill. 63 out of 90 respondents are of the view of getting un-remunerative price. But it is pertinent here to note that the artisans regard ‘rapid change in customers choice and behaviour’ as more influential a factor that the “Exploitation by Middlemen” in fact, this is not the same in case of all the crafts under reference. However, the relevance of these factors is beyond doubt as few hinder factors that every artisans knows and realizes.

However, in this case, the view of Terracotta artisans is quite different. They say – advertisement for terracotta items is not all needed since this is an age old craft and every customer appreciates and likes one item or the other of terracotta which is widely known. But one thing is encouraging that – now artisans have realized the importance of advertisement and necessity of publicity towards promotion of business. No doubt, growing impact of advertisement in electronic media and hoarding and electronic advertisement splits at city level, create awareness and among the rural artisans. By the way, while consolidating the views of different artisans [of different crafts] on individualist manner with focus on each craft under review – a number of issues appeared to associated with and or contributory to one or more crafts depending upon a number of variables. However, an in look will enable the readers to know that the rural producers and suppliers are battling to market their products and services due to following major reasons:

- Rapid shift in: Consumer tastes and preferences
- Low financial budget
- Product specific
- Poor quality of products
- Inadequate advertising & promotion
- Poor or no market knowledge
- Poor delivery schedule

- Poor level positioning
- Ignorance about after-sales-services
- Transportation

5.10. CASE STUDIES:

Case Study (1): Kotpad Handloom, the Pride of Odisha

Gobardhan Panika and Jemma Panika [Husband and Wife] are renowned artists of Odisha. Mr. Gobardhan has to his credit the National Award received from the then President of India, APJ Abdul Kalam, in 2004 for a 'Ganga Jamuna' dupatta that he had create and Mrs. Jemma. who has won the National Award in 2009 for a 'Bagchura' dupatta woven by her. While the researcher reached to his residence to interact with him – he was busy drawing new motifs - a flower a Saree. Outside on the verandah, his wife Jema was



boiling vats of freshly powdered bark of Aal (Indian Madder or Morinda citrifolia) tree and was throwing those into iron dust at regular intervals to get the right shade of maroon she needs. The Mirigan couple has created at least 100 designs and five shades of maroon for their latest creation—a sari depicting lifestyle of the Adivasis of Koraput—that they started working on a fortnight back. Unlike his other creations so far, the master weaver says this one will be one of the most detailed piece of cloth showcasing his artistic articulation. Recalling his labour and experience of preparing items he said – Kotpad fabric depicts various religious beliefs, agricultural practices and performing arts of tribals inhabiting this Southern district of Odisha. "Usually, Kotpad saris have minimal designs," As the loom is set for only one piece of handloom, all the textiles that couple weave is unique said Mr. Gobardhan. Every month, we both are able to weave only one sari which sells for `10,000-25,000 depending on the designs and demand of the

Box No.

Mr. Gobardhan – the legendary artisan

Gobardhan, who has been weaving since the age of 12, says Kotpad houses one of the very few surviving natural dyeing techniques in the country. "India's natural dyes mostly have a lot of Indigo and red, but Kotpad's palette includes only rustic, earthy colours which make it more interesting," says the weaver, who primarily works with maroon, black, brown and natural unbleached off-white colours.

He had also received the National Award from the then President of India, APJ Abdul Kalam, in 2004 for a 'Ganga Jamuna' dupatta that he had created. Moreover, Mrs. Jemma who has won the National Award in 2009 for a 'Bagchura' Dupatta woven by her is associated with him since last 30 years. This duo has created a lot of designs of Sarees depicting lifestyle of the Adivasis of Koraput.

customer. Kotpad is home to a number of weaver families, Mirigan community is carrying on with the age-old craft tradition in Kotpad city. The tasks are also gender-specific—while dyeing is an all-women job, men of the community weave. The number of pit looms has come down from 120 to just 20 in the last three decades. “No youngster is interested in learning the craft because it is labour-intensive and time-consuming,” But we are trying our best to keep the craft alive. “Three generations of our families practiced Kotpad weaving. This is a part of our cultural fabric,” - Mrs. Jemma adds. We are happy that apart from catering to the demand of Kotpad sari and fabrics within the state, these naturally-dyed handloom products are showcased in various exhibitions hosted by the Textiles Ministry in Delhi and other metros every year, that have fetched for us a dedicated group of buyers and art lovers. “The Kotpad sari sells because of its sophisticated look. It is handmade, naturally dyed and makes a perfect summer wear,” says Mrs. Jemma.

The Kotpad saris - a loom fabric that were once the bridal fabric of tribal women of Koraput, are today catching the fancy of women and fashion designers worldwide, thanks to the efforts of weavers such as Gobardhan and his wife. But, even as they collaborate with designers in Bhubaneswar and Delhi, they are afraid that theirs might be the last generation practicing this craft.

Case study (2): The lost dolls



Wooden Toys for Children – Now not in use even in rural and tribal areas. Now those are replaced by plastic toys which are light and portable.



Some motorized items are also now available at Rs. 100/- to 150/- So people are not interested to purchase the same. Even though these materials are cheaper, neither buyer is interested to neither purchase nor the artisan is interested

to produce and sale. For the purchaser, these items are not of their interest and choice and for the artisans the sale value is not even equal to the production cost. As such, there is also no demand for such items throughout Odisha now – the Artisan said.

Case study (3): ORMAS the Enabler

In the context of weaving training for Koraput jail inmates during 2018. The Odisha Rural Development and Marketing Society (ORMAS) has provided training to six inmates of Circle Jail here in weaving techniques to ensure that they could make a decent living once they get out. Officials said they co-ordinated the training in association with Asian Heritage Foundation, New Delhi, during the 12-day

programme that concluded on Wednesday. "Our aim is to make them self-sufficient, so that they can find a livelihood after serving their sentences. In the first phase, we trained six inmates. Subsequently, we will train others interested in weaving," said Roshan Kartik, Project Co-ordinator, ORMAS, Koraput.



He said the inmates were trained on the Mirigan weaving technique, popular in the district's Kotpad area, and had high market demand and famous for its uniqueness. The Mirigan weaving is completely hand woven. "The inmates were also taught how to adopt new designs and attractive looks into their weaving," said Roshan. The officials said the Mirigan weavers did not use any synthetic or artificial dye, but the colours of their garments were bright and attractive than those made by any reputable garment company. They prepare the colours by mixing all kinds of things - castor oil, iron dust, ash, cow-dung and the root of a plant called aal. The weavers of the community also prepare hues such as black, maroon and coffee from these naturally available products.

"We had a master trainer from the Mirigan community who trained the inmates in detail about the weaving techniques and how to prepare saris, towels, dresses and other items using a loom," he said. "If any of the trained inmates expresses interest to prepare clothes while in jail, then we will supply him with the raw materials and market his products," Roshan said. The inmates are also upbeat after getting the training. "I am happy after learning the skills. After getting out of jail, I am hopeful of eking out a living from it," said Yudhister Bardhan, an inmate.

Case study (4): Tribal complex for Craft Promotion



The complex will be a platform for the tribal community to exhibit and sell their products, showcase unique art forms, and promote tribal cuisine. As a part of creating a permanent platform for tribal community in Kerala to showcase & sell their unique products & cultural artefacts, Scheduled Tribes Development department is all set to launch a tribal complex in heart of Kochi city.

Facilities at the complex

The complex will house eight shops for the tribal community to sell their products. "This is the most important facility in the complex as far as the tribal people are concerned. Because people can sell their products here and take all the income back home," TDO Anil said. As of now, the officials have decided to give three out of the eight shops to the Attapadi Co-operative Farming Society, Tribal Co-operative Marketing Development Federation of India Limited (TRIFED) and Ambedkar Memorial Rural Institute for Development (AMRID). All three institutions have been working closely with tribal communities. The other five stalls will be given on contract to people from tribal communities for a period of one year. People from the community can submit an application to the Tribal Officer in their district and get the stall free of cost for a year. A sophisticated auditorium that can seat about 300 people at a time is also part of the complex. Adivasi art forms and folklores will be presented here. Officials also plan to rent out the auditorium to private parties when no programmes are being conducted to get additional revenue. [Source - <https://www.thenewsminute.com>]

Case study (5): Carving the story of Stone Carvers



A drive of 155 Kms from home (193 Kms from Balasore), we reach a small village named 'Keshana' in the mayurbhanj district of the adjacent state of Orissa. On the way just before 3 kms to Keshana, we cross over the famous Kichakeswari temple in Khiching (ancient capital of the Bhanja rulers)

which according to Hindu Mythology was a place of worship of the 'King Kichak', the ruler of Mayurbhanj in the era of Mahabharata. The temple was constructed during year 920/925. Goddess Kichakeshwari or Chamunda was kuladevi of Bhanj dynasty & also State deity of Princely state of Mayurbhanj. Keshana is a small village famous for Granite carving works but is still unknown to many. No one knows when the stone

workers came here and how this work started in this region but there is a belief that craftsmen came here during renovation of broken Kichakeswari temple in the past during the period of Garjat rulers (Mughal feudatories). The availability of granites in the area is probably one of the reasons for the people to engage in this profession. The abundance of stones also help these artisans to stick to this place for the fact that the stones are heavy and transportation of it is expensive. People of different ages are engaged in the stone carving work who make a range of items from these black stones. Home utensils and Kitchen wares, show pieces, Idols/ effigies of different Gods, and Goddesses are usually made, but idols of known or popular figures are also made on demand.

The Stone carvings are usually Monolith and the price ranges from 100 Rupees to 15 Lac Rupees. The skill and creativity of the artisans are very dominantly expressed in the carvings. Many a times these skilled craftsmen are engaged by contractors on a daily wage basis for these idol carvings which are stocked, then sold and transferred to the different parts of the country and exported abroad through the export houses.

Case study (6): Understanding the status of Stone carving artisans

Khiching museum in Mayurbhanj district is the oldest museum in the state. It was set up in 1922 by the Mayurbhanj State Archaeology department. The museum offers a rich insight into the history, lifestyle, and culture of the district. However, the tourism department has failed to do much for its development, feel locals. The museum situated on the premises of Maa Kichakeswari shrine has failed to draw a good number of visitors, even as it is beset with multiple problems – staff shortage and security guards and lack of information plaques. The museum is under the tourism department, but is being maintained by the state archaeology department.

Functioning of the museum was affected due to lack of adequate staff while only one security guard was engaged to keep a watch on the sprawling premises. Significantly, there is no information plaque near the museum, in order to draw public attention. Locals say people coming from various parts of the state and outside do not know about the museum, which houses valuable artifacts such as rare stone statues and figurines of Hara, Chanda, Prachanda, Ardhanariswar, Umamaheswar, Budha in meditation, Bishnu, Brahma, Ganesh, Kartikeya, Brahmani, Rudrani, Bishnavi, Barahi, Jain, Nagakanya, Nagapurusa, Gangsa-Yamuna, pots, iron weapons of Birat regime, copperware, and a variety of ancient ornaments.

The museum remains closed most of the time, disappointing the few visitors who come from far-off places. Tourist visit Kichakeswari temple to marvel at its architecture as reflected in beautiful floral designs and forms etched in black granite stones. They also ensure to have a glimpse of rare stone statues and other ancient artifacts of ancient Mayurbhanj. The museum also is of much importance for researchers, litterateurs and students of history.

Monument lovers lament that ruins of temples & statues are lying unprotected outside museum. However, for lack of maintenance, the artifacts and statues have gathered dust and are lying uncared for. Most of the statues and figurines look untidy due to lack of upkeep, they said. Mayurbhanj district holds a significant place in the tourism map of Orissa. The district has earned a name at the national and even international level for its scenic Similipal park and tiger project. Maa Kichekeswari shrine at Khiching is one of the important tourism spots, which draws tourists from far and near in large numbers.

The temple built with black granite stands towering up to 100 ft. Its main temple is believed to have been built between 920 AD and 926 AD when the capital city flourished. But its decay started after the capital city was shifted elsewhere. There were seven temples including Kichakeswari adorning the place. But due to natural disasters, many of the temples crumbled and gradually disappeared. Some remains are still found lying scattered in the forests.

In 1934, Mayurbhanj King Pratap Chandra Bhanjadeo got the scattered fragments of the temple together and started reconstruction of Kichakeswari temple. Its work was completed in 1942. About 60 per cent of the stones used in the temple were ancient. Ruins of royal palace, natyashala, Boudh temple and gateway of a Jain temple, and a number of Shiva lingas are found at the place.

Tourists also visit legendary places like Biratgarh and Kichakgarh, as described in the Mahabharat. They also visit the museum to see the ancient artifacts, statues, stone figurines. Apart from Kichakeswari temple, Khiching has two other ancient Shiba temples. It is said that Khiching was the capital of Mayurbhanj princely state. Goddess Kichakeswari was the presiding deity for the whole of Mayurbhanj.

Case study (7): Odisha: Stone carvers struggle to make ends meet

They infuse life into stones, but the stone carvers of Mayurbhanj district are struggling to make both ends meet. Stone carvers in Keshana, Adipur and Uttarposi villages in Sukruli area, about 135 km from Baripada headquarters town, are known for their art of crafting statues with granite and other stones. There was a time when statues of Buddha, carved out of black granite, were exported to Japan.

The times have changed now. Lack of patronage and proper marketing facilities have affected their livelihood. Their condition started deteriorating after the fall of Bhanja Kings in the district. Battling all odds, nearly 300 families of these villages are still engaged in the traditional art form.

The stone carvers claimed that the younger generation are not keen on retaining the age-old art form. They, in fact, are opting for other occupations. According to artisans, the stone sculptors are forced to sell their artworks to middlemen at lower prices due to lack of marketing initiatives. They claimed that the State Government was not providing them with marketing support or insurance benefits.

Adding to their woes, the prices of raw materials have shot up. Artisans are often forced to refuse orders due to shortage of funds. "It is not easy to transport stones like muguni, bahlmal, khadi and kendumunda. These stones are brought from other States," said Kati Singh, an artisan of Keshana village. The artisans said the State Government should grant the status of craft village to their cluster of villages. "As tourists visit Similipal and Khiching, the declaration of these villages as craft villages will promote art and create a good marketing space," the artisans said. "In order to obtain fair price for our handicrafts, we have formed cooperative society in our villages. Unfortunately, the societies are not operating due to poor co-ordination among the artisans," said Jitu, an artisan. Another artisan, Pratap Giri, said it took him more than four months to create a statue of Ganesha. "The buyer gives anywhere between `12,000 and `15,000 for the same. But the amount is not sufficient considering the cost of labour," Giri said. "We are forced to accept orders for lesser amounts in the absence of marketing facilities," he added.

Case study (8): Magnificent Works Of Terracotta And Pottery In Odisha

By Srikanta Mohanty- The Chief Executive of NGO named CGL, German Hospital Road, Nabarangpur, the magnificent art of making terracotta and pottery items still continues to be the source of living for tribal artisans in Odisha. The rich forms in colors and shapes in various designs amply show the fertility in imagination of the people. Roof tiles and utensils have always stayed in high demand as housewives always look for earthen tea cups, jars, and other catchy items for their kitchens. "Although replacements in stainless steels and other items still exist of the terracotta and pottery items, the latter have extraordinary appeal in them so far as aesthetic quality is concerned. Be it the kitchenware made in the factories in stainless steels or any cheap decorative pieces for interiors available in the market, those simply cannot complete with the irresistibility in the attraction of terracotta and pottery items.

I always look for the artistic pieces, when I visit the stalls in the exhibitions"- Says Rabindra Panigrahy, District Repoerter, Prameya. His interior decoration has many such marvelous pieces, which he has personally designed and placed special orders with the artisans for making. Being a post-graduate in Fine Arts, he has this passion right from the day he was student of B K College of Art and Craft, Bhubaneswar.

The young generations have always nurtured special liking for terracotta and pottery items. Take the instance of the idols of their favorite God, Ganesh. Despite severe competition from Chinese and Indian manufacturers, the terracotta idols have the highest demand. Besides this, almost all types of terracotta and clay toys enjoy huge demand from Indian and overseas market. Ironically, the backward districts of Odisha have stayed the major manufacturing centers of such items. Sonapur, also known as Subarnapur, is the famous township, which has the traditional units of manufacturing of silk, handloom, and terracotta items. At district head-quarter, it has families living in its proximity which have traditionally stayed engaged in the making of terracotta and pottery items. "Such items simply fire your imagination. You cannot simply

overlook the toys, utensils, and other decorative pieces as you pass by the stalls in an exhibition. The creativity in the tribal folks is immeasurable. These are the ultimate forms of giftedness of their minds"- Says Pranati Pradhan, who has always taken interest in the study of primitive living of people living in mountains.

Case study (9): A Legendary Craftsperson



Gobardhan Panika is an Indian master weaver of Kotpad handloom a traditional tribal craft. The Government of India awarded him the fourth highest civilian honour of Padma Shri, in 2018, for his contributions to the art of weaving. Gobardhan Panika was born in a small village called Kotpad in Koraput district. He was 12-year-old when he left school and took up the family business of weaving. He married to Jema Panika who won a

National Award in 2009 for ethnic handloom products. His hand-woven textiles have tribal motifs that are geometrical, also drawn from nature - tortoises, crabs, birds flowers, animals, fish, birds, pyramids. Panika weaves saree, shawl, towel and other products which are 100% cotton with natural threat fibres. The process of weaving starts with a hand spun cotton yarn from the Handloom Society which is then treated with a month-long dyeing process even before being made a fabric.

The dyes are extracts of the Aaljhaad (Indian Madder) tree barks. Only two primary shades are used - textured red and coffee brown. The process involves soaking the yarn in oil, mixing with cow dung for disinfecting, washing in a running stream, boiling it 40 times for seasoning and roughening for a coarse feel. The barks are separately taken out in flakes for powdering in a refined process that gets mixed and boiled with the yarn. It would take a week to weave a dupatta , and a month for a saree. The red colour comes from the roots of the aal tree (Indian Madder). Shades of red, maroon and dark brown can be obtained depending on the ageing of the madder and the way the dye is processed (under the sun, in clay pots). Black is developed by adding powdered kumhar-pathar (sulphate of iron; they buy it from blacksmiths)

Case study (10): Threat to Traditional Craft

Contents of this document refer to an interview with Mr. Jagapati Kisan, 46 years belong to Kisan Tribe a Bamboo Craftsperson of Pankadih village of Tamada Panchayat, Gurundia Block, Sundergarh, Odisha. Views expressed here are exclusively of his

own. Government has started various projects aiming at



finding markets for crafts and providing training in those crafts. But demand very often outstrips the supply. There are exhibitions and promotional events for welfare or these craftsmen. Exhibitions encourage craftsmen to try out contemporary marketing methods and have direct sales experience with the clients. "Since last few years – the demand for bamboo products has gone down. Even products of everyday use like Kula, Dala, Pachhia and Baunshia etc. have also gone down. Except the demand for big containers [meant for storage purpose], mats [to spread on the mat and dry the harvested items in Sun] and big wrappers [meant to stock the harvested Paddy, Wheat etc. at the spot of harvesting] during harvesting period, the demand for all other items has substantially reduced. The reason is well known i.e. the increased use of Plastic made items. Even in the weekly market of our village, we see big plastic containers and even Plastic Kula are available. Many of the bamboo made utility items are now replaced by alternative items available made of plastic. People preferring those – since there is no risk of termite and moreover cheap, durable and maintenance free" – says Mr. Jagapati.

Along with these, craftsmen are also facing the challenges of terrorism. The Moist have completely destroyed our home and habitat area. Few years back - they had blasted the Tamada Forest Range Office and completely damaged that. Many of [Maoists] them stayed at our home at night, compelled us to cook and feed them. Even they misbehaved our families. Many habitants [belong to Kisan tribe] of this village [hamlet] fled out of this village in fear of Maoist and thus the craft and trade hampered.

Now, few families are left here who are maintaining their family through wage earning in road construction work currently going on from Tamada to Pankadih. Tribal women of this village [hamlet] have meanwhile started engaging them in leaf plate making that emerged as an alternative source of income. They are collecting leaf from the forests in the south east end of this villages stretched to nearby Birkera and Birda villages. It is a fact that – many areas of Odisha are Moist prone area. Other than natural calamities, this is also a great threat to the survival of craft in tribal areas – that are remote villages in many districts as well. No doubt, Moist threat is still one of the biggest challenges in many States of India and obviously in many districts of Odisha.

No doubt, Government makes all efforts to curb and combat such threat and have adopted many programmes for the economic upliftment of tribals. But their economic wellbeing is no doubt linked with the continuation of their traditional skills that are generations old. It is to ensure that the skill remain relevant and alive since that is directly related to their life, culture and survival fitness.

Case study (11): Gond Art – how secured?

"While exploring the tribal art forms of Odisha – the Gond Art obviously comes to the fore. While thinking about protection and promotion of such indigenous

traditional craft it is quite rational to see if these art forms remain relevant in the contemporary society and if there remain future possibilities for their survival.



And with its competitiveness to the contemporary arts and crafts it must be focussed on – whether it shall further reflect on their influence on Modern Art scenario” - Anup Kumar Mohapatra, Researcher. Gond art is a tribal art form originated by Gondos, the tribal communities to decorate walls and floor which later transposed onto paper & canvasses. Pigments are organically extracted and the paintings are easily recognizable because of the recurrent use of dashes, dots & vibrant colours to compose images.

The characteristic motifs of Gond art are surreal images that have origin in mythology of Gondo tribe and the experiences of their interactions with the world. These paintings have succeeded in recording the histories of a people who have often relied in oral sources for handing down of narratives. Natural dyes & hand-made equipment and paper are rarities, yet various features of cultural excellence continue to survive in that art.

To promote this tribal art form, Government continues to inspire youngsters by its peculiarities and brilliance and motivate them through training and exposure. They have been exposed to different platforms to experiment with and adapted to the modern world. Because of presence of a different cultural scenario in modern age & with technological advancements to articulate art and crafts, youngsters feel hesitant to continue in this craft.

There are greater challenges posed to these cultural forms by the more hegemonic cultures, and seizure of land from the communities who have been practicing these art forms, leading to their displacement and breaking of cohesiveness amongst their people. Many youngsters, who does not have much land property [including those under the threat of displacement] does not prefer engagement in craft and rather opt for wage earning and even to migrate out of their village to earn better. “For the protection of craftspersons and to promote Gond Art, there is need to protect the habitat land of Gonds and enable the youths remain engaged in such craft besides cultivation. Many youths are migrating since they do not have land. Even a small land also creates a sense of belongingness to this land and compels a youth to stay and support his/her family in agriculture” – Mrs. Gurubari Gond, 57, Nuagaon, Keonjhar.

Case study (12): Crafting a way of life for Artisans

This refers to an interview with Mr. Santosh Kao, a wood carving craftsman of Village Kolabira of Lephripada Block, Sundergarh, Odisha. The views expressed by him referred here are exclusively his own. His ideas have not been twisted in any manner

or sense. "The art and craft of Odisha may be 'incredible' but the people who toil hard to give it a place in the world map are however not 'shining.' Most of craftsmen, whose exquisite crafts have helped Odisha earn a place high amongst those in India and even fetching foreign currency, are unfortunately living without even the basic amenities. These craftsmen are fighting hard for their livelihood, health, education and safety of their family members and many of them are now dependent upon alternative source of income beside agriculture."

The craftsmen are common people, many of them living below the poverty line. Most of them take loans from the local moneylenders for a month or two every year to meet their standing needs. That may be for purchasing seeds and/(or) manure etc. for agriculture or for any other emergency like daughter's marriage, treatment of family members etc. And it is a bare fact that - due to very less earning for their work they face problems in repayment of their loans. In fact, this makes them to shift to alternate source of earning, which fossilizes that particular traditional art. "I know that Government offers Annual National Awards for Excellence in crafts. But today craftspersons are at the cross road and are unable to decide - whether to continue with craft or to shift to any alternative source of income. May that be wage earning at local level or even migration to big cities" – Mr. Santosh Kalo, wood carving craftsman of Village Kolabira. "Earning more from this craft through trade promotion is not wrong a concept. But our problems now-a-days are related to the basic needs of livelihood. Our government needs to look into our basic problems." "We want genuine buyers of our art-crafts and this can only be possible thro' proper marketing of our products. The government needs to exhibit these works not only through showrooms but also through national and international museums and trade fairs."

"I am above 70 and probably the last man alive in my family who knows this art and after me nobody will make these wood carving. Because the new generation doesn't want to learn this fine work, which takes lots of time and hard work, and after completion there are no rewards, and whatever becomes available, that is also not in proper commensuration to the labour and time spent" - he further added.

No doubt the Central and State Government has made tremendous efforts to promote artefacts. In fact, there are various government and non-government bodies that hold a number of design intervention workshops, which help these craftsmen to design and create products and crafts based on market needs and preferences. Some non-government organizations (NGOs) are there to help them by providing a platform for traditional craftsmen to showcase their art form and market them better. Government has started various projects aimed at finding markets for crafts and providing training in those crafts. But the demand very often outstripped supply. There are exhibitions and promotional events for the welfare of these craftsmen. Exhibitions encourage craftsmen to try out contemporary marketing methods and have direct sales experience with clients. The government can open an institute for all

these traditional arts where a Shilpa Guru can get a government job to teach new artisans. And so we can save the art and the artisans both.

"The government needs to create an environment that is right for the craftsmen to create his craft. The biggest challenge is to ensure that the skill remain relevant and alive. Their economic well being is linked with the continuation of their traditional skills that are generations old. If we do not listen to the voice of craftsmen, soon there will be no craftsmen left to talk to...".

Case study (13): the story of artisans' philosophy of handwork

KOTPAD FABRICS THE ECO-FRIENDLY PRODUCT WITH NATURAL DYE

Simplicity is the ultimate sophistication,' said Leonardo Da Vinci. And perhaps this will not be something exaggeration in case of the simple but stunningly sophisticated Kotpad weaves from the Koraput District of Orissa.



Except the use of natural dye, the uniqueness of these products owes to and encompasses the simplicity, harmony and elegance of the tribal way of life that has been captured and crafted in these fabrics. Though look rough-spun yet nature-sprung fabrics are part and parcel of tribal life, their culture and their artistic articulations. The fabrics of Kotpad are absolutely unique in that these fabrics are completely non-chemical. Rough to the touch, they are dyed with the reddish tinge of the roots of the Indian Madder (Aal) tree. It is eco-friendly, non-toxic and hence non-harmful to the skin. In fact, it is even said that the magic weaves of Koraput actually have a healing effect! The powerful and vibrant colors range from deep maroon to dark brown depending on the proportion of dye used and with motifs drawn from nature and their way of life - some of them are crab, conch, boat, axes, fan, bow, temple, pots, snakes, palanquin bearers and huts. The Kotpad weavers, also called 'Mirgan,' make saris, gamchas and tuvals.

Typically, these minimalist saris indicate the wearer's identity and mark the rites of passage in a woman's life. Depending on the occasion, the saris get a bit more elaborate, such as a wedding, as shown by elaborate designs on borders and muhs, (pallavs), dominated by kumbha. The taval is worn by men as a lower garment which also has typical Kotpad borders & motifs. Dimensions of sari too varied from short knee-length eight haath (one haath is the length from fingertips to elbow) to the ankle-length 16 haath.

The Unique Process - The processing of the Aal root dye (collected from the deep jungles) and treating the cotton yarn with dung, wood ash and castor oil is an elaborate and laborious one, sometimes going up to nearly a month. Despite the use

of castor oil there is no shine or smell. Instead the cloth becomes soft and the colors lustrous and fast. The dyed coarse cotton yarn, ranging from ten to twenty counts is woven in a simple three-shuttle pit loom with extra weft patterning for more complicated motifs. Solid border effect of the fabric is made with the interlocking method of multi shuttle. It is an extension of human mind given life through the hand – which results in a physical outcome that depicts culture, environment, lifestyle and materials. This handwork makes a clear reflection of artisan's philosophy of handwork.

Case study (14): Paddy Craft – a glory for tribals

The transition is taking place in terms of fine tuning the artwork, working on presentation modules and pricing. These artists are groomed by gallerist like us to concentrate on quality and way of presentation. Say for example proper framing of painting and methods to show sculptures. Some artists have started overpricing their work too as many are now well travelled and are aware of the global art scene.

Tribal art was largely seen as an ornamental art (jewellery/toys/mats/cloths). But now it is viewed as an art that is worth investing and preserving. Everyone is taking an interest in learning more about Tribal art. Earlier people thought that they too could replicate the work of tribal artists (jewellery or toys). The focus of people promoting is to restore tribal art as a pure art form that has a unique and colourful language. It is an art that informs, entertains and engages. People's perception is changing with tribal art coming out of the closet. This will help in keeping the legacy alive.

I would say that buying tribal art should not be looked as an investment that will fetch good prices. The idea of owning a tribal art compared to **modern artworks** is to preserve it as a cultural embodiment. This art is beautiful, rich and envelopes a tale of a time or region. If this art form is not preserved then it will die a silent death like Singuli art from Maharashtra. It is next to impossible to find this art form as artists have stopped practising it due to no support. Even for Kalighat painting, the actual painters have died or stopped working. What we see is the work coming from Bengal as a representation of the art. Mr. Paresh Nayak, Ex Director, CAPART, Odisha.

Case study (15): Santal Painting at its own

Walls of Santal houses are full of paintings. Santals are known for their cleanliness. They keep their houses very neat and well decorated. They have the belief that spirits [Bongas] always roam around the village. If house is not kept clean, they would not enter the house.

To keep away the evil spirits, they paint beautiful customary motifs. Patas as said earlier have a special status for them. Although most of the Jadupatas are, made by Bengali painters, but Santhal's give proper place to patas in their culture. Few of the patas are rather essential for their survival in this world and the world after death. Others have the themes of important rituals, festivals, dances etc.

Santhal Paintings are about merry times, whether it is harvest or finding joy in daily activities, the tribal figures manage to lift up your spirits and give a soothing feeling. Santal Paintings have simple themes like wedding, harvest, music and daily rituals but the colors and artistic imagination bring alive the most mundane. These tribal paintings are drawn by a special community called *Jadu Patua* or magic painters.

Originated during pre-Aryan period, Santhal tribe is ancient but their paintings are interestingly contemporary in Human figures design. Santhal painters mainly remained entirely naïve as they hardly came under influences of any other culture. Hence their designs and style remained original and authentic.

The painters use handmade paper which is sometimes backed by cloth based canvas. Natural vegetable based colors are used for paint as seen in most tribal paintings. Santhal Paintings are exceptional but becoming increasingly rare. These paintings originally had numerous genres which cannot be spotted now. One such kind is "*Chakshudana*" which was painted for the family of the recently deceased. It is for this genre, the painters got famed as *Jadupatua* or magic painters as they were believed to help the dead. Artisans today, are not fetching the right price due to lack of platform for selling their paintings so they are shifting towards other livelihood options. Urgent actions are needed to safeguard this art on the brink of extinction.

Ganapati Babudhan Murmu, 60, has his own reasons to opine that the situation is worsening day by day. "This is one of the oldest forms of paintings for which we still use raw natural colors like *geru pathar* (a red stone), *sim pata* (leaves of broad beans) and lamp black," "The three are mixed in various ways to get different colors. A painting brush is shaped out of thin twigs - he told.

Throwing light on how *Jadu Patia* got its name, he said, "*Jadu* means magic and *Patia* means painter. Centuries ago, as my grandfather used to say, the painters used to visit houses where someone had died. In the scroll, the dead person's painting was

shown without a pupil in the eyes and the family was told about the suffering that the soul might go through and to bring back the pupil some daan (donation) was sought. In the consecutive scrolls, the dead man was shown happy in heaven and the family used to be satisfied.”

But with changes in the society, painters have come along with paintings based on mythology and folklores. “Yet there are no takers.” Being a lone performer from his village and none of the three adult sons ready to carry forward the art form, he feels the art will die soon. In reference to his current status he said - “I make some money only during any festival that too around Rs 150 to Rs 200 a day. Else I am a daily wagger.” Ganapati claimed his late father, Kamal [well known the then as Chitrakar], is still remembered by their community with much honour.

Case study (16): Santal Painting – the choice younger generation

Shanti Murmu D/o Bitiya Murmu Age 23, Village – Badjunaposhi, Jashipur, Mayurbhanj, Odisha a +3 student was interviewed in the context of Santal painting.

While talking to the interview team – she took pride to show her well decorated house that the family has reconstructed during last year – a few months ago. She told - We have learnt this art from our fore fathers and I know, this is with us since so many years [confirmed the period of 70-80 years on further enquiry]. Even today we use to visit Sareikela [now in Jharkhand] area of our Grand Fathers house [Chauda village] and also learn more about the Santal painting. I have learnt how to make Geometric shapes on the walls added within horizontal bands on the walls of house. Few years back I have learnt Floral patterns added within horizontal bands at Beltad village in Seraikela when

I visited my maternal uncles house during summer vacation. ‘Today Santhal artists paint on canvases using acrylic for exhibitions and for sale although the older generation still sticks to their special colours obtained from plants, mud, ash of straws, ash of cow dung and other raw materials as they get from their nature and environment.’

VALUE CHAIN ANALYSIS OF INDIGENOUS ART & CRAFTS HAVING MARKET POTENTIAL

6.1. ART AND CRAFT OBJECTS HAVING GOOD MARKET POTENTIAL

With the liberalization the international business environment is becoming increasingly competitive for creators and providers of all kinds of craft and visual arts products. Consumers now have tremendous choice. Artisans, craft entrepreneurs, visual artists and all the intermediaries in the supply chain must constantly strive to improve the quality of their products and services, the production processes, their brand identity and the effectiveness of their marketing strategies, if they wish to improve their business performance, productivity and competitiveness and win the hearts and minds of customers. Understanding the market, particularly the behaviour of consumers and competitors, is the key to success for any business.

A key strength of artisans and visual artists lies in their creativity and craftsmanship in expressing it. This gives their output a distinct traditional, cultural or symbolic flavour, which arouses the interest and matches the emotional needs and aesthetic tastes of customers. With special reference to traditional artefacts and knowing well the mental and physical status of tribal artisans, strategy should be planned and adopted to promote the demand and market of the traditional artefacts – mainly created and marketed by the tribal communities. Given today's instant information and communication facilities, coupled with the ease and speed of copying and imitation, the market has got flooded with look-alike product, which are also known as 'counterfeits' or 'forgeries'. Thus, the real challenge for artisans is not just to produce and market new products that cater to changing consumer tastes, but also to effectively deal unfair competition or theft of their creative ideas.

Of course, the intellectual property (IP) system is available but its interpretation is still to be more rigorous. Since tribal products and many of their traditional artefacts do reflect the excellence and uniqueness of the culture of a country and since the artefacts are integrally related to day to day business of tribals – any improvement in that not only protect and restore their culture and tradition but also ensure improvement in income that has direct link to the food insecurity and poverty of tribal communities. No doubt, in this context - the policy-makers in government and civil society are defending the interests of artisans, craft entrepreneurs and creating enabling environment to protect their social security. But for the greater benefit of artisans there should be a strategic approach to focus on developments and pin point appropriate ventures to promote traditional art and crafts.

Eventually, it is essential that – the intervention should be on the basis of the existing condition of artifacts and as such there is dire need to find out what works and what not and moreover, what continues and what need to be promoted further. And thus – need to rethink in their market promotion and better income. In this context, there is necessity to ascertain the status of the artefacts and decide further course of action. The Research Team, during the course of field study, eventually came across a number of arts and crafts, the artisans, the associated personalities, institutions as well as could get information on business practice, status of business and hindrances and issues etc. that hinders the sector. By the way, the research team decided to distinguish the status of different artefacts to plan for further course of action.

The research team has found 8 artefacts [Kotpad Handloom, Paddy Craft, Gond Art, Idital Art, Sabai Craft, Dongria Shawl, Tie & Dye & Stone Carving] that have market potential. This is ascertained basing upon the comments and views of artisans that had been further confirmed through a thorough discussion with & information by officials of Government departments and institutions like District Industries Centre, ITDA, district level OLM offices and some key informants & Master Trainers of different arts and crafts. Further thought on the continuing artefacts have been further considered to ensure their promotion through better income generation and sustain the livelihood of artefact dependent tribal artisans who can earn within their environment with optimal use of their available resources and skill including services of their family members who really have contribution to sustenance of occupation.

6.2. POTENTIAL CLUSTERS

From the focus groups discussion and one to one sharing with a number of artisans it has come to the knowledge of the research team that the art and craft were learned and transferred from one generation to the next. Since their manufacturing process itself is a low technology fragmented and predominantly labour intensive one and moreover, the art and craft sector has undergone significant changes due to the ever-increasing global competition, technological advancements and economic developments – the tribal artisans and their products are facing much competition.

Much remains to be done in actually facilitating the access of artisans to various development options, especially, to develop in a self-sustained manner and it need not be turned down that the case for the linkage between rural artisans and technology / support institutions/ agencies both Government and Non-Government is still a far dream. The rural units – more particularly owned and managed by artisans are still striving to run with proper competitiveness and earn profit. The instances of potential development and continuity of rural units developed and run by tribal communities are beyond all facts and figures.

No doubt, there are various drivers that are affecting competitiveness of handmade products and their manufacturing units and hence there is a need to promote development of clusters for promotion of business with focus on integrated

approach to overcome hindrances and creating plus points for competitiveness. While interacting with artisans – a number of ideas and views cropped up among the respondents to discussion and suggest for betterment of the artisan and promotion of artefact business i.e. for sustainability of the craft business. On the basis of their suggestions, cluster for the continuing artefacts were noted and could be decided on the basis of following criteria

1. Artisans availability in vicinity [minimum 50]
2. Artisans are continuing the business – either as an individual/domestic unit or work either as a skilled or semi skilled labour in any enterprise.
3. The trade/business is continuing at least last 10 years continuously
4. Located in a zone that has the benefit of procuring raw materials of requisite standard that is necessary for the craft
5. The artisans do have land or structure to run a production unit or a common facility centre.
6. The artisans have fundamental knowledge about the source/type of raw materials and the support agencies

Analysing the views and suggestions of artisans, a transect was conducted to know about the spot and location of the proposed clusters, initially, at this stage, as a demonstrative venture to improve production in cost effective manner, improve income generation and at the same preserve and promote the tribal culture and craftsmanship of tribal community. While it is difficult, at this stage to justify significant changes in terms of market expansion and economic gain through clusters yet can be commented that this endeavour will give momentum to concerned artefacts with new developments while protecting the tribal economy and their character. Pertinently, research team apprehends that Cluster Development Enhancement Project Feasibility Study need to be conducted before taking up any plan for investment towards business promotion and act upon planned outlay.

Table No. 38 Proposed Potential Cluster of Artefacts							
Sl	Name of Artefact	District	Block	Name of Cluster	villages covered	Tribal artisan HHs	Tribal community covered
1	Stone Carving	Mayurbhanj	Sukruli	Kesna	6	245	Bathudi, Kolha, Munda Bhuyan, & Saunti
				Raidhia	4	45	
			Total	2 Clusters	10	290	
2	Kotpad Handloom	Koraput	Kotpad	Kotpad	4	142	Mirgan for Bhotra,

			Total	1	4	142	Gond Muria, Paraja and Dhurua
3	Gond Art	Keonjhar	Harichandanpur	Bhagamunda	7	58	Gond
			Total	1	7	58	
4	Paddy Craft	Nabarangpur	Kosagumuda	Limbhata	4	165	Dhuruva
			Total	1	4	165	
5	Idital Art	Rayagada	Gunupur	Sagada	4	165	Lanjia Saura
				Puttasing	2	60	
			Total	2	6	225	
6	Sabai Craft	Mayurbhanj	Baripada	Guhaldihi	7	182	Bathudi
			Total	1	7	182	
7	Dongria Shawl	Rayagada	Bisam Cuttack	Kurli	5	498	Dongria Kandha
			Grand Total	1	5	498	
8	Tie & Dye	Sundergarh	Sabdega	Hamirpur	3	235	Kisan, Santal, Munda and Bhuyan
				Sundergarh	5	558	
			Grand Total		8	793	

Artisans and artisan groups foresee following impacts of Clusters. It is quite encouraging a fact that many young members of tribal communities are interested to know about Cluster Development & establishment of CFC. Most of them expect following:

- Improvement in revenue due to increase in productivity.
- Improvement in labour productivity/improvement in yield due to process redesign
- Reduction in labour cost due to continuous work and more than one and half times increase in number of working days during normal demand period.
- Improvement in non-value added (NVA) activities.
- Increase in floor space utilization, significant improvement in operational efficiency, better utilization of raw material and finished products.
- Improvement in raw material flow/handling and inventory management
- Improved access to financial, technical, market, health and education related services for the artisans and for the unit as an enterprise.
- Better prices for the products due to better quality and on-time delivery.

6.3.Value-chain analysis of potentially commercial art and craft

The selection and purchase of goods and commodities have become one of the defining activities of modern urban life. In this **consumer culture**, shopping has become a crucial ritual for shaping and transforming our identities, ideas and taste. Artists have always been fascinated and intrigued by the consumer culture and the way it **shapes our society**. Yet, this relationship between art and the distribution and consumption of commodities has always been a complicated one. As the consumer culture is shaping our society more than ever, there exists a need to probe and understand all associated aspects related to contemporary artworks that influence the choice of buyers and income of the artists in variety of ways.

6.3.1. Value Chain Analysis of IDITAL Art

- **Related Services and Goods for Painting**

Table No. 39 Related Services and Goods for Painting	
Related Services	Related Goods
Conventions and events Promoting services Temporary exhibitions Buyers Sellers Meet Trade fairs/Art Market On-line sales services Training and Orientation Museums	Paintings (No digital format)

- **About the Respondents**

The following discussion is based on results collected through survey exercise for 30 professionals who specified 'Painting' as their main occupation. They are based in Shagada and Puttasingh cluster of Gunupur block Rayagada. The responds they preferred to place before the Research Team relates to the transactions of the last one year and do relate to their business in this craft during further years.

- **Characteristics of Painting professionals**

Of the 30 Painting respondents, most are involved in the "creation" stage as well as in 'Exhibitions / Art gallery / Museum' ("distribution" stage). Some of them are also involved in teaching at local and state level. Almost 85% of respondents fully own their business; and 67% of respondents work in their business full-time; the rest (33%) work part-time. 65% of respondents provide both Painting-related services and goods and 31% provide only goods.

- **Composition of Painting Professionals**

There is variation in the longevity of respondents' businesses, from < 3 year to 25 years. Unlike other crafts under review, majority of professionals fall within the 20 – 40 years range.

- **Market Opportunities for Painting**

The current trend - "With the exception of "off season sales" this region's arts arguably have little extra-regional identity outside of diaspora communities. In the case of this craft, practicing artists suggest that, given their influence, a regional effort be made to attract interest from prominent buyers attached to leading galleries and auction houses in Odisha and India. Similarly, a regional push must be made to see the works of leading painters put into effect with a commitment to engage in the process over the medium- to long-term ventures ensuring employment to a number of youths – throughout year. We have achieved this to a great extent by pursuing the local youths to pursue for this – even though many of them are now engaged in cultivation of vegetables and horticultural varieties – and are rather found engaged and earning better.

However, to a much greater extent than now the IDITAL painters should be encouraged and be trained and

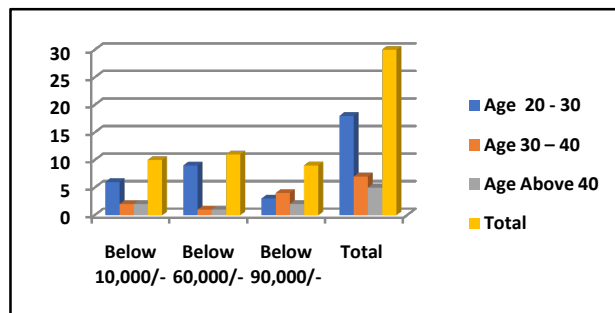
develop their expertise to pose them in greater platforms that now exist, to publicize their work to art-lovers out of India. In the same vein, showcasing these paint works may assist in presenting a broader picture of the creative scope of painters from this region." – Mr. Krupasindhu Behera, Special Officer, Lanjia Saura Development Agency, Puttasingh.

Artisans – Age and Income-wise				
Age group	Below 10,000/-	Below 60,000/-	Below 90,000/-	Total
20 - 30	6	9	3	18
30 – 40	2	1	4	7
Above 40	2	1	2	5
Total	10	11	9	30

The current status of Painting Professionals

At the current stage the transactions of the professionals involve four stages i.e. creation, production, distribution and consumption. Considering their business for the last 12 months, 40% of respondents indicated sales of < Rs.10,000/- 40% of Rs. 10,000/- to Rs. 60,000/-; 20% of Rs. 60,000 - 90,000/- As such, it can be seen that the business already constitute a significant component of sales for the Painting professionals who responded to this survey exercise. It must be noted that the professionals who have opted painting as Primary Occupation has been prospering and are now Educators. They include many professionals of age 50 years and above.

Almost 70% do not have Strategy for their business. Nearly 45% of respondents are currently selling their products and transacting the business on the basis of their



acquaintance in the market both at district and state level. None of them have business establishment at any place. They work at home & sell in coordination with local people, Project Office of LSDA & apprentice artisans engaged in tribal museum Bhubaneswar.

Mode(s) for selling Painting professionals

Table No. 41 - Modes of Business		
Option	No. of Respondents	%
Travel in person to market(s)	9	30
Use the e-commerce	12	40
Sell to tourists or businessmen	6	20
Use of phone, courier & postal services	3	10
Total	30	100

While asked about which is your SINGLE most important means for selling your creative goods and services, the respondents views are summarized in the table beside. Personally or someone else from team travel in person, for a temporary period to market, use the internet, sell to persons who are visiting their district/State, whether for tourism or business and use telephone, courier and/or postal services.

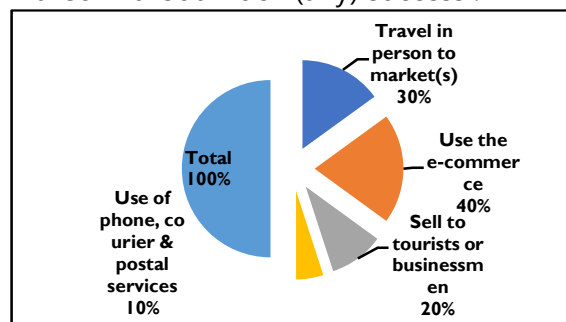
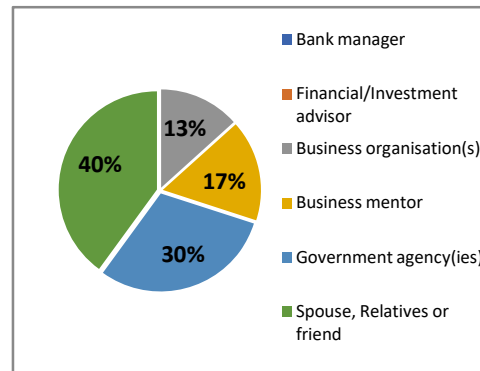
The response was taken during the hour when they were engaged in their painting work and were talking to each other in a light mood. Specific to their e-commerce activities, respondents listed following as online platforms/ services they employ:

- Email, websites (to show gallery’s available collection to potential clients)
- Social media: There is widespread use of Face book (75% respondents,
- Twitter and LinkedIn (10-15%) and
- Online platform <http://www.artnet.com>

Keeping in view the growing popularity of arts and paintings in foreign countries, the respondents were asked some questions whether they are interested to export their products with or without support/help of any external agency

- 95% of the respondents intimated that they are not currently exporting
- 95% of the respondents said - they have never tried
- 5% of respondents have however said - ‘tried without much (any) success’.

But it is interesting to note here that - nearly 85% of respondents who are not currently exporting commented that they would be interested in exports. 8%



stated that they are not interested; the rest (7%) did not respond.

SOURCES OF SUPPORT USED BY PAINTING PROFESSIONALS FOR THEIR ACTIVITIES

Respondents asked question whether they have received business [Technical and financial etc.] support from any specific person or agency for their efforts. Almost all the respondents remained silent for a moment and could not think – what to answer. On further persuasion and on referring specific questions – they opened up and started responding:

Means of Support to Artisans		
Means of Support	No. of respondents	%
Bank manager	0	0
Finance/Investment advisor	0	0
Business organisation(s)	4	13
Business mentor(s)	5	17
Govt agency(ies)	9	30
Spouse/Relatives/friends	12	40
	30	100

Bottlenecks along Paintings Value Chain

Due to the small size of the markets in nearly local areas [mainly within the district periphery] but persistent increase in demand at the State and National level, there is need for considerable expansion of markets. Whilst there is scope for the increase of creative exports to other states of India, numerous challenges are noted. All respondents have experienced challenge(s) to their creative exports, to greater or lesser extent. As indicated in the table below, there are various challenges considered equally severe. The total sample size is 28. On the basis of their responses, the categorization of issues has been done.

Challenges to Painting Professionals		N=28			
Sl.	Answer Options	NVI	QI	VI	NA
1	Lack of skills/knowledge in how to export	4	4	16	4
2	Lack of access to technology or equipment required for export activities	4	4	12	8
3	Lack of market information (e.g. trends, regulations, consumers etc.)	4	4	16	4
4	Lack of information on trade fairs, festivals etc	12	12	2	2
5	Lack of networking or contacts	8	16	2	2

6	Unsure how to reach customers, suppliers, partners etc. overseas	4	8	12	4
7	Concerns wrt protecting your Intellectual Property in export markets	4	4	16	4
8	Inadequate support services (e.g. Insurance, pension to artisans, supply of raw materials etc.)	4	4	16	4
9	Inadequate/inefficient enabling environment to support export (e.g. legislation, subsidy, customs etc.)	5	3	16	4
10	Poor treatment of creative enterprise by Government agencies	4	4	16	4
11	Lack of organisation of artisans & link to credit & support institutes	4	4	16	4
12	Lack of access to financing for export activities	8	8	8	4
13	Poor treatment of creative enterprises by financial institutions	4	4	16	4
NVI – Not very important, QI – Quite Important, VI - Very Important N1A – Not Applicable					

Putting a number of questions, the respondents were asked to tell about their own experiences, how would do they rate the challenges to their business promotion realities. Artisans are facing a lot of challenges which are rated in a varied way, on the basis of their understanding. No single most criteria were found as the most important aspect. Rather number of factors is appearing as hindrances, which are interwoven to each other. 57% respondents agreed on following aspects as major hindrance for their business.

- Lack of skills/knowledge in how to export
- Lack of market information (e.g. trends, regulations, consumers etc.)
- Concerns w.r.t. protecting your Intellectual Property in export markets,
- Inadequate/inefficient enabling environment to support export (e.g. legislation, subsidy, GST etc.),
- Lack of organisation of artisans and link to credit and support institutes
- Poor treatment of creative enterprises by financial institutions

Scope for business cooperation and promotion for Painting

When enquired about the scope of business - that they witness and find important to produce tangible improvement in business, very few could be able to answer. However, few youths including some senior most artists put forth their ideas and views in a very constructive manner that can be summarized as below:

- I. The paintings should be part of an overall strategy to improve image and branding of the cultural and creative perceptions of Tribal Community. In this

context, special endeavour [income generation and livelihood focused] should be made with strategy that should include specific measures and pilot projects for the arts sector.

2. To increase the visibility of the artists and reach out to international customers, at a first stage a closer look should be taken at the funding programmes for artists in the India and specifically in Odisha – either by Government or by any Foreign Donor.

[Note - There are some interesting programmes of public bodies and foundations in Finland, France, Germany, Italy, the Netherlands and Spain that provide some funding and grants to artists, curators and researchers to travel to various countries throughout World to learn and show case their own paintings. The Natya Gram complex near Khurda district of Odisha is a bright example in this context].

3. In States other than Odisha – esp. in Rajasthan, Chhatisgarh, Madhya Pradesh, Andhra Pradesh, the cultural and creative industries are developing themselves globally through structural relations & sustainable networks. This is also the case for the painting (well known as visual arts sector). Currently the visual arts sector of Odisha is not so well represented in international networks as that of the states like Rajasthan etc.
4. Since tribal of specific communities found in Odisha are also found in many of its neighbouring & non neighbouring State [esp. in Jharkhand, Chhatisgarh, Andhra Pradesh etc.] and since different art and crafts of different model and motif are also prevalent in different states among the tribals – the exposure and research on different tribal communities and various aspects [even single aspect like Art, Culture, Religion, etc.] of the culture and more specifically their traditional occupation should be taken up in a time bound manner and outcome should thoroughly be scrutinized for further plan of action.
5. To support the painting artists and enable them in developing their art and business the Government should focus on a number of programmes that is in implementation through different departments. The tribal communities and stakeholders associated with business promotion and skill development should be contacted, organized and discuss how potential cooperation can be possible among the Tribal Communities and the Promoters. Proactive steps taken to reach out to various funding agencies can bring good results. If voluntary organizations and faith based organizations [as witnessed in Puttasingsh block] can mobilize for any reason – why cannot Govt coordinate with other countries? Unfortunately, this is not a matter in priority region of Govt Departments who are working on Tribal Development, Environment Protection, MSME, and Women's Empowerment etc.

SWOT and Gap Analysis

Strengths

- Large mass of skilled/semi skilled artisans – living in vicinity to business units
- Large, diversified and potential market.
- Large variety of product & range is available because of diversified culture.
- It has strong, diversified and supportive retail infrastructure.
- Diversified product range that service different market.
- Cheap labour rates that result to competitive price.

Weaknesses:

- Lack of infrastructure and communication facilities.
- Unawareness about requirements and market.
- Lack of co-ordination between retail bodies and private players.
- Inadequate information of new technology.
- Inadequate information of current market trends.
- Less interest of young people in craft industry.
- Still confined to rural areas and small cities and untapped market.
- Lack of promotion of products.

Opportunities:

- Rising demand for products in markets of different districts of Odisha .
- Developing fashion industry requires handicrafts products.
- Development of sectors like Retail, Real Estate offers great requirements of these products.
- Development of domestic and international tourism sector.
- e-Commerce and Internet are emerged as promissory distribution channels to market and sell the craft products.

Threats:

- Competition in domestic market.
- Balance between high demand and supply.
- Quality products produced by competitors.
- Better Trade terms offered by competitors.
- Increased and better technological support in other states.

GAPS

The key concern areas are identified to be:

- Lack of proper space & adequate space for stocking of raw materials/finished goods
- Market Assessment and Demand Analysis has not been done by any production unit.
- The availability of skilled artisans is not utilized.

- There is no space like workshop. The artisans do carving work openly that not only spoils environment but caused health hazard. Problems perceives in this context since many establishments are small & suffer from inadequate space.
- Lack of awareness of value chain & value addition & hence no entrepreneurial activity has been initiated so far, in large scale. And most of the artisans work as skilled and semi skilled workers i.e. as wage earners.
- Even though local market is available for product, sufficient production could not be undertaken for want of raw materials.
- Utility products which are in demand – even at loal area are not undertaken and rather making other items – in aspiration of better gain & for windfall gain.
- No direct linkage with domestic buyers. Distribution is thro' local dealers only.

6.3.2.VALUE CHAIN ANALYSIS OF STONE CARVING CRAFT

About Stone Carving in Kesna [Khiching]

Odisha has rich legacy of handicrafts and stone craft .It is visible and alive from the ancient pillars of the Mauryan period. Kesna in Mayurbhanj district is the traditional stoneware centre in Odisha.

This area supplies in abundance the blue black pot stone from which artisans craft Buddhist icons, images & household articles like the pestle, the mortar khala (medicine grinder) etc. however, Statue making is main craft of this area because of the historical religious importance & the existence of famous Khiching Temple & World Famous Buddhist Monument at Dhauligiri in Odisha.

Present Status of Stone Craft

Products - Idols of Gods and goddesses, Lord Buddha, Lord Mahavira , Animal forms Household decorating articles , Daily utility articles , Kharad-grinding equipment, Stone bowls etc. Though stone carving has a strong local and national market, the international market eludes them for two main reasons-the high transportation costs involved, and governmental restrictions on a the export of stone idols. Stone carving is seen as a result of `labour`- the artistic value goes unappreciated, discouraging many artisans. Stone craft is mainly focused on statue making and small utilitarian materials. Mainly 2 foot high statues are in demand because exporters take it as its market rate is good whereas big statues are expensive.



Raw Material: The ultra soft white soapstone or Khadi pathara, harder greenish chlorite or Kochila pathara and pinkish Khandolite or Sahanapathara and the hardest of all Black granite or Mugunipathara are used as raw materials. The availability of granites in the area is probably one of the reasons for the people to engage in the profession. Stones are sourced or bought from the markets of other state and so its

little expensive because of the tax duty on state borders moreover since it is sourced from other states so it is expensive. People of different ages are engaged in the stone carving work who make a range of items from these black stones. Home utensils and kitchen wares, showpieces, idols/ different god and goddess are usually made but idols of known or popular figures are in demand.

Marketing - The craftsmen are engaged by contractors a daily wage basis for these idol carvings which are stocked, then sold and transferred to the different parts of the country and exported abroad through the expert houses. The stone carving is Monolith and the price ranges from 100 rupees to lakhs of rupees.

The skill and creativity of the artisans are very dominantly expressed in carving. The skills of making God and Goddess idols has degraded a little because the ancestors of these artisans were more skilled moreover there were many manual ways of sculpting designs. Even electricity supply is not regular so many artisans from this generation are leaving this area of work and are moving out of village for their survival and few are dependent on farming on lands around the village. The skills are on the uneven edge because traditional manual skills are almost lost and moreover there is no new technology except few new machines to reduce the drudgery and make the work less time consuming. But, due to that, basically artisans are losing traditional skills and are not able to adapt new skills as well since they are not acquainted with new skills.

Core issues

The below mentioned fields have been discussed in this report which are required urgent attention and have been affecting the overall development of Stone craft. These include:

- Raw material sourcing
- Process and Techniques
- Machines and Tools
- Logistic, Packaging and Transportation
- rket, Merchandising and Display
- Earlier Design Interventions and Workshops

Raw Material

The stones mainly used for making God statues are : Marble

Marble First quality: White marble, no cracks sold in the range of Rs. 30 to 60 per sq. feet. Makrana White is priced higher whose approximate rate is Rs 3500/- tonne . A 12 inch statue costs around Rs 1000/- The designs of God to be made are first traced on stone and as per client requirement in jaipur market, the marble statues made in patthar kaati have a major



market in Jaipur because they are smaller in size as compared to Jaipur statue making style. The marble is a soft stone as compared to other stones and has a more attractive design appeal as compared to other stone statues.

Issues

The marble stone for Kesna statue making is mainly sourced and bought from Rajasthan and so it is bought at a high rate. Marble is not available locally in our state. As a result, artisans have to pay high rates for buying marble as a raw material from Rajasthan. The statues made in marble depict the similar art and design form as Jaipur statue style. They only vary in size but form and shapes are similar to Rajasthan statue making style. The major market for these marble statues is Jaipur, so no new market is there. 5-7 artisan groups unite together to buy raw material, since they can't afford to buy stone in huge quantities.

Recommendations:

There should be a stone storage depot in the village. Huge marble boulders should be made available locally so that there is a regular supply. New designs should be developed, there should be some essence of local art and culture in these designs so that there is a new variety and a new market available. For example :- popular Raghurajpur style or Terracotta influence can be added to create a new essence for complete eastern region markets.

The ultra-soft white soapstone or Khadi pathara

This is a soft stone and sourced mainly from Agra where it comes from Jhansi. This is sourced through a supplier of Jharkhand via Mayurbhanj or from Bhubaneswar as per the market. The limitation of the stone is – only small idols of maximum 2-3 kgs weight should be prepared. 2 feet block costs around Rs 1000/-. However, the idol making through this stone is quite profitable. A two-inch idol costs around Rs. 200/- in the market. Artisans even sell it at Rs. 150/- per piece. At best, if no damage, the artisan can make 10-12 idols out of that. Time spent for one idol can be 2 hours. Small souvenir designs and 1-inch Buddha statues are made in this stone only. Kesna & Khiching artisans make Buddha, Durga, Krishna statues in this kind of stone as it is easy to sculpt each detail with even a small chisel.

Issues

- Since it is a soft stone, there happens much damage enroute during transportation and the transport is prepaid before departure. Hence the artisans have to bear the loss.
- Due to frequent demand – the rate also fluctuates frequently and thus a great disturbing variable for profit in the business.
- The processing is too delicate. Especially during idol making, lack of proper attention may lead to crack in the stone and thus a complete loss.

Harder Greenish Chlorite or Kochilapathara Pinkish Khandolite or Sahanapathara and Hardest of all Black granite or Mugunipathara

Hard stones are used for sculpting. 2 feet block costs around Rs 1000/-. Sourced mainly from mines of Jharkhand, Uttar Pradesh and Rajasthan. The artisan collects as per his suitability. The transportation cost is more than the original cost – sometimes. Due to its sturdy and heavy entity, so efficient skill is required to make statues out of it as only machine work cannot be done. The granite statues are mainly made by a group of artisans in coordination on the basis of division of labour. Big statues are made out of granite because it's a hard stone. Khala Mortars [the huge grinding machines] mainly made out of granite are used in medicine industries, ayurvedic medicine production units and in mills where grinding of materials is one of the major jobs daily. The cost of an idol of 1 feet height costs around 7 to 8 thousand. This involves stone cost at least Rs.4,000/- and 8 hours work per labour x 4 labours. The net profit from the sale will be Rs. 2,000/- and may be more with good selling tactic.

Issues:

- The granite is one of the hard stone, so it requires a lot of expertise in sculpting skill.
- Very less number of artisans use granite to make statues.
- No new innovative technique or machine is used to make granite statues more finished and finer.
- Lack of knowledge of making small products and other utilitarian items
- Mines are blocked and covered so no granite is available locally.
- Lack of big cutters/heavy duty machines

Recommendations

- The local mines need to be cleaned for making granite available locally.
- Up gradation in technique of granite sculpting and use of more modern machinery for meeting the design needs in a more creative and regular basis.
- New chisels should be made available and new transformation is required for making more effective use of chisels.
- New design intervention required as they are restricted to big statue making. New product development and New market linkage required.
- Big cutters needed for cutting huge granite boulders.

Storage, Usage and Availability of Raw Material

Issue:

- There is no storage place for the raw materials artisans either keep them outside their house on roads and streets or in a small room if the work orders is less

- Improper size of raw material boulders causes a lot of wastage of raw material during production process.
- The raw material is not available locally it is sourced out of Odisha through different businessmen/supplier
- The locally available raw material is granite but mines of granite are blocked & marble mines are in naxalite area.
- Loss of time while waiting for raw material to reach
- Lack of investment to buy raw material, artisans buy in a group and they wait according to the requirement schedule of other artisans
- Out sourcing of raw material makes cost high.

Recommendations:

The raw material should be purchased by some governing agency or institution and should be stored in a store house so that it is available all the time and there is no lack of raw material during peak season. Storage space should be developed so that its easy to keep a track on the availability of raw material and issue of raw material in a proper size according to requirement of each unit. Local mines which are blocked should be cleaned.

Machine & Tools

Issues :

The tools used are traditional tools. no modern and heavy duty machines.

Few tools are locally available like diamond beet chhani for cutting. Earlier there was a chhani without diamond beet which required sharpening of edge each time before use. Melding cutting machine is available locally.

Recommendations:

- Scope of design intervention in tool development at every level of process to make the process fast & would be helpful in making fine and quality product.
- More cutting tools are needed.
- Lathe machine is needed for polish.
- More advanced/good quality diamond beet is needed for making eyes, cloth etc.
- As the diamond beet doesn't require reaped sharpening and also they don't break easily
- Big chhani requires lot of technological changes to give curves & details on huge statues.
- Copper beet requires up gradation though it has been replaced by diamond beet.
- Grinder, cutter, moulding machine with thin, good grip handles needed so that it is comfortable ergonomically.
- Heavy duty machines need an innovative step so that vibrations not damage stone

- Copper beet was an innovation over normal chhani and so more advanced innovation is required to upgrade these tools as they are important for sculpting.

Packaging and Transportation

Issues:

The packaging is done mainly with rice hump , paper pieces means waste paper [raddi kagaz] , sack bags [jhota akha].

- Most of the unit do not have approach directly to market.
- They deliver their products to local shop dealer and exporter. Use only newspaper for wrapping and put them in corrugated box which are locally available
- Wooden boxes are used to pack khalas.

Recommendations

Interventions for cheap, good handling and affordable packaging is required because the statues with great detailing break easily during transportation

Infrastructure and Workplace

Issues:

Most of the units do not have any systematic infrastructure [structured and enclosed base] throughout manufacturing process.They do not have a proper place for stone cutting, sculpting and also Need to design a proper infrastructure.

Recommendation:

- Need to design a proper infrastructure.
- The structure and base for disposal of waste material need to be done.
- Safety kits need to be kept at the place of work.

Ergonomics

Issues:

- The stone carving workstation is located in the compounds of home hereby causes dust and affects every family member.
- The wastage also scatters within the workshop area.
- Improper disposal of wastage.

Recommendations:

- Need for design of separate workstation and tools according to ergonomics to facilitate artisans for quality and fast product development. Make process less tiring and laborious.
- Moreover, the stone craft causes a lot of dust which affects all family members.
- The wastage left after carving should be collected and used for mosaic development and much other useful work.
- Need to design the shelf or blocks for keeping the products as to reduce the percentage of breakages during working and transferring them to one place to another.

Display and Merchandising

Issues:

- Hardly any units have display area/shop.
- The product displayed in a very random way which confuses buyer
- Artisans & even entrepreneurs find difficulty in communication especially exhibition. It is because most of people involved are uneducated and no exposure visit done so far.
- No brochure, leaflet or tags are being used.
- The lack of art of embellishment, which makes all statues look similar.

Recommendations:

- Good display of designs needed
- Catalogue and information brochures should be at the disposal which would help in expanding and communicating to target market.
- Product should be designed and displayed in a story telling format. So that it is catchy to the customers
- The variety of stone is available so new Utilitarian products should be developed so that stone craft would reach to a other market.
- Make awareness about GI (Geographical Identification) mark for their products in exhibition which would help them to show their identity. Some cultural influence should also reflect in stone craft.
- Art of embellishment be done so that products fall in category of new trend.
- Artisan should be updated regarding exhibitions and exposure visits. Need of exposure visit is strictly needed.

Market Analysis

Current marketing scenario and competition

- Artisans are mostly dependent either on a specific pre-existing market or local market near temple for the marketing of the products.
- The units do not have direct market linkages for the sale of goods, they sell to the brokers at local level or the mentors who come from Bhubaneswar, Baripada etc.
- The lack of international linkage because of lack of new designs and lack of exposure.
- There is no proper costing procedure since raw material is sourced from other states & then final products are made. Accordingly market rate rates of these products reach high.
- Due to high costing there is less demand.
- Role of raw material supplier and mediators for selling is not decided.

Customer and Market Behavior:

- Customers search and appreciates the uniqueness of the product. the uniqueness is only in the fact that small marble statues are made here as compared to other markets and cities.
- Huge granite statues and small souvenir of Buddha and Hindu Gods and Goddesses

- The variety is needed in embellishment and authenticity.

Future Demands

- New range of products. artisans working on variety of stones are present in this cluster
- More inclination towards traditional designs and patterns along with the essence of cultural influence regionally.
- The festive season is the peak season and so the designs inspired from local art and culture will create a new demand.

SWOT Analysis

Strength

- It is a symbol of rich architectural stone Craft Heritage.
- Traditional motifs and figurines:
- Traditional motifs and figurines the most important element of this craft as it also depicts the calendar art style, this adds the value to this craft.
- All the communities practice this stone craft irrespective of their religion, and all artisans are expert in making god idols of every religion.
- The artisans work on variety of stones from hard stone to soft stone.
- Few artisan groups have monopoly of certain stone items for example: khalas
- Small products in a particular type of stone are made for example small marble statues in marble are made here that cater to demand of out of Odisha market.
- Big statues in Granite are made for temple installations, real estate companies.

Weaknesses

- Lack of designs, there is no variety in products. Even though a good number of Gods and Goddesses have been made – yet except structure of Ganesh, no change is witnessed in the design of that.
- Degradation in the quality of design and finishing at production level. They lack the knowledge of body figure force. In many places, nonstandard materials are also sold in low cost. But that reduces consumer's choice and importance of quality of the product.
- Lack of art of embellishment and painting of good quality
- Completion of orders not on time due to lack of raw material and due to out-sourcing of raw material.
- Expensive raw material because it is out sourced from other states. Locally not available either-or mines are blocked.
- No electricity available most of the time.
- Lack of infrastructure for storage of raw material
- Non availability of giant cutters to cut the huge boulders of stone and no technical suggestion or support available.
- No use of waste stone pieces of different sizes left after completion of final product.
- No exact costing idea about the product. Sudden changes in prices.

- There is no work for artisans till the raw material reaches them and so they are forced to work in farmlands. Artisans are mostly dependent on Local stone mandi or markets near temples.
- Due to lack of interest artisans are not able to avail the benefits of government policies.

Opportunity

- Requirement of new design interventions in field of Figurine composition, tools, machines.
- Scope to develop new designer products, implementation of local art essence, as well as incorporating jali work, relief work for a great installation art according to current market.
- Huge scope in handicraft export market.
- Provision of loan and profitable policies for small units.
- Great opportunity to employ more women in this sector for finishing of final products.
- More scope of employment by involving other crafts in stone craft like: Raghurajpur and Terracotta painting influence.
- Exposure visits and vocational training have a great scope, as there is a design center building in Kesna which is abandoned due to negligence.
- Raw material depo can be developed Kesna and Khiching.

Threat

- Lack of interest and knowledge of human body measuring statistics.
- Due to poor quality in finishing there is a large rejection.
- Competition with other stone manufacturing markets like Jaipur, Gaya and Agra.
- Similar looking products are available in market.
- Youths lack knowledge of this craft and they are half trained in stone craft and so they opt farming for their survival shake.
- The stone dust affects artisans as well as their family members.
- Lack of branding and packaging, which doesn't give them recognition in other markets.
- Artisans are rarely in touch with exporters.
- No story telling format or promotional schemes ever adopted for making craft popular.

6.3.4.VALUE CHAIN ANALYSIS OF SABAI GRASS CRAFT

Introduction

Sabai grass is one of the natural fibers plenty available in the forests of Mayurbhanja district in Orissa. The tribal people called it as "Bobei, Dauda or Bobei Ghasa" locally. The scientific name of sabai grass is 'Eulaliopsis Binata', which consists of long leaf fibers. The fiber length of Sabai grass is more than that of bamboo but fiber diameter is 2.5 lower than bamboo. Sabai Grass consists of high cellulose and pentose with low lignin content (non woody plants). Sabai grass is collected from the forest mainly by the rural women who are then dried and made into ropes by manually operated machines .The dyes used for colouring the rope are synthetic dyes. These are then used for making utility items.

History

The idea of making domestic articles from sabai grass rope came into minds of people .For the first time sofa sets were produced in Baripada Jail by the prisoners .They produced the sofa set by the bamboo frame. Later on iron frames were used to make sofa sets durable. In ancient times the Sabai grass is used to make rope. But when paper mills were established this grass was used as one of the raw materials in the paper mills. But local people as well as tribal people did not quit the practice of making rope out of it. The rope out of Sabai grass is exported from states like Kerala and West Bengal.

Sabai Craft in Guhaldihi

Sabai grass is one of the natural fibers plentifully available in the forests of Mayurbhanja district in Orissa. The tribal people called it as "Bobei Dauda or Bobei Ghasa" locally. The scientific name of sabai grass is 'Eulaliopsis Binata', which consists of long leaf fibers. The fiber length of sabai grass is more than that of bamboo but fiber diameter is 2.5 lower than bamboo .Sabai Grass consists of high cellulose and pentose with low lignin content (non woody plants).Sabai grass is mainly used in the

paper industry .The artistic hands of rural people have given a new recognition in handicraft. Sabai grass is collected from the forest mainly by the rural women who are then dried and made into ropes by manually operated machines. The dyes used for colouring the rope are synthetic dyes. These are then used for making utility items.

Traditionally the grass collected from the local tribals from the forests is being used for making ropes. Realising the economic importance of Sabai grass and its utility in soil binding, Soil Conservation department has promoted its cultivation in government wastelands, farmers land and village commons. It is practically realised as a '**Money Making Plant**' which ensures cash receipt throughout the year. The Industry is associated with various activities of raising production of grass and processing of consumer goods such as mats, carpets, wallhanging and other fashionable articles.

RAW MATERIALS:

The raw materials needed to make the product are:

Sabai grass, Sabai rope and Dead Palm Leaf

MAIN SOURCE OF RAW MATERIAL:

Raw materials are easily available from Mayurbhanj approx 40 kms from Balipada. During rainy season it becomes difficult to acquire these raw materials, because moisture fades the colour of the rope. They get chemical dyes from Kolkata.

PROCESSING:

Here process is mainly discussed in terms of a particular product, the Basket. Talli: Bundle of sabai grass is held and tied together with another coloured dead palm leaf with the needle. They start stitching from the base and proceeds further on the top stitching it in the same manner. The application of stitches resembles chain stitch, one kind of Indian embroidered stitch. After this they do the edging i.e. when they close the stitches on the brim of the basket. Then they make the handle of the basket and stitch it on to basket to complete final product.

PACKAGING:

They pack the products by wrapping it first with newspaper, they put silica gel inside the paper to maintain its shape, and then cover it with polyethylene and finally packing them in cartons. The packaging is not a tough task and not even expensive but the availability of packing materials is an issue in the local market. The items like thermo cool, flat woods [used for packing fruits] is an issue.

TRANSPORTATION - They travel mostly on trains or busses during exhibitions to exhibit their products to different states. Otherwise, usually they book light motor vehicles or Bullock cart and by cycles to take the materials to market for sale.

STORAGE - Rented rooms are hired to keep their products, once it comes from their SHG's. They have to keep the products in a dry storage because, in the presence of damp and moisture it rots the products and hence they are rejected.

RANGE OF PRODUCTS - The range of products includes both decorative and utility items. They are not recyclable products. The decorative items include wall hangings, souvenirs like fish, ball, stars, gift boxes etc. The utility items include bag, dustbin, coaster, dining mat, hot case, lamp shed, chattai (mats) and boxes made out of both bamboo and iron frames. The range of products include Trays, Baskets, Hats Coaster, Flower, Hats, Boxes, Bags, Hot Case, Chattai (Mats) and Carriers etc. The coaster, hot case and dining table mats and flower case etc. are everyday choice of customers.

PRICING:

They buy the raw materials on a monthly basis.

- 10 quintal grass: Rs20,000/- to 25,000/- [depending on quality]
- 2 quintal rope: Rs 10,000/-
- 200 pieces of bamboo: Rs 7,000/-
- Iron frames: Rs 50/- to Rs 200/- depending on size & structure.
- Some bunches of date palm leaf – Rs. 3,000/- for a bunch 50 [non trimmed]

The pricing of their product range varies from Rs.250/- to Rs 10,000/-. They keep 10/- profit. Cost of the labour is determined by the size of the product he makes. This cost can vary from Rs 20/- to Rs 500/-. (All prices mentioned are with respect to October 2018)

RECENT CHANGES IN:

1) MARKET:

In the recent years there has been an increase in the market. The value of sabai grass crafts have been recognized with pride and highly appreciated in the national market. They've put up exhibitions in collaboration with TRIFED, ORMAS, DIC they also sell their products to design stores like Kamayani, Delhi and one in Madras. The materials for these stores are collected by an agent from Baripada who comes once in a month and collects material as per the order or on the basis of choice on the spot. They sell to Industree Crafts P Ltd, Bangalore. These products fetch a good demand in the market which helps the tribal people and poor women to earn good money.

2) TECHNOLOGY :

The technological changes have been vast. They explored from "baith" to bamboo. Earlier, they produced sofa sets in bamboo frame, later iron frames were used to make sofa sets more durable. The NGO "Adventure" have oriented them on rope making process and prepare quality products through Sabai Craft. The tribal people make fine rope which is called zero quality rope. They are also working with computers with help of designers to have a preview of their final products. The

quality of rope which is prepared from zero quality rope looks quite fine, good glaze and generally grey [wheat] colour.

3) DESIGN :

The design diversifications have changed immensely. They get their designs from renowned designers of Kolkata and Delhi. Pooja Rathore of " Art Bankar", Delhi and Payal Nath of "Designing Plaza" Kolkata have also visited the production centre and are in touch with these people to collect selected items from this centre. Change in Trends has been one of the most important and beneficial factors in this unit. And that too - change mostly in the designs of bags, hot cases, Sofa and some everyday need items like mats.

SWOT Analysis of Sabai Craft

STRENGTH

- Sabai Craft has a diversified and potential market in domestic and national market. Moreover, it is also getting International platform.
- It provides large product variety and range.
- Supportive environment i.e. raw material and skilled workers across the location
- Caters to both utilitarian and aesthetic need of customers because of wide product range
- Semi-skilled labours are readily/amply available in local belt and thus results to competitive price.
- Industry needs low capital investment.
- Low barriers for new entry in market
- Industry provides potential sources of employment.
- Products are high value added
- Open to various applications in terms of type and motif
- It is the potential source of foreign revenue for the artisans' community and the State.
- A potential source of employment.

WEAKNESS

- Lacking infrastructure and communication facilities
- There is unawareness among craftsmen about international requirements and market.
- Lack of co-ordination between government bodies and private players
- Inadequate information of new technology and developments
- Inadequate information of current market trends
- There is lack of skilled labour in industry
- Still confined to rural areas and small cities and not able to reach untapped market
- Lack of promotion of products

OPPORTUNITIES

- Emerging demand for goods in developed countries such as USA, Germany etc
- Rising demand and usage of products in fashion industry
- Development of sectors like Retail, Real Estate that offers great requirements of aesthetic products
- Developing of domestic and international tourism sector
- e-Commerce and Internet are emerged as promissory distribution channels to market/sell products

THREATS

- Competition in domestic market.

- It is challenge to have balance between high demand and supply of products.
- Quality products produced by competing units in the nearby district - Balasore.
- Competing industries [plastic and metal etc.] are offering better technological support and facilities in competing industries.

6.3. 5.VALUE CHAIN ANALYSIS OF KOTPAD HANDLOOM

Introduction

Kotpad, the name of a small weaving village in Odisha, identifies the unique fabric known for its rich vegetable dyed reds, browns, and blacks with motifs that come from another way of life. Kotpad cottons are woven in the tribal regions of southern Odisha and Chhattisgarh, by the Mirigan community. Kotpad textiles have provided continuity to their tribal origins by way of both materials and technique.

Producer Communities

Panka is the main tribe engaged in the Koraput weave. Earlier weaving was more widespread. Since it is a time-consuming activity without commensurate pay, many people are shifting from weaving to other occupations. Some tribes, such as Gadaba, Dongaria khand and Bondo still weave and embellish their own textiles. Other tribes like Bathra, Bhumia and Tanti earn their bread and butter by farming and a few other crafts like terracotta, wrought iron, bamboo, tribal jewelry and paddy craft etc.

Craft Tradition

The tradition of Koraput weave started with the few tribal people who used to weave their own clothes. Traditionally, they used to weave sarees which were narrower than the existing sarees, made of heavy thick unbleached cotton with a single color pattern woven in red, purple or brown. The yarn was dyed with natural dye made of the roots of Aal (Madder tree).

Raw material

Yarn

Yarn is a long continuous length of interlocked fibers, suitable for use in the production of textiles, sewing, knitting, weaving and rope making. Yarn can be made from any number of synthetic or natural fibers. Very thin yarn is referred to as thread. Yarns are made up of any number of plies, each ply being a single thread. These threads are twisted (plied) together to make final yarn. Two varieties of yarn are used:

a) Cotton yarn is purchased from Sambalpur District, Orissa. It is available at the rate of Rs. 560 per peti (box or carton). (Prices as per October 2004.) The number of muda (rolls) of yarn in one peti depends on the count:

20 rolls of yarn of 20s count

40 rolls of 80s count

30 rolls of 60s count

b) Tussar silk yarn is used. Silk yarn is purchased from Jagdalpur, Rayagada District, Odisha and from Sambalpur District, Orissa. The price of silk yarn ranges from Rs.1700- 2000 per kg. (Prices as per October 2018).

c) Ala ki Chaal -The knowledge and use of vegetable and mineral dyes goes back to pre-historic times in India. According to data collected so far, there are nearly 300 dye-yielding plants available in the country. However, after chemical colors flooded the markets, only a small number of dyers continued with natural dyes such as indigo. Cotton yarn dyed in madder is still used by the weavers of Kotpad in Koraput district. The characteristic natural dye coloring is derived from the aal or madder dye extracted from the root of Indian Madder tree. The root of the Madder tree is bought from the tribes of the Kalahandi jungles, and costs Rs. 1800/- to Rs.2300/- for one peti (prices as per October 2018).

d) Kumahar pathar / Iron

Kumahar pathar or loha pathar is sulphate of iron. This is locally available as waste with any blacksmith. The blacksmith gives the weavers kumahar pathar in exchange for some goods or a little money. Kumahar pathar is crushed and brought to powder form by using this wooden grinder that is operated by foot. This is also a rare item for the locality and the artisans has to collect it through contact with tribals in Koraput town, businessmen in Nabarangpur.

e) Castor oil is locally available at any general store at the rate of Rs. 120-180 for one liter (prices as per October 2018). f) Wood ash is used during the dyeing process of the cotton yarn. g) Cow dung is used while dyeing the cotton yarn.

It acts as a bleaching agent. When applied to the yarn, it ensures that the dye is absorbed properly. It is used in the kangri. It acts as a lubricant for the yarn on the loom. And i) Starch is applied on the yarn when it is stretched out before setting it on the loom. This is done to provide strength to yarn & prevent it from breaking & tangling. Starch is made from flour and water.

Processing of Raw materials - Dyeing Cotton Yarn - The process of dyeing is very tedious. Dyeing is done mostly in winter. The most suitable time for dyeing is from November to March. The foremost requirement for dyeing is sunlight, without which the process cannot be completed. First of all two mudas are tied as one with rope for convenience of handling the yarn reels. The yarn from the mill is washed thoroughly in cold water.

Castor oil is applied to the washed yarn. A solution of 5 liters castor oil and 5-6 liters of normal water is made. Thereafter, the yarn is either dipped in the solution or the solution is applied by hand to the yarn. Applying oil by hand is more effective, as the oil spreads evenly. After the application of castor oil, cow dung is rubbed on the yarn. This is done to bleach the yarn, and ensure proper dyeing. The yarn is then kept for drying in the sun. Care should be taken while drying the yarn; the yarns fire up if they are placed on top of each other.

After the yarn has been left to dry for a day, it is rubbed down with a solution of wood ash boiled in water. This process is supposed to be done twice a day, once in the morning and once in the evening for around 15 days i.e. 30 times. Then the yarn is kept in the sun for drying. Thereafter, the yarn treated with ash and water is washed thoroughly in the lake. With this the cow dung washes out properly, and the yarn becomes wheatish in color.

For dyeing the yarn to a deep maroon color, a solution is prepared with 100 grams of castor oil, 1/2 kg powder of aal bark and 5 liters of luke- warm water. The yarn is immersed in this solution for a day. The next day, the yarn along with the solution is put to boil. This is stirred continuously with a wooden stick and boiled till the entire solution dries up. The powerful and vibrant colours ranging from deep maroon to dark brown depend on the age of the root bark and the proportion of dye used. To dye the yarn in shades of brown, kumhar pathar is used. The stone is crushed and powdered. This powder is then mixed with jaggery and water and put aside for 4-5 days till the solution becomes black. Thereafter, this solution is mixed with the ingredients used earlier for deep maroon color i.e. 100 grams of castor oil, 1/2 kg powder of aal bark and 5 liters of luke-warm water. The yarn is boiled in this solution with continuous stirring, till the entire solution dries up. After the dyeing is completed, yarn is left in the sun to dry. The dyeing process is done by women.

Tools

a) Pit loom -The pit loom is a horizontal, ground - staked handloom at which the weaver sits in a pit dug below floor level. This type of loom saves space and lumber, and is typical of most village production in India today. and **b) Bharni** - The Bharni is a wooden frame. The yarn reel is fitted on this and then single threads are rolled on the Tossar. This helps individual threads of the yarn to separate from each other.

c) Tossar - This is a long wooden stick with a circular head. The yarn from the Bharni is wrapped on the Tossar so that it can be put in shuttle.

d) Pawan / Warping Board - This a wooden frame used to separate cotton yarn and prepare it to be fitted in the warp. This is a device which is used to measure the thread that will be held under tension during weaving.

e) Purni - Purni is a hollow cylindrical pipe made out of bamboo. It is used to arrange the yarn on the Pawan from the Bharni for warping.

f) Kangi / Comb - This is the comb through which the warp passes.

g) Nathi / Spindle - This is a conical wooden frame, which is motioned in circles to wrap separated threads of the silk yarn.

h) Chipana - These are flat wooden sticks, which are parted from the centre like tongs. They are used to hold the combed yarn together and prevent it from tangling.

i) Dongi / Shuttle - The shuttle is a boat-shaped device containing a supply of weft thread on a spool. It travels through the shed from one side of the loom to the other,

propelled either by weaver's hand or by a mechanical fly arm. There are two types of shuttles used for this weaving. One is smaller shuttle and another one is bigger shuttle.

* Smaller shuttle for borders.

* Bigger shuttle for weaving the whole body of saree.

PROCESS OF WEAVING

a) Warp making - The master weaver carries out the process of warp making depending upon the requirement of the design and color combination. Since the process requires a lot of space, the warp is made outside in the open. A taana (warp) machine is used. The thread rolls are put on a movable vertical frame. The ends of the thread are passed through another small, grid like frame that guides the threads, and are wound on a cylinder in the desired combination. This process starts from one end of the cylinder and goes on till the entire cylinder is covered with thread. Tora oil is applied on the threads, to make them move easily on the loom. Once this is achieved, the log upon which the taana is to be wound is fitted into the blocks between the cylinder and the frame. The tightly wound thread on this log is then provided to the weaver who uses it on the loom.

b) Setting the loom - The first step in weaving is to stretch the lengthwise yarns that run from the back to the front of the loom. These form the basic structure of the fabric and are called the warp or longitudinal yarns, which must be very strong. The weft, woof, or filling crosses the warp, binding the warp threads at either side to form the selvage (the edge of a fabric that is woven so that it will not ravel or fray). 3 essential steps after warp is stretched are: - 1. Shedding, or raising every alternate warp yarn or set of yarns to receive the weft; 2. Picking, or inserting the weft; and 3. Battening, or pressing home the weft to make the fabric compact. In most primitive weaving these operations were performed by the hands alone, as in making rush mats and baskets.

Gradually, frames for holding the warp evenly stretched, and devices for throwing the weft came into use. On the loom, the warp beam is mounted at the back and the warp yarns are conveyed to a long wooden block or cylinder called the cloth roll, which is at the front of the loom and on which the fabric is rolled as it is constructed. Supported on the loom frame between these two cylinders (the warp beam and cloth beam), the warp yarns are ready to be interlaced by the filling yarns that run in the width of cloth, thus producing the woven fabric. Men carry out the weaving process.

Washing the woven fabric

Once the entire fabric is woven, Shikakai and Reetha are used for the first wash, which is a soft wash so as to make the color permanent and strong.

MOTIFS

The motifs and designs used in Koraput weave have been passed down from generation to generation. These motifs were woven and worn by tribes of this area, and are now used as basic designs of Koraput weave. While traditional motifs continue to be used, the products woven have changed from only the saree, to include other contemporary products.

Designing motifs

Kotpad weaving techniques can create an embroidery-like pattern on the fabric. The wooden shuttle is inserted into the weft and provides the patterns woven into the body of the textile. Often a smaller spindle is used to insert the prominent designs in the weft. The wooden shuttle is inserted into the weft and provides the patterns woven into the body of the textile. Often a smaller spindle is used to insert the prominent designs in the weft. Kotpad hand-woven weaving uses a pit loom interlocking pattern and the motif is developed manually by using extra weft pattern. A small shuttle is inserted through the warp to create the weft designs. The weaver has to deftly manipulate the shuttle between a particular number of warp threads. Inserting designs into the warp with a contrast colour yarn through a shuttle, enables the weaver to create an embossed effect resembling embroidery. Fabrics are traditionally woven in thick hand spun cotton yarn of counts of 10s or 20s. Most lengths and specifications are measured perfectly by portions of the Kotpad weaver's fingers, the length of a palm and other sections of arm from fingertips to shoulder. The weaving techniques can create an embroidery-like pattern on the fabric. The yarn is of a fairly thick count. The surface of the traditional Kotpad fabric becomes thicker when a dense border pattern is added. Kotpad textiles were originally woven to be draped as shawls for men and women. They were worn casually over the shoulders. Any length of unstitched fabric can have multiple uses.

MARKET

Koraput weaving originated in the clothes the tribes wove for their own use. Gradually they started weaving traditional short sarees for the local market also. These were sold in markets like Mangal bazaar, Jagdalpur etc. From about 1985 Koraput products began to get exposure outside local boundaries. Government exhibitions and fairs helped Koraput weave develop an identity in national markets. Weavers started getting orders from Delhi, Hyderabad, Madras, Bhubaneshwar etc.

With the expansion of their markets weavers expanded their product range from short length sarees to full-length sarees, dress material, dupattas and kurtas. Incorporating new designs, the Koraput weave is now being exported to other countries as well. Natural-dyed Koraput textiles face strong competition from chemically dyed products. Chemical dyeing is less labor intensive, and therefore has a price advantage.

Changes over the years

a) Technology - Koraput weaves are still made using age-old techniques of weaving and dyeing. There has been no change in technology; pit looms continue to be used for weaving.

b) Design - The designs used have an underlying symbolism and are largely inspired by nature. One distinctive motif is a pyramidal pattern called by weavers: the Phool, cheetah, Chauk which translates as 'flower, leopard, seat'. They also produce many discontinuous supplementary weft motifs placed in rows in the field such as leaves, snakes, axes and even some non-traditional items such as umbrellas and aeroplanes. The significant difference that has come in designing with the change in market conditions is that earlier they made bold tribal motifs but now minute and detailed work is favoured. The weavers are now creating textiles with much finer counts and different widths to suit the urban markets.

c) Market - Earlier craftsmen only made Faltual, a traditional dress with tribal motifs and short length traditional sarees. As demand for Koraput weaving grew in other markets like Delhi, Bangalore, Madras, and Hyderabad, the product range expanded to dress material, full-length sarees, dupattas etc. Now short kurtas of Koraput weave are also available in market.

d) Products and their uses - Koraput weaving uses designs which have an underlying symbolism and are largely inspired by nature or by significant objects of daily use. The end use of the fabrics is mainly apparel. The product names are kept according to the designs applied on them. They are:

Faltual - This is based on traditional designs is worn by the tribes of that village.

Sarees - Earlier, sarees woven were narrow: i.e. 42 inches in keeping with the traditional Orissa saree. With the expansion of markets outside Orissa, full-length sarees are also woven. The price range of sarees is from Rs.1000 to Rs.3500 for one saree (October 2004).

Patta - Patta is a traditional scarf with traditional motifs.

Dupattas - Dupattas are made out of cotton as well as tussar silk, woven in various sizes according to the prevailing market demand. The existing sizes are 27 inches, 22 inches and 16 inches in breadth.

Dress materials - Dress materials are available in cotton and tussar silk. Their price ranges from Rs.200 - Rs.700 per meter (October 2018).

Short kurtas - With external design intervention, weavers make short kurtas of different style

SWOT Analysis

Strength

- The age old tradition of tribes of Kotpad famous for its rustic charm
- Kotpad vegetable and mineral dyed fabric are registered as GI

- Three –shuttle interlocking pattern -the very strong and long lasting pattern
- The motif is developed manually by extra weft patterning
- Since ages, these fabrics were used as bridal fabric by the tribal communities
- Universal motifs reflect the cross-cultural linkages of the area.
- The yarn is dyed locally with the roots of Aal (Madder tree), processed in a way to form two shades of red.
- Work carried out from home

Weakness

- Only two tonal colours and off-white colour is used till now.
- Only 20s and 40s cotton are being used. The products are heavy because of the thicker cotton count
- The iconographies have been replicated since ages. So all products look similar
- Only few products ranges are being produced like saris and bed sheets and some gamucha
- Pit-loom is an age-old and space occupying loom
- Elaborated motif patterning is less seen. Some motif look isolated identities on body of cloth
- Raw materials are collected through outsourcing – esp. from Chhattisgarh

Opportunities

- A new product line could be introduced apart from the Saris like
un-stitched - scarf, stoles, duppatta and sari
home ranges – Cushion sets, Curtains, Bedsheets and Towels.
Table Linen – Table Cloth, Runner, Placemat and Napkins
Kitchen Linen – Organic dyes – excellent for kitchen market
Apparel A-line dresses, skirts, Tunic, Poncho etc.
- To involve women in the basic stitching of the new product line, finishing and packaging of the products.
- Tussar could be introduced for a new aesthetics and also to reduce the weight of the fabric
- Presently, the 20s and 40s cotton are used. To reduce the density/weight of the fabric 0s, 80s and 100s cotton could be introduced for better yarn quality.
- New iconographies could be introduced to bring a new look
- Exclusive hand-woven fabrics have a good domestic market.
- Scoping followed by the possibility of introducing new natural dyes

Threats

- Competition from the power looms
- Artisans are moving to other industrial occupation
- Youth do not want to get engaged in this craft because of low wages and time consuming and Competition of the similar product from other states.

6.3.6.VALUE CHAIN OF TIE AND DYE CRAFT

Tie and Dye well known as Bandhej is a traditional method of resist-dyeing practiced in India since ancient times. The technique involves tying and dyeing of cotton or silk cloth. The untied cloth reveals many patterns of colours dyed on it. It is believed to be an ancient craft on the basis of evidences and references found in the historical survey by the researchers. However, being an integral part of Indian cultural and social life, the craft has never ceased to be the part of Indian way of life. The wide variety evolved over the centuries because of its close links with the religious and social customs of the different people. The survival of this craft in the face of powerful competition from machine printing of some of the Bandhani designs proves how deeply it continues to be in the life of the people and retains its own inner dynamism. Tie and Dye describe a method of fabric design that is called tie dyeing. In this process, parts of a piece of fabric are pulled into tufts which are bound with string or elastic bands. The material is then saturated with dye. Where the fabric is bound, it resists the dye; elsewhere, dye is absorbed.

Materials and Equipment

a) Fabric

- Suitable fabrics include cotton, burlap, silk, some rayon, linen and wool.
- Synthetic fabrics (nylon, polyester, acrylics) will not take a dye, so cannot be used.
- Permanent press finish on cottons will not allow dye to penetrate so choose cottons.
- Dye intensity is determined partly by the tightness of the twist of yarns in the fabric. For example, burlap with its loosely twisted yarns dyes much more brilliantly than tightly twisted broadcloth.
- Wash the fabric first to remove sizing. If left in, the sizing or starch will prevent the dye from attaching to the fabric.

b) Bindings

- String, twine, cord, thread, and elastic bands can be used as binders.
- The finer the cord, the more lacy and delicate lines are produced.

c) Dyes

- Household dyes are satisfactory. They must be mixed stronger than directions.
- Generally for brilliant colors, use one package dye to four cups boiling water and add one teaspoon salt to help make material color fast. Keep dye hot but not boiling.

d) Newspapers (to protect the floor or work surface)

e) Rubber gloves

f) Wear old clothes, an old **apron**., or large garbage bag to protect clothes.

g) Rags (for cleaning up)

General Notes

- Bindings must be wrapped and tied TIGHTLY to get good color variations.
- For consistent results fabric should be damp when it is tied and when it is dyed.
- May rinse fabric in cold water after dyeing. This gives a more hazy effect than un-rinsed work.
- When dyeing with two or more colors, fabric may be dyed one color, then dried, then dyed the other color or may be dipped in one color immediately after the other. The latter method gives softer edges and a more evenly mixed color when the two colors overlap.
- Recycling Note: Save the binding strings after dyeing and use them for gift wrap ribbons or for making a yarn geometry picture.
- When dyeing several colors, dip just the part where you want each color to be, not whole thing.

Dipping into Dye:

A quick dip into the dye bath means the dye has less time to penetrate and you get bigger white and light areas. A longer time in the dye (3 or 4 minutes) allows dye to penetrate more so you get more dark areas and less white and light areas. Lines from crisscross bindings are less noticeable in a longer dip than in a quick dunk. Dip small areas into the dye at one time or the background color will be splotchy from overcrowding.

Applying Bindings

- For solid wide bands, wrap string around fabric several times.
- For a single thin line, wrap string around once or twice.
- For a lacey "spiderwebby" effect to wrap string up fabric & back down again in crisscross manner
- To make sure no dye will penetrate in one area of binding, paint band of binding with thick flour and water paste.
- Leave some areas free from binding.

Binding Methods

a) Spot Technique

- Plan carefully where they are to go because the spots themselves aren't too exciting.
- Pick up tiny piece of fabric with needle.
- Wrap sewing thread around directly below needle.
- Tie tight.
- Remove needle.
- Dip in dye.
- Remove thread.

b) Circle Technique

- Pick up centre of circle and smooth folds formed from it.

- Bind, dye, untie, dry.
- Radius of circle is determined by distance from the point to the bottom of the bindings.

c) Square Technique

- Fold fabric lengthwise through centre.
- Fold crosswise.
- Bind, dye, untie, dry.

d) Pleated Oval

- Fold fabric in half along centre line of oval.
- Using cardboard pattern of half an oval, trace outline on fabric.
- With fingers, pleat both thicknesses together along this line,
- Forming a fan shape.
- Bind, tie, untie, dry.

e) Marbling

- Makes a beautifully hazy background for other media such as stitchery and block printing.
- Squash fabric up into a ball.
- Bind in all directions until it is fairly hard.
- Dip in dye, remove, untie, dry.
- For second and/or third color, repeat bunching and binding, trying to get cloth not already colored close to the surface.

f) Lines of Stripes

- To make irregular stripes, randomly pleat or fold fabric length-wise, cross-wise, or diagonally
- Bind, dye, untie, dry.

g) Ruching

- Fold fabric along centre of stripe.
- Place a line of machine stitching below fold, forming a casing.
- Only large enough to slip a ruler or piece of wood through
- Slip casing over wood and gather all the fabric up at one end of the stick.
- Bind and dye.
- Remove binding and machine stitching (and the ruler!).

h) Little Boxes

- Accuracy in folding is most important.
- Fold fabric once in direction of stripe.
- Accordion pleat at right angles to the first fold
- Pleat in opposite direction to pleats just made.
- Bind and dye.

- Open unbound ends during dyeing to let dye reach inner folds.

i) Lattice

- Accordion pleat in one direction
- Bind at even spaces, and dye; untie and dry
- Accordion pleat in opposite direction
- Bind in the same way, dye, untie, dry
- Beauty of this method is its accuracy

Knotting

- Use fine fabric for these. Burlap and other heavy fabrics won't tie well.
- Roll or fold up fabric into a string, then tie it into knots and dye.
- An alternate method is to tie a thick rope into knots & roll or fold cloth around it.
- Bind to the rope and dye.

Rope Technique

- Fabric may be rolled, twisted, or bunched into a rope.
- Add bindings, dye, untie, let dry.

Trituk

- Begin with a design of simple lines.
- Use strong sewing thread and make a big knot in the end.
- Follow the outline with small running stitches. Gather the fabric very tightly on these threads and secure with a big knot.
- Dip quickly in and out of dye.
- Remove threads, dry.

Overstitching

- Fold fabric where design is to be.
- Taking deep stitches into the fabric
- Sew over top of the folds.
- Draw thread so tightly that it straightens out and the fold coils around it.
- Dip in dye; remove thread, let dry.

Dyeing

- To prepare the dye bath, calculate how big a pot you need to accommodate the fabric – big enough so that the material is not crowded.
- Fill the pot with hot water; then add dye mixing according to instructions on dye packet.
- Follow the instructions on the packet or tin of dye that you have bought. Read this carefully before you do this activity because some dyes need salt and some

cold fix. And make sure that you have enough time to do this - some dyes require things to be soaked for 3 hours, some for only 1/2 an hour.

- After the fabric has soaked for the required time, remove it from the pot. Without removing bands, etc., rinse the fabric under cool running water until all excess dye has been washed away. When the water runs clear, remove the resist materials and rinse the fabric once more, again until the water runs clear.
- Hang up to dry but keep out of direct sunlight. Put plastic on the floor under it to avoid stains. Hand launder tie-dyed garments several times, or machine wash them separately in cool water, before you wash them with other clothes.

Evaluation

- Is it made correctly into something that doesn't have to be washed?
- Is the color combination pleasing, without some areas standing too far out from others?
- (This could happen if one color was too dark.)
- Is the fabric used in a way whereby the design shows off to advantage? (eg: a round article for a large circle; a rectangle for stripes, etc)
- Is there a good variation in value and intensity in each color? (eg: very dark areas, medium areas, and white areas)
- Is the pattern fairly definite? (wishy-washy patterns are caused by not binding tightly enough)

This tie & dye handicraft also has its supply chain including various stages viz. procurement of raw material, production and distribution. All these stages involve a chain of people involving traders, manufacturers and artisans-each stage having different people specialist in one certain activity of production or trading. A Bandhej sari or a suit passes through various production stages and trade activities before reaching to the consumer through end market. Hence, to explore the entire supply chain of this sector in the three cities and to diagnose the constraints and the issues afflicting, the current scenario of production of tie and dye handicrafts was examined. The finished garments reach to the consumers through the chain of grey-suppliers (the persons who deal in raw material), wholesalers and retailers after being manufactured by the skilled hands of designers, tiers, and dyers. The structure of the industry depicts the three important stages viz. procurement, production and distribution. Skilled and semi skilled personnel are involved at each stage for different works at different stages of production.

A. RAW MATERIAL PROCUREMENT

Table No. 44. Types of materials used in Tie and Dye Garments			
City	Types of Grey		Garments
Hamirpur	Slik	Ojhari	Saris,

		Crepe	Salwar suit, Lahangas, Odhani
		Georgette	
		Italian	
	Cotton		Odhani & Dupatta
Sundergarh	Synthetic		Saris, Salwar-suits
	Cotton		Suits Skirts, Scarves, Bedspread and Saree

There are three types of raw material viz., silk, cotton and synthetic with different varieties as shown in the table below and the garments made out of them in the three selected cities.

Different garments are made with different variety of raw materials; the demand for these is influenced by fashion making the procurement schedule of raw material more complicated.

Sourcing of Raw Material.

In all these cities the greymen buy the grey material from either directly from Kolkata or via Bhubaneswar and Cuttack [cloth merchants] depending on the variety and quality of the cloth required as well as the emergency and quantum of demand for production . The supervisors of Tie and Dye production units revealed that in all these cities cotton is purchased from the middleman either at Sundergarh or at Cuttack. Very rarely, they purchase materials directly from the depots at Kolkata. Silk is purchased from Bangaluru in bulk and that too on share payment basis. Jaipur is also a big centre of grey-material distribution in the state as it supplies to the other two cities also. Mr. Ramavtar Agarwal greyman from stadium road, Sundergarh expresses, "The major suppliers of silk are in Bangaluru only. However, we buy silk from Surat also but very rarely in case of emergency". Here it is especially mentionable that Bangaluru based traders also sell silk made on Bangaluru looms but as it is generally more expensive than China made silk. Hence, China made silk is more in demand. And Chine silk is more available either at Bangaluru or at Kolkata.

B. PRODUCTION

After buying, the cloth is cut into suitable pieces according to the intended finished product. Then the cloth is processed through different stages designing, tying and dyeing. The peculiarities of the various stages were asked from the artisans functioning at the specific stages. The designer themselves collect the raw material pieces to imprint the design after imprinting he returns back to the manufacture city based wholesaler places order to the manufacturers and after getting the delivery sells it to the retailers of the state and the country. The Bandhej clothes purchased by the wholesalers are never in finished condition. The cloths are always in tied condition and they are sold in the same condition by them to the retailers. All manufacturers sell their garments to the wholesalers. The wholesaler sales that to the retailers throughout the district, and even to Cuttack, Rourkela, Bhubaneswar, Jharsuguda and Sambalpur-based retailers. The retailers of those cities in turn get the finishing and value addition work done.

Challenges of supply chain

- **Obstacles in procurement.**

China is the monopolist supplier of grey silk cloth and the yarn. Resultantly, the prices of grey material are governed by China only. This causes problems for the local greymen of the state. Prices can never be predicted and the supply also is irregular. Being monopolist China sells grey yarn more expensive than the grey cloth. Therefore the silk made in Bangalore which is of even better quality than that of China becomes more expensive. Hence, businessmen have to buy China silk in bulk in spite of being inferior in quality.

- **Shortage of supply**

is also an occasional problem with the traders. Sometimes the silk from is not supplied in adequate quantity or the consignments are over-delayed resulting in the price hike of the material. There is no fixed procurement schedule for the manufacturers. Therefore, the traders cannot assess the demand and place order against the demand. In this case they have either to order goods with rough estimation and store it as inventory or they place order after receiving it from the manufacturer and wait till the order is supplied. This also happens due to a long flow of information. The consumer's demand is analysed by the retailer first, who in turn conveys it to the wholesalers. It comes to the manufacturer through the wholesaler later. Thus, the long process of information communication also affects the process adversely. Similar problem has been reported by Dash (2007) in his study of a Tie-Dye (Ikat) weaving cluster in Boudh District of Orrisa where the demand and trend analysis is done by the trades and that in turn is communicated to the artisans resulting in long flow of information. Fluctuation of the prices causes hoarding of the stock which creates problem. The manufacturer purchases on credit basis and pays

interest but sometimes he does not pay the entire amount. When the prices of grey increase or decrease in market it affects the manufacturer as the manufacturers have to bear loss many times when the price of the grey dips since he is the person who holds the goods for three to four months.

- **Constrains in production.**

Problem of finances: As the manufacturers purchase grey on credit, they have to pay interest. Sometimes when the tiers or dyers take more than the stipulated time in delivering the order, the manufacturers have to pay more interest on the amount due to the grey man. Moreover, majority of the artisans do not have Artisans Credit Card. Even the banks are not inclined to give loan to those few manufacturers who have such cards. Hence, the manufacturers cannot buy the grey in big lots and they prefer to prepare products in small chunks so that payments can be done early. During the season when wholesalers need huge supply, it become a problem for them to supply the desired quantity.

- **Irregular demand**

As the procurement schedule of the whole salers is irregular, the manufacturers cannot assess the demand. Thus, the production process starts with an order from the wholesalers only. Similar problem was found by UNIDO, New Delhi who conducted a Diagnostic Study of the Artisan in the Textile Hand Printing Cluster Jaipur, Rajasthan in 1997. It revealed that the procurement schedule of the whole salers as well as the government emporia is irregular. The manufacturers cannot continue their production unit for the whole year. This results in attrition in man power.

- **Faulty mode of payment:**

There is no systematic record of the goods sold by the manufacturer; wholesalers don't give voucher or invoice of the goods they purchase. In order to save taxes a rough estimate is signed. The wholesalers delay the payment also as much they can. It delays in turn beginning of the next production cycle.

- **Storage problem**

As the prepared goods come with irregular intervals from the artisans, the manufacturers have to store the goods until its quantity reaches to the level of the ordered quantity. Hence, storage and safety of the goods also be- comes a problem sometimes. Not all the manufacturers have their own storage places and most of them keep the goods in big plastic bags and put them somewhere in their houses.

- **Sustainability Issues**

Where ever the human labour is the sustainability issues have to be seen. Artisans work on piece rate basis. Designers get least wages for their work among the artisans though the cost of the product depends on the beauty of the design which they

create. Tiers being women are more exploited they are dependent on the agents for the work. The agent pays them less and charges more to the manufacturers depriving them the worth of their labour

- **Mostly dyers get low and untimely wages**

There is problem of deduction in pay due to poor dyeing since dyeing is done in a very traditional manner with rudimentary equipments. As there are ample dyers available, it is the manufacturer who decides the wages to be given and the dyer has to accept it without grumbling. Dyers often work for long hours when the demand is high. "The weaver has only satisfaction to get the wage in time though it is very nominal. Always the trader has the capability to bargain not the weaver if the weaver becomes rebellious for the nominal wage, he is sacked from the job, as the trader has no scarcity of weaver." Moreover, the weavers also do not get remuneration on daily basis. Their remuneration is production linked. And they get package on the basis of the delivery of finished goods to the trader/manufacturer.

- **Constraints in distribution**

Main problem with the whole sale is the storage. As wholesalers buy garments from several manufacturers, they need a big place to store the inventory. Physical verification of inventory becomes a big problem and generally there is attrition in the stock. Timely payments are not done by the retailers. Hence, one invoice always remains due with each retailer they deal with. Consequently, a huge amount is always on the credit side of the balance sheet. There is no way to assess the future demand of the Bandhej products except having estimation on the basis of past trends. However, past experience shows that the demand has been varying every year. Sometimes some designs get instant popularity and some other fail to attract the consumers. Some designs are sold in particular seasons only. If the stock remains high at the end of the season, the remaining lot has to be sold on heavy discounts.

Recommendations

There is a strong need to develop a definite marketing strategy. The sector being unorganized, there is no central body to make marketing strategy. Even there is no government intervention also. The products have no branding and there is no definite way to market the products. The need is to brand the products based on design specifications and peculiarities of the producing region. Manufacturers should form Cooperative societies so that certain problems related to the raw material can be controlled.

Geographic Identification of the products needs to be done; this will help safeguarding the products against printed goods or any other kind of imitation. In the manufacturing unit it is the tier women who take longest time to make designs. These women sit idle during off season, if demand forecasting is done, this time can be utilized and products can be tied and stored and dyed whenever the wholesaler places order. These women should be organised to form self help groups so that the manufacturer cannot dictate the wages.

SWOT Analysis

Strength

- No interference of middlemen
- Easily accessible raw materials from local markets
- Sufficient availability of manpower
- Competent women participation
- Link with foreign customer

Weakness

- Skill set reduction
- Less finesse and intricacy in designs
- Space crunch and No facilities for bulk order
- Scattered community among various places
- Internal conflicts among producers
- Water waste management

Threat

- Extinction of craft
- Recognition of craft
- Competition from screen print
- Flourishing cluster in Gujarat and Rajasthan

6.3.8. VALUE CHAIN ANALYSIS OF DONGRIA SHAWL

A shawl woven by a Dongria tribal is sold for prices between Rs 2,500 and Rs 3,000. The thread used in weaving shawl is also priced high in the market, but Dongria women who make the shawl are paid very less. The articles made by Tribals have substantial demand in national and international markets among the rich and the elite. The demand for the shawls made by the tribals and the beautiful designs on

them has grown with time. However, keeping pace with the times the Dongrias have changed their attire.

Efforts are required to preserve kapdaganda shawls that embody the rich heritage of Dongria Kondh tribes of Niyamgiri. The weaving of kapdaganda could also provide a livelihood for the disadvantaged community. It seems that the Dongria Kondhs, a particularly vulnerable tribal group (PVTG) who live in the Niyamgiri Hills of Rayagada and Kalahandi districts in southern parts of Odisha, now have to fight for their ethnic embroidered kapdaganda shawl, which is being replicated by some designers for the past few years. The kapdaganda shawl of Dongria Kondh tribes that symbolize their rich heritage, culture and identity is now being replicated and being sold out online by various apparel sites. Researchers of tribal culture and tradition feel it is high time that the state government should get geographical indication (GI) tag for Kapdaganda, prestigious shawl of Dongria Kondh tribes.

Advertisement

"We wear this beautifully embroidered shawl Kapdaganda on every occasion, whether it's a marriage, festival or any other occasion. The shawl not only differentiates us from other tribes but also empowers us. So, this shawl is available in every household," We use three colours out of which Green symbolizes their fertile mountains and hills, prosperity and development of their community, while yellow stands for peace, smile, togetherness, health and happiness. It is also regarded as sign of auspiciousness. Red is the symbol of blood, energy, power and revenge. It also signifies appeasing of deities by offering blood sacrifice of animals and birds. It symbolises social security and protection from the evil forces."Karlikanna": the axe shape design symbolises the blade of an axe which indicates aggressiveness, revenge, energy, power, territorial fights and proves that they are the real protectors of their "Dongar" (mountain)."Keriwatta": The design is derived from a tamarind leaf. Being forest dwellers, everything learned by them from the forest is culturally expressed in this design."Kuddilinga": The triangular design symbolises Niyamgiri hill, the abode of Niyam Raja, their household deity."- Sabri Kutruka of Khambesi village in Kurli Panchayat, told. Also, women get happiness while embroidering shawls." Sabri was engaged in embroidering a shawl for her daughter.

The process and the practice

It's fascinating to understand the cultural and ethnic value of these indigenous textiles. Dongria believe that red, green and yellow are the most auspicious colours and these are the colours used in the Kapadagonda as well. Red signifies blood, sacrifices and revenge while green symbolises their fertile mountain ecology. Yellow symbolises the origin of the Kondh. It also represents prosperity and profuse turmeric cultivation. The different patterns on the Kapadagonda are symbolic of the Dongria culture. "Watta": The three straight lines running at the bottom of the cloth represents the imaginary boundary wall of their habitation.

The motifs are embroidered on the cloth by a needle using three different colored threads. The three colors are green, yellow and red. Each color carries an implication manifested with the socio-cultural values of Dongria. The Dongria used turmeric, bean leaves tamarind and wild seeds to colour yellow, green and red respectively. To prevent the colour from fading, they would boil the banana flower in water and dip the coloured threads in.

The threads are dyed according to the colour requirement. The off-white coarse cloth mainly used as a raw material for Kapdaganda is procured from the Domb community, a local Scheduled Caste community, by bartering harvested crops. The cloth for the shawl was usually obtained in exchange for paddy or vegetables or even a cock from another tribe called Dombs, who live nearby.

The current trend

Unfortunately, these practises have slowly faded away as a result of changing societal structures as well as mass production of textiles and yarn. Lessened interest is also witnessed among the Dongria women. Although the ethnic shawl reflects their culture and tradition, young tribal girls are no longer taking an interest in wearing it, which once was mandatory for them.

“The changing lifestyle patterns of young tribal girls of this hilly area have reduced the use of these traditional shawls,” Moreover, “Earlier, we used to first prepare different colors from leaves and flowers and soak them in threads,” says Sumiti Kutruka of Khambesi village. “Now it has become difficult to collect those leaves and flowers and we are buying these threads from local market.” – says Damayanti Wadaka, a veteran woman weaver.

It is learnt from Mr. Niranjana Wadaka, an ex-employee of NGO AKSSS that “To preserve this heritage-oriented culture and skill, in 1983, when Ananta Charan Sahoo was working as a special officer at Dongria Kondh Development Agency (DKDA), had put forth a proposal before the state government. The government released funds to conduct a workshop to promote Kapdaganda where women weavers participated,” But, at that time the workshop and training emphasized on preserving the heritage since many it was found that young women are not taking interest in embroidering the ethnic shawl.”

“Still the practice of preparing Kapdaganda is there among the Dongria women. My mother has also given me a shawl last year – as a token of her love and affection. My sister, 12 year old is also now making a shawl which may be completed very soon. The practice of bartering shawl to get the cloth from Domb community has changed. With increased use of Money instead of Material – now the cloth is purchased from the market and shawl is prepared. But the Dongrias have no practice of selling that for profit making or money earning process.” – further said Mr. Niranjana.

“Now it is high time that government should support and take steps not only to preserve the heritage-oriented skills of PVTGs, but also they should earn livelihood

by embroidering the shawl. This Kapdaganda shawl is one of their cultural identity, which needs immediate intervention. The young generation, which is now forgetting their culture and tradition, should be trained with this culture-specific skill. The tribals should be allowed to stay in their environment, work and earn in their own locality through agriculture and this work which is part of their culture. Otherwise, youngster will lose their interest and even some have started joining other trade and some even have migrated to other areas in search of job” – said Mr. Debabrata Kar, a local Ration Store owner who was also once supervisor in the Muniguda Cinema Hall.

Government Initiatives

To prevent duplication from traders, the district administration has decided to create a national market for the product in collaboration with the handloom department. The district administration has recently launched a three-month long program — called “Ama parampara ama jeevika” (our tradition, our livelihood) — to train more weavers in traditional craft of Kapdaganda. At least 235 women of all ages from 16 villages of two village councils —Kurli and Munikhol — are being trained in crafting the Kapdaganda shawl. Besides training, DKDA authority has also encouraged women weavers by providing raw materials and procure the product directly from them, this will be another livelihood opportunity for them.

This training initiative may help to revive the weaving of this unique ethnic shawl among young women of the tribe, he said. This is part of the government’s plan to make Dongria women self-sufficient and to keep alive the tradition behind the beautiful shawls. As part of this plan, around 75 women of Hundikhali, Khajuri, Khambesi, Patalamba and Upparguma villages in Kurli panchayat underwent training in the first phase. The weaving of a shawl is a time consuming affair as a Dongria women takes at least two to three months to finish a shawl. The district administration has provided them with raw materials like clothes, thread and needles and Rs 300 as wages.

However, a Dongria woman will earn only Rs 300 if she works for two months to weave a shawl. They are now not interested in this as the wages are much less compared to the efforts they make to weave shawls - said Dongria weavers Sindhi Wadka, Kule Wadka and Sim Wadka. They said low wages have failed to make them self-sufficient & they are now losing interest in this time consuming work. [<https://www.orissapost.com/shawls-made-by-dongrias-in-global-markets-soon/>]

Some non tribal observers [included the teacher of local UP school, an employee of Forest Department and a Businessman of Rayagada who happened to visit the visit for certain work] shared their views with the Research team, They said - the effort of promoting income generation among the Dongria is not bad. But to make them earn more, when providing training on new designs etc. despite these initiatives, the Government agencies should seek to ensure that originality is maintained and no machines are used in preparing it.

Seeing the popularity of its patterns and motifs, efforts should be taken to replicate the designs of Kapdaganda on bags, mobile phone covers and conference pads,” and those materials even though very small but will certainly attract market and will help promoting income of the Dongria. They can earn from their home. Government should help collecting and selling those in open market. But in recent days – the Dongria shawl is facing a threat i.e. duplication from traders. To prevent duplication from traders, the district administration has decided to create a national market for the product in collaboration with the handloom department. The initiatives seeks to ensure that originality is be maintained and no machines are used in preparing it. If the state government gets a GI tag for ethnic shawl, designs will not be replicated.

While considering about the Value addition aspect: Even through the Dongria shawl is sold @ Rs.3000/- to 4,000/- per piece in the competitive market, the Dongria woman gets very negligible amount as its remuneration. The remuneration given for their labour coupled with their traditional unique skill is really negligible. The wage to a skilled labour is this much? The while cloth which is used for this purpose may cost at best Rs.700/- to 1,000/- per piece, the thread of different colour used in preparing this must not be more than Rs. 500/- as such the total input cost other than labour charge comes to Rs. 1,500/- to 1,700/-. Sold in the market @ Rs. 3,000/- and the tribal artisan gets Rs.300/- to 500/- for the entire tedious and time consuming work of one month or two months depending upon the design incorporated. Thus the main factor is not the gain or loss in the business and / or how to promote the business. Options are there – i.e. through diversification of products and bringing in new forms of original motifs by the Dongria in the production of Saree even. The optimal use of skill and more production can be possible through ensuring skill training among the youths [not being restricted to women and spinsters only] and making them more adept and providing them wage as skilled craftsperson.

SWOT Analysis

Strength

- The age old tradition of tribes famous for its rustic charm
- Natural dye materials
- The motif is developed manually by patterning
- Since ages, these fabrics were used and still used by the tribal communities
- Work carried out from home

Weakness

- The work is quite time consuming
- The iconographies have been replicated since ages.
- Only a particular range of product – no wide varieties?
- Only elaborated motif patterning is seen. No interim mix
- Raw materials of dye to threads are now not used. No naturally treated thread now. Threads of different colour available in the market are now used – instead.

Opportunities

- A new product line could be introduced apart from the Shawl like un-stitched - scarf, stoles, duppatta and sari home ranges – Cushion sets, Curtains, Bedsheets and Towels. Table Linen – Table Cloth, Runner, Placemat and Napkins Apparel - Dresses, skirts, Tunic, Poncho etc.
- To involve youths and even all members of community including women and spinsters
- Tussar could be introduced for a new aesthetics.
- New iconographies could be introduced to bring a new look
- Exclusive hand-woven fabrics have a good domestic market.
- Scoping followed by the possibility of introducing new natural dyes

Threats

- Duplicates in the market
- Artisans are moving to other industrial occupation
- Youth do not want to get engaged in this craft because of low wages and time consuming
- Absence of materials for natural dye.

6.3.9. VALUE CHAIN ANALYSIS OF PADDY CRAFT

A Craft unknown, a culture unrevealed and a skill untapped. The paddy craft, Dhanamurti of Orissa was a languishing craft which is picking up in recent days. This is a craft of tribal area of Odisha. Other than Nabarangpur – this is also in Kalahandi and Bolangir. But this is practiced in Nabarangpur exclusively by Tribals.

The unhusked rice grains are beautifully strung together by our finest craftsman to make religious idols, gaatha, carts, chariots, elephants and other Gods and Goddess brings you closer to such bliss and magnificence, in the rawest form. The Dhanamurti is a beautiful add-on to your space. Rice being a symbol of prosperity, the light weight and bright-colored, brings about an aura of culture and richness of tribal Odisha. Nabarangpur has the best of craftsmen who are highly skilled in the art of Dhanamurti. Helping them in keeping this tradition alive, by showcasing their hidden talent of craftsmanship, in front of the entire world, can bring name and fame to Odisha. For all the lovers of Tribal art, through this unique art, Odisha provides the choice and charm of impressively beautiful Dhanamurti artefacts.

Products - The products are painstakingly pieced together include images of Goddess Laxmi, Elephants, Vahans [Chariot], Tribal marriage Crowns, images of Temples, Hand fans and baskets and other items of fancy and choice.

Tools and Techniques

No formal tools are used and the raw materials required is mainly un-husked paddy seeds of uniform size which is available local. The artisan also requires thin bamboo

sticks and strong yarn in red, green and yellow colours. The process involves tying by hand each individual paddy seed with the help of two thin bamboo sticks placed parallel to each other at a minute distance sufficient to hold the paddy seeds tightly in a straight line. This is a very painstaking and repetitive job that requires concentration and great dexterity. Each paddy seed has to be individually knotted. In this manner straight lines are formed with different coloured threads and kept ready for the making of different shapes. The length of each of these paddy garlands is approximately one yard. About ten paddy garlands are required to create 30 pieces of Goddess Laxmi in a medium size. Each of these pieces is sold at a nominal rate. After household chores are over – women and children usually perform the hard task of making the paddy garlands in their spare time. Both the men and women then craft the final images.

The craft has been mentioned by T.N. Mukherjee in his book *Art Manufacturer of India* published in 1988 for the Glasgow International Exhibition. In case of tribal artisans of Nabarangpur, the difficulty in accessing the artisans in their relatively remote location is an additional difficulty in helping revive the craft.

Market actors in Paddy Craft value chain map.

There are two end market channels through which Paddy Craft actors sell their products

- Independent retailers with small local and regional chains of stores
- Artisans direct selling to consumers through different modes i.e. in local market, in district and state level exhibitions and festivals and through web sites and tourism spots

The core value chain market actors include:

- Craft workshops—small-sized artisanal production & product consolidation set ups
- Product artisans—individuals or groups who prepare crafts

The functions of market actors in the value chain include:

- Raw materials supply.
- Product consolidation. Crafts are packaged and readied for supply
- Supply - Crafts are sold in the market and by other possible means

Craft Units [Workshops]

Craft workshops integrate the production and sale of finished handicrafts. The production processes of craft workshops are not systematized or enhanced with time and labour saving equipment. In addition, craft workshops are informal enterprises and rely on third-party services to handle business arrangements. Craft workshops are also more modest in size, often with one manager/supervisor in addition to the owner, and typically five to ten artisans working at a time, though this number can rise as high as 15 for big orders. Overall, craft workshops are more closely connected with individual households of the artisans, from which they derive creative

inspiration. Workshops – even though are individual artisan's household based, there are, however, three notable differences between these workshops:

1. They have different raw material requirements apart from other resources needed for craft.
2. They are generally clustered in different locations of the same village or the cluster of villages although it is found that there are workshops in the same village as next door of one to the other.
3. Workshops only produce finished goods, never depend upon products for other market actors with little to no outsourcing. Even in case of bulk order, artisan manages production process without seeking any sort of help from others – even from next door artisan.

The majority of crafts produced by workshops are decorative. Colors, which has great appeal to the customers really helps the products being in the chapter of bargain. Craft workshops predominantly exploit two market channels, either direct-to-consumers or to agents or traders.

Direct-to-consumer sales are not the largest percentage of annual sales but they are, according to craft persons, an important gauge of current economic success and prosperity. Of the crafts sold through agents or traders, it is estimated that 30 percent rise has been possible during last few years and there is expected rise in it. At present, the majority of sales through agents involve the agent from Bhubaneswar and Nabarangpur. Some local NGOs are also involved in this process. But they make random purchases and seldom come.

Marketing and Promotion

- **No coordination and support expected from the competitor**

Marketing activities for craft workshops are generally passive to non-existent. The tendency is to rely on word of mouth about the quality of their products and wait for clients to come to them. One reason for this passive approach is that it is considered bad form for one workshop to promote itself above another or to attract a client on any basis other than the quality of its crafts. As such, craft workshops rely on their own displays to expose and attract customers.

- **Sale promotion through agents**

Now-a-days a process has started. The workshop owners do deploy commission agents who coax visitors to workshops, for which they are paid a commission if the visitor purchases an item. Some of the agents identified by workshop owners include individuals, hotel taxi-drivers and tour organizers. This is one of the best procedure that the tribal society has so rapidly adopted without disturbing the competitor – even s/he may be the next-door person.

- **Bulk order accepted - only on the basis of Advance**

For all bulk orders, whether from a tourist or distributor, 50 percent advance is requested. When selling directly to an importer/distributor or through its agent, the craftsman [as seller] typically convinces the customer on quality parameters and product specifications.

Financial Support

There are four sources of financial services for actors in the craft sector:

1. **Commercial banks**—These institutions prefer to have lending only on the basis of mortgage. The recent experience says that - however, at least one commercial bank, Citibank, stated that although craft production is not one of its targeted sectors, it would be open to reviewing the application of any actor that meets its loan prerequisites.
2. **Micro-lending institutions**—There are several micro-lending institutions in Nabarangpur, the majority of which are affiliated with the local Gramya banks. But for the craft factories, the loan limits are too small to be useful.
3. **Informal money lenders**—According to artisans and craft workshop operators, money lenders are only to be sought in emergencies. Their high interest rates are not affordable as lines of credit and are generally thought to be usurious.

All actors interviewed stated high interest rates as the primary reason they cannot or will not access financing. Citibank's commercial rates range from 22 to 28 percent in local currency and Micro-lending rates can be 35 percent or more.

Constraints related to Finance

Several value chain actors noted the following **constraints related to** importance and necessity of **Finance** and its relation to Initiation and continuation of business. A starting agent may not have a large enough client base or sales volumes to achieve economies of scale and be profitable. Other than raw materials, which is not a problem, overhead costs are typically for local transportation and communications but also include expenses.

Transportation costs in particular can be very high, especially if craft producers are far removed from one another and the need for movement. Moreover, the risk of damage is also there – since the materials are light and quite delicate. Many cases – this is also not repairable. Many workshop owners and small-sized craft producers generally identify those persons who are able to bear the transport cost and pay or ready to pay on the spot including the transportation cost. Mostly, this also happens to be the case with those who are fresh customers and order bulk quantity and request to deliver materials at the door step without any damage.

Access to Product Development services and Market Information

Constraint

Craft workshops lack access to affordable and readily available services for new product design and development, and all actors lack regular access to market information on more marketable designs and products sought by growth markets. Craft factory owners, as a result, feel they are missing out on important opportunities to reinvigorate sales by finding new winning products that will become mainstays for further several years. At present, the artisans allocate most of the firm's time and resources to filling current clients' orders and notably sourcing raw materials and improving production efficiencies. Little time or opportunity remains to design and develop new products. Constraint is seen as primary cause of stagnant product designs that fails to up keep a market trend & bring scope for new opportunities. Hence some artisans viewed that they feels that their craft is slowly losing appeal & resulting in fewer sales.

Opportunity

- Training and orientation workshops organized by Govt. agencies DIC, SIDAC, and ORMAS
- Different foreign agencies and private agencies are arranging design development training and accordingly place their order and collect materials from the potential artisans as per the quality of product.

Table No.46

SWOT Analysis of Sabai Craft

STRENGTH

- This craft is getting more and more recognition among the customers.
- It provides large product variety and range.
- Supportive environment i.e. raw material and skilled workers across the location
- Caters to both utilitarian and aesthetic need of customers because of wide product range
- Semi skilled labours are amply available in local belt and results to competitive price.
- Industry needs low capital investment.
- Low barriers for new entry in market
- Open to various applications in terms of type and motif

WEAKNESS

- Lacking infrastructure
- Lack of co-ordination between government bodies and private players
- Inadequate information of new technology and developments
- Inadequate information of current market trends
- Still confined to rural areas & small cities and not able to reach untapped market
- Lack of promotion of products

OPPORTUNITIES

- Emerging demand for goods
- Rising demand and usage of products in fashion industry
- Development of sectors like Retail, Real Estate offers great requirements of aesthetic products
- Developing of domestic and international tourism sector
- e-Commerce/Internet emerged as promissory distribution channels to market/sell products

Gond Artisans – Age and Income-wise				
Age group	Below 10,000/-	Below 60,000/-	Below 90,000/-	Total
20 - 30	2	1	4	7
30 – 40	7	4	5	16
> 40	2	2	3	7
Total	11	7	12	30

THREATS

- Very delicate to store. Paddy are spoiled by termite or rat
- Competition in domestic market. – produced by non tribals in other tribal districts
- It is challenge to have balance between high demand and supply of products.
- Quality products produced by competing units in the nearby areas.

VALUE CHAIN ANALYSIS OF GOND ART

• About the Respondents

The following discussion is based on results collected through survey exercise for 30 professionals who specified 'Painting' as their main occupation.

They are based in Bhagamunda and Nuagaon cluster of Harichandanpur block Keonjhar. The responds preferred to place before the Research Team relates to the transactions of the last one year and do relate to their business in this craft in further years.

✓ Characteristics of Painting professionals

Of the 30 Painting respondents, most are involved in the "creation" stage as well as in 'Exhibitions / Art gallery / Museum' ("distribution" stage). Some of them are also involved in teaching at local and state level. Almost 85% of respondents fully own their business; and 50% of respondents work in their business full-time; the rest (50%) work part-time. 65% of respondents provide both Painting-related services and goods and 31% provide only goods.

• Composition of the Painting Professionals

There is variation in the longevity of respondents' businesses, from < 3 year to 25 years. Unlike other crafts under review, majority of professionals fall within the 20 – 40 years range. Of course, there are some [23%] artisans in the age group of >50 years who are quite established in this craft. They do have business establishments in Keonjhar city. They are in touch with departments and business units and supply materials as per their requirement. 11 respondents including 7 of them above 50

years ago are in touch with ORMAS, TRIFED, DIC as organizers who inform the artisans and gather them for training and orientation etc. arranged by Govt. at district and/(or) Bhubaneswar.

- **Market Opportunities for Painting**

The current trend - "With the exception of "off season sales" this region's arts arguably have little extra-regional identity outside of diaspora communities. In the case of this craft, practicing artists suggest that, given their influence, a regional effort be made to attract interest from prominent buyers attached to leading galleries and auction houses in Odisha and India. Similarly, a regional push must be made to see the works of leading painters put into effect with a commitment to engage in the process over the medium- to long-term ventures ensuring employment to a number of youths – throughout year. We have achieved this to a great extent by pursuing the local youths to pursue for this – even though many of them are now engaged in cultivation of vegetables and horticultural varieties – and are rather found engaged & earning better.

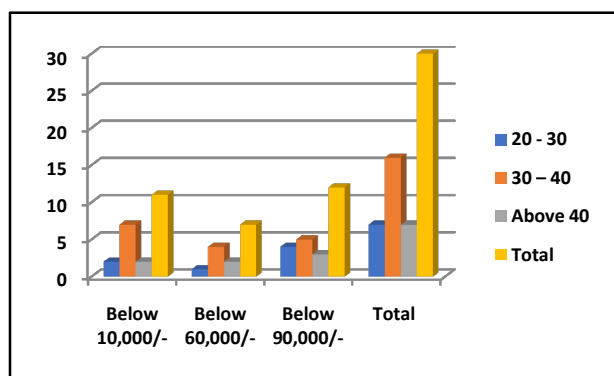
Over the last five years or so, we have seen the recognition and allurements to this art among the public. Even people from our village are visiting our business unit in the OTELP campus at Keonjhar. Some youths who did not understand the value of our art, kept staring at us when we prepared the art are now accompanying us to Bhubaneswar when we visit Exhibition and Craft Mela. Of course demand for work is increasing. I have deployed my niece in the shop and moving to office and business spot to deliver materials and collect money" – Mr. Sugreeb, Veteran Gond Artist, Nuagaon.

The current status of Painting Professionals

At the current stage, as is the case in other arts the transactions of the professionals involve four stages i.e. the creation, production, distribution and consumption.

Considering their business for the last 12 months, 37% of respondents indicated sales of < Rs.10,000/- 23% of Rs. 10,000/- to Rs.60,000/-; 40% of Rs. 60,000 - 90,000/-

As such, it can be seen that the business already constitute a significant component of sales for the Painting professionals who responded to this survey exercise. It must be noted that the professionals who have opted painting as Primary Occupation has been prospering and are now Educators. Some of them have also started business of Gond art with all tool and kits there in the business to continue the work – as and when possible during the duty hour there. They also include professionals of age 50 years and above who have developed rapport with government



departments, business units and transactions agents.

Mode(s) for selling Painting professionals

During interaction with the artisans in focus group discussion it could be known that almost 70% do not have Strategy for their business. Nearly 65% of respondents are currently selling their products and transacting the business on the basis of their acquaintance in the market both at district and state level. Some of them are also in touch their contemporary artists of Keonjhar district and with different business units at Bhubaneswar, Baripada and Rourkela for selling their materials. They even send their materials to the parties by bus in paper boxes. And many of them work at home and do the transaction deals over phone and rather get their payment through pay team. They also outsource raw materials from Mayurbhanj and Balasore – esp. colour, boards & binding materials. While asked about which is SINGLE most important means for selling your creative goods/services, the respondents viewed a number of things that can be summarized as below

Table No. 46		
Modes of Business		
Option	No. of Respondent	%
Travel in person to market(s)	11	37
Use the e-commerce	6	20
Sell to tourists or businessmen	4	13
Use of phone, courier and by post	9	30
Total	30	100

Personally or someone else from team travel in person, for a temporary period, to market(s), Use the internet, Sell to persons who are visiting your district/ State, whether for tourism or business and Use telephone, courier and/or postal services. Some of them were hesitant to tell about their income before others.

After persuasion, they opened up and with reference to e-commerce activities, respondents listed following as online platforms/ services they employ:

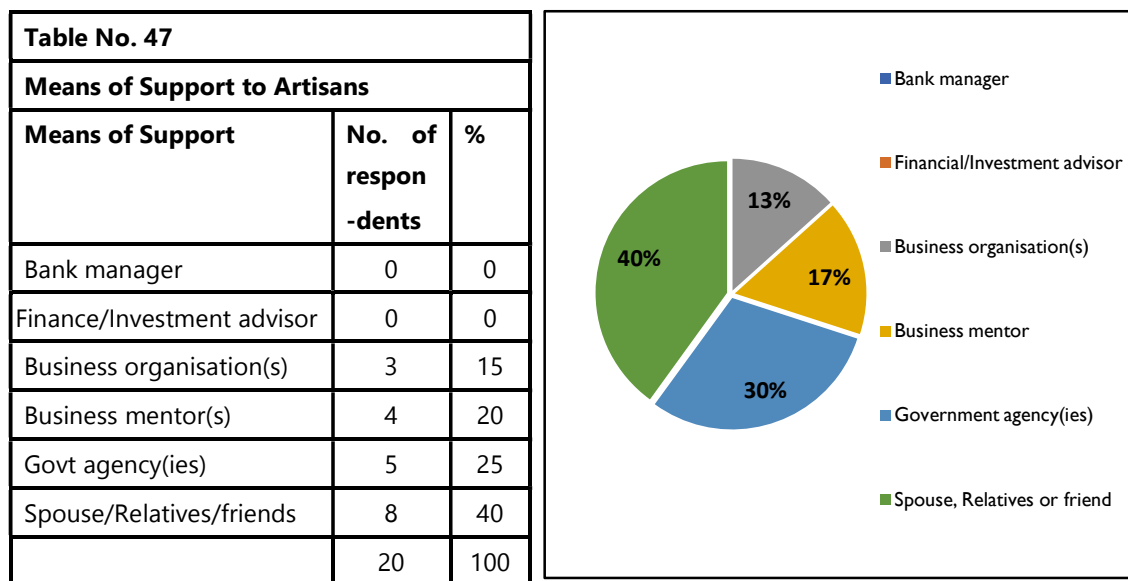
- * Email, websites (to show gallery’s available collection to potential clients)
- * Social media: There is widespread use of Face book (75% respondents,
- * Twitter and LinkedIn (10-15%) and
- *Online platform <http://www.artnet.com>

Since this art is getting prominent in foreign markets and in National Market is has brilliant response, keeping in view its growing popularity, the respondents were asked some questions whether they are interested to export their products with or without support/help of any external agency [i.e. other than self initiative].

80% of the respondents intimated that they are not currently exporting
 95% of the respondents said - they have never tried that
 5% of the respondents have however said - 'tried without much (any) success'.
 But it is interesting to note here that - nearly 80% of respondents who are not currently exporting commented that they would be interested in exports. 12% stated that they are not interested; the rest (8%) did not respond.

Sources of support used by Painting professionals for their activities

Respondents asked question whether they have received business support from any specific person or agency for their efforts. Almost all respondents remained silent for a moment and could not think – what to answer. On further persuasion and on referring specific questions – they opened up and started responding:



Bottlenecks along Paintings Value Chain

With persistent increase in demand at the State and National level, there is need for considerable expansion of markets. Whilst there is scope for the increase of creative exports to other states of India, numerous challenges are noted. Due to the small size of the markets in nearly local areas [mainly within the district periphery] All respondents have experienced challenge(s) to their creative exports, to greater or lesser extent. As indicated in the table below, there are various challenges considered equally severe. Total sample size is 20.

Table No. 48					
Challenges to Painting Professionals				N=20	
Sl.	Answer Options	NVI	QI	VI	NA
1	Lack of market information (e.g. trends, regulations, consumers etc.)	1	2	16	1

2	Lack of skills/knowledge in how to export	1	2	16	1
3	Lack of networking or contacts	4	12	2	2
4	Lack of access to technology or equipment required for export activities	3	3	12	2
5	Lack of information on trade fairs and festivals etc.	8	8	2	2
6	Lack of access to financing for export activities	5	7	6	6
7	Inadequate/inefficient enabling environment to support export (e.g. legislation, subsidy, customs etc.)	1	21	16	2
8	Unsure how to reach customers, suppliers, partners etc. overseas	4	2	12	2
9	Concerns wrt protecting your Intellectual Property in export markets	1	1	16	2
10	Inadequate support services (e.g. insurance, pension to artisans, supply of raw materials etc.)	1	2	16	1
11	Poor treatment of creative enterprise by Government agencies	2	1	16	1
12	Lack of organisation of artisans and link to credit and support institutes	1	1	16	2
13	Inadequate support services (e.g. insurance, pension to artisans, supply of raw materials etc.)	1	2	16	1
14	Inadequate/inefficient enabling environment to support export (e.g. legislation, subsidy, customs etc.)	1	21	16	2
NVI – Not very important, QI – Quite Important, VI - Very Important N1A – Not Applicable					

The respondents were asked to tell about their own experiences, how would do they rate the challenges to their business promotion realities. As shown in Table No. , the artisans are facing a lot of challenges which are rated in a varied way, on the basis of their own understanding. But no single most criteria were found as the most important aspect. Rather a number of factors are appearing as hindrances, which are interwoven and rather complementary and supplementary to each other. 57% of respondents agree on the following aspects as major hindrance for their business.

- Lack of skills/knowledge in how to export
- Lack of market information (e.g. trends, regulations, consumers etc.)
- Concerns w.r.t. protecting your Intellectual Property in export markets,

- Inadequate/inefficient enabling environment to support export (e.g. legislation, subsidy, GST etc.),
- Lack of organisation of artisans and link to credit and support institutes
- Poor treatment of creative enterprises by financial institutions

Business cooperation and promotion for Painting

When enquired about the scope of business few youths including some senior most artists put forth their ideas and views in a very constructive manner that can be summarized as below:

- Government must include selected Painting works as formal technical education – as is case of Fitter, Welder, and Electrician etc.
- Gond art should be GI tagged as Kotpad Handloom has been recognized worldwide due to its tribal culture and special status due to GI Tagging.
- The paintings should be part of an overall strategy to improve image and branding of cultural & creative perceptions of Tribal Community. In this context, special endeavour [income generation & livelihood focused] should be made with strategy that should include specific measures & pilot projects for the arts sector.
- To increase the visibility of the artists and reach out to international customers, at a first stage a closer look should be taken at the funding programmes for artists in the India and specifically in Odisha – either by Govt or by any Foreign Donor.
- [Note - There are some interesting programmes of public bodies and foundations in Finland, France, Germany, Italy, the Netherlands and Spain that provide some funding and grants to artists, curators and researchers to travel to various countries throughout World to learn and show case their own paintings. Natya Gram complex near Khurda district of Odisha is a bright example in this context].
- In States other than Odisha – esp. in Rajasthan, Chhatisgarh, Madhya Pradesh, Andhra Pradesh, the cultural and creative industries are developing themselves globally through structural relations and sustainable networks. This is also the case for the painting (well known as visual arts sector). Currently the visual arts sector of Odisha is not so well represented in international networks as that of the states like Rajasthan etc.
- Since tribal of specific communities found in Odisha are also found in many of its neighbouring & non neighbouring State [esp. in Jharkhand, Chhattisgarh, Andhra Pradesh etc.] and since different art and crafts of different model and motif are also prevalent in different states among the tribals – the exposure and research on different tribal communities and various aspects [even single aspect like Art, Culture, Religion, Taboo etc.] of the culture and more specifically their traditional occupation should be taken up in a time bound manner and outcome thoroughly be scrutinized for further plan of action.
- To support the painting artists and enable them in developing their art and business the Government should focus on a number of programmes that is in implementation through different departments.

- The tribal communities and stakeholders associated with business promotion and skill development should be contacted, organized and discuss how potential cooperation can be possible among Tribal Communities & Promoters. Proactive steps taken to reach out to various funding agencies can bring good results.
- If voluntary organizations and faith based organizations [as witnessed in Puttasingh block] can mobilize for any reason – why cannot Govt coordinate with other countries? Unfortunately, this is not a matter in priority region of Govt Departments who are working on Tribal Development, Environment Protection, MSME, and Women’s Empowerment etc.

SWOT Analysis

Strengths

- Large mass of skilled and semi skilled artisans – living in vicinity to business units
- Large, diversified and potential market.
- There is large product variety & range is available because of diversified culture.
- It has strong, diversified and supportive retail infrastructure.
- Diversified product range that service different market.
- Cheap labour rates that result to competitive price.

Weaknesses:

- Lack of infrastructure and communication facilities.
- Unawareness about requirements and market.
- Lack of co-ordination between retail bodies and private players.
- Inadequate information of new technology.
- Inadequate information of current market trends.
- Less interest of young people in craft industry.
- Still confined to rural areas and small cities and untapped market.
- Lack of promotion of products.

Opportunities:

- Rising demand for products in markets of different districts of Odisha .
- Developing fashion industry requires handicrafts products.
- Development of sectors like Retail, Real Estate offers great requirements of these products.
- Development of domestic and international tourism sector.
- e-Commerce and Internet are emerged as promissory distribution channels to market and sell the craft products.

Threats:

- Competition in domestic market.
- Balance between high demand and supply.
- Quality products produced by competitors.
- Better Trade terms offered by competitors.

- Increased and better technological support in other states.

6.4. Market and market channels

The **problems** faced by the **handicraft industry** are manifold. It starts right from the procurement of the raw material due to non availability of required standard input, unavailability of skilled artisans, unawareness about the technical supports and lack of customer awareness towards the **craft** products. The unit holders faced several challenges including high production cost, low productivity of scarce manufacturing resources, inefficient layout of resources, uncertainty in supply of raw materials, exchange rate fluctuations, fluctuation of raw material prices, high transaction cost in procurement of input resources as well as marketing of final product, poor logistics infrastructure etc.

From the field study and interaction with the unit holders, it was found that as high as 20% of the products were rejected at the end customer level due to quality problems (damages). General acceptance of final product at customer end is around 90%. In addition to the above, manufacturers also faced challenges due to limited availability of skilled manpower, inadequate institutional support for critical areas like funding, infrastructure, IT support etc.

In addition, the units faced difficulties in printing, packaging and distribution facilities, integration of market information and connectivity to both domestic and overseas markets, quality and timely availability of raw material, lack of appropriate equipment for quality control, limited power supply, limited awareness among unit holders about market linkages and technological trends in handicrafts business. The challenges faced by the unit holders were categorized into five major areas viz.,

- Manufacturing and technology
- Operations
- Market access and logistics,
- Financial and infrastructure and
- Social, educational and healthcare.

A majority of the respondents (marketers) agree that Market trend of handicraft products is decreasing. Marketers agree that higher demands are placed by foreign customers rather than domestic customers. Recently opportunities for exporting are very low as they don't receive any help from the government in exporting handicrafts products. Only a few marketers collect international orders directly. In domestic markets, tourist destinations create more demand compared to other areas like local markets, temples and festivals. After tourism sector, temples and festivals create more demands. Approved institutions organize product promotion programs like exhibitions. New comers use machines and modern technologies for production. Due to lack of proper knowledge and experience, senior craftsmen use traditional technologies and still creating higher quality products. Social media play a vital role on handicraft product promotions. Now online marketing and stores support

handicraft product sales, but compared to other products, the role of digital marketing is very low. Handicraft are a traditional sector industry and products that are produced with in hand made and lower use of machines. They are commonly produced with lower initial capital investment from raw materials available with the country; the designs evince heritage and skills. The labours in this industry are not unionized. Handicrafts are vital productive sector in India and exports variety of products with different abroad countries. The growth of abroad markets for domestic products and increased interest in foreign goods has open up to a variety of business opportunities for artisans. In spite of extensive production, however, there is a lack of common definition of handicrafts, although various attempts have been made to characterize this broad and rather unorganised sector. According to United Nations Educational, Scientific and Cultural Organization/Information Technology Community (UNESCO /ITC) International Symposium on "Crafts and the International Market: Trade and Customs Codification": Handicrafts can be defined as products which are produced either completely by hand or with the help of tools.

Mechanical tools may be used as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. Such products can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religious and socially symbolic and significant' The most common base on handicraft product is how the product is developed, specially Machine-made vs. Handmade production; the importance of artistic virtues of the product vs. Simple crafts; and the stimulus for production, which may be entrenched in culture and convention or due to financial reasons.. The global deal in handicraft items occurs typically from the developing countries. The two main reasons could be endorsed to this occurrence:

If labour costs in the developed nations increase more rapidly than in the developing nations, latter could raise their market share. The demand for traditional type products is stirred as incomes in the developed countries rise because of their handmade, heterogeneous qualities. For the intention of achieving comprehensive growth, India needs to better focus on the farming and agribusiness industries at first as they are main source of employment for the poor who subsist in hopeless poverty.

Handicraft sector is one of the indirectly farming linked sectors of rural economy which provides income for the livelihood with the motive to reduce poverty and make India as self-sufficient in handicraft needs.. The industry is of crucial importance to Indian economy and is considered as the second largest employment generating sector after agriculture, i.e., approximately 6 million artisans are linked with the industry who are basically from the backward sections of the humanity and is one of major foreign exchange earners for the country. The estimated value of production also plays a key role in the economy. According to the Export promotion Councils published report 2016, the world handicraft market is worth US\$ 235 billion, with

India's share only 2 per cent as compared to the strong position of China with 18 per cent share.

6.5. PROMOTIONAL EFFORTS (GOVERNMENT/ NON-GOVERNMENT)

As evident from the current status - most of the traditional crafts have lost their vitality due paradigm shift in our cultural process resulting in the end of patrons and changed market demands; the process started in 19th century itself. Taking cognizance of the far-reaching implications of this trend, a healthy process of revival and renaissance in regard to handicrafts came up under the leadership of Mahatma Gandhi, who laid so much stress on the economic and social value of reviving cottage industries, in the pre-independent period itself. In Nagpur Session in 1920, Indian National Congress decided to encourage khadi production and introduced it as a political weapon. Taking cues from such initiatives, the governments of independent India has used traditional crafts with great effect in the search of development strategies for rural as well as urban centres through employment generation.

The setting up of the Handloom and Handicraft Board way back in 1952, followed by creation of the Khadi Board (1953), the Khadi Commission (1957) and Development Commissioners of Handicrafts has created avenues through which the support of the government intervention can reach all corners of the country. Of course, there have been initiatives from the non-governmental sector as well. Yet, in most of the cases, NGOs have played a crucial role as implementing partners of Govt. interventions at grassroots level. A number of Government agencies are related to the promotion of art and craft who extend different supports in the form of placing bulk order, enabling the crafts person to have exposure through training, orientation and exposure visit, inform and arrange display and sale of materials in District and State level exhibitions and art Melas etc. and boosting morale of skilled professionals through Awards & Commendations.

Following are supports extended by Govt agencies to tribal artisans till date

- Invitation to Exhibition, Pollishree Mela, Parab, Adibasi Mela and Sisir Saras.(ORMAS) Tribal Art Mela(TRIFED) and National level Exhibitions at New Delhi, Bhopal, Agra etc.
- Exhibition of Fabindia arranged by TRIFED – the buyers and sellers meet having scope to interact with buyers from Hyderabad, Delhi and Ahmedabad
- Sharing the artisans view – arranged at district level by DIC, ITDA, ORMAS and DHNCI (Directorate of Handicraft and Cottage Industry).
- Machinery and equipment support to Sabai Craft unit at Guhaldiha by ORMAS
- Placing Bulk order to Sabai unit at Guhaldiha by ORMAS
- Training to Terracotta artisans by DIC in Nabarangpur and artisans of Stone Carving at Khiching, Mayurbhanj, Training on Bamboo Craft to Dhuruva tribes of Nabarnpur for 3 months by ORMAS,

- Engaged a number of Artisans on monthly remuneration basis in Tribal Museum as producer cum promoter of various tribal artefacts that includes Paddy Craft, Gond Art, IDITAL art, Bamboo craft etc.
- Linkage to promotional agencies like DIC, ORMAS, Utkalika, Bayanika, NABARD, NGO(ANWESHA), Asian Heritage, Kalaniketan, HTHD (Handloom, Textile & Handicraft Department for sharing knowledge, attending skill development trainings organized & attend exhibitions organized by those agencies.
- Financial assistants to handloom weavers of Kotpad through Mudra Yojana Scheme(50K to 180 weavers) by NABARD, financial support to Lacquer producer group Nilagiri by ORMAS and financial support to Wood Carving tribal artisans of Dhuruvapada by DIC and Handicraft department of Odisha.

There are a number of programme and schemes that extends support and promote enabling environment for initiating Small Scale Enterprise for rural artisans

6.6. Entrepreneurship and trade promotion challenges (skills, design development, institutionalization, business plan, market access & forward backward linkages)

Gap Analysis and Strategies for addressing the issues

Due to the disparities between policy and implementation, organizations working on the ground continue to face problems in access to raw materials and working capital, difficulty in receiving artisan identity cards, access to social welfare schemes like health and life insurance and also standard working conditions including adequate power supply and infrastructure for workers. Despite most of the schemes having been implemented for over two decades, a large section of artisans have not experienced the full impact and benefited in their work and quality of life. These are summarized as follows:

1. Lack of infrastructure in terms of amenable working spaces and adequate housing, power & water supply, storage, road connectivity, sanitation and sewerage.
2. Unavailability of adequate raw material at reasonable prices
3. Lack of access to credit
4. Lack of access to social welfare schemes like health and life insurance
5. Absence of a brand image
6. Less penetration into the domestic market
7. Competition from machine made products

As a way forward, development of craft entrepreneurship with learning from the Creative Industries model from across the globe can be undertaken as a holistic approach towards sustainable livelihood creation in this sector.

There need to be a strong focus on policy relating to the different aspects of mainstreaming crafts with the national development trajectory. Integration of national resources is critical along with effective public private partnerships.

Immediate actions points may include multi stakeholder consultations with relevant ministries & government bodies keeping one holistic target of grassroots entrepreneurship development through crafts; setting up of action oriented working groups with participation from Govt, NGOs and private bodies, plan socio economic studies for holistic strategy development, carry out technical & financial audit of ongoing Govt. of India schemes and evaluate their business and operational effectiveness; carry out a study to evaluate financial/market impact & effectiveness of social enterprises & identify best practices, review & revamp Bidding parameters for Implementing Agencies & insurance service providers (to include agencies listed under Insurance Regulatory and Development Authority) to include professional, experienced and effective entities.

Chapter 7

ACTION PLAN FOR INCOME GENERATION

7.1. Artisan collectives and institutionalization

Rural enterprise clusters have often been characterized by low-end products, poor income earning options and a near-absence of innovativeness. This has implied limited market access, inadequate organization of production and distancing from sources of formal knowledge. Policy neglect of rural industrialization notwithstanding their potential, it is required to explore the nature of institutional constraints to innovation through intensive interventions in rural artisan clusters in as many Indian states. Whether it relates to access to loan finance or technology support or linking to markets, the formal institutions (public or private) have been distanced by informality that typifies most rural enterprise clusters.

But the picture in case of tribal artisans of rural Odisha is a myth – a complete failure except few exceptions. For the active members who are eager to unite and progress - this is obviously “An obsession.” With a sectoral approach, whilst the research team adjudged the progress of some clusters and correlated that with other units that has failed miserably to develop – a blunt realization appeared before the team. It is still evident that many artisans who intended to be part of cluster development had initiated for a collective. But many of them have been negated and they could not address to space their venture as an enterprise.

During field survey, another truth was unfolded. There is no link between formation and continuation of collectives. In fact, some collectives had been formed by the Govt. agencies like DIC to ensure conducting training. As such, a group of Women artisans – as the case is – were formed. But after completion of training – within a few months – the same group became defunct & non-functional and again its members resumed to work as individual artisans & continued working with their families. Evidently, this was noticed in almost all the visited villages. Collectives were formed to impart training and collapsed due to lack of follow up & further [handholding] support. The Cooperative Society that was formed in Kotpad during later part of 50's – during 1956 is now defunct. Government is paying much heed and also much proactive since 2015 but nothing enquired about this and society is still defunct.

In Limbhata, a group of artisans [male & female mixed] was formed. But as soon as the training programme completed group also became defunct with few years. This is the view of Mr. Ajit Samantray, an enterprise is also of the view that – handholding is completely zero. A number of such cases were noticed in Mayurbhanj, Keonjhar, Sundergarh, Bolangir – where artisan groups formed some years ago are not in

existence. The view of the Chief Executive of Darabar Sahitya Sansad, that works on Dhokra craft in Kandhamal with support from a foreign donor shares its experience and informs that – lack of institutionalization of artisans and their groups coupled with lack of awareness [due to lack of education], have broadly invited many hindrances for them despite sincere efforts by the organization. The most negative impact of this trend is that – despite the artisans continuing their work, they are either non-existent or are not recorded. As a such they fail to be enlisted in a number of government schematic benefits including trainings and exposure and even invitation to district and /(or) state level exhibitions and festivals. Many of them even do not have their I Card. Forget about the benefits of insurance and other allied benefits they really deserve to get. And thus ultimately, each artisan starts working as an individual artisan and thus fades out in the record of government departments. This has been realized during field visit in Sundergarh. The record of DIC Speaks one thing and the officials of ITDA speak something else. Truth could only be realized after field visit.

7.2. Feasibility check in selected clusters

As such, with reference to the fact mentioned in the above paragraph, it can be better understood that the validation of fact was validated during field visit. By the way, while interacting with artisans the team could ensure feature-based indexing and thus could realize the truth. The specific criteria for cluster selection were checked and feasibility check was done. Strategically, after visiting those villages and interacting with artisans' families and their communities could help the team to decide the strategies which were comprehended as a location-dependent and integrated to economic growth plans for the targeted localities and the target population is well aware of the priorities, based on existing regional strengths and competitive advantages. Majority of community members stated of identifying craft sector as a main priority in their economic growth strategies, due to its economic significance and the added value of job creation.

7.3. Cluster delineation

With the interaction of artisans and their community members and by paying a transect visit to different areas of targeted villages – one thing was in the background i.e. the purpose of a cluster-based approach for the delineation of management of the art and the artisan with precision. Mainly, the team enquired into and tried to adjudge whether the areas to be proposed for cluster do have their potential to be competitive and flexible as a dynamic and specialized market space. With little knowledge about the proposed areas and with little experience of what could have been a different strategy, the Research team enquired about the options of artisans and counter matched to different criteria to consider the proposed villages as proposed clusters. As such on the basis of close interaction with artisans, close observation and verification of different criteria – the research team could decide 8 cluster areas for different cluster that do have the current status

under the category – “continuing” The delineated clusters are Kotpad, Koraput for Kotpad Handloom, Limbhata Nabarangpur for Paddy Craft, Bhagamunda, Keonjhar for Gond Art, Shagada, Gunupur, Rayagada for Idital Art, Kesna, Mayrubhanj for Stone Carving, Chati Kona, Niyamgiri, Rayagada for Dongria shawl.

7.3.1. Infrastructure, technology, working capital and value addition

Product innovation and improvements in design as well as manufacturing technologies occur in the formal sector of economy on a routine basis. However, in all the artifacts under review, the concept of product innovation remains subdued. With an introduction of modern technologies of design and product innovation, the change is necessary so that the economy can be uplifted. In particular, the handicraft sector in India presents an appropriate case for introducing the tools of design and product development. Lack of infrastructure is one of the core issues since the production, stocking and storing of raw materials, finished good and some unfinished stock also becomes impossible. The disposal of such items also needs extra expenses in case of crafts like Stone Carving, Bamboo, Wood, Terracotta and Dhokra. Moreover, the lack of fund i.e. the working capital has been one of the major hindrances for inception, continuity and promotion of business.

In fact, at the time the artisan units get bulk order from Government – esp. from ORMAS, DIC, TRIFED, there arises problem and the artisans have to arrange working capital either through hand loan or through private finance and have to pay exorbitant charges towards interest on the loan. This burden and urgency created through such process leads to loss in the business or problem of repayment to the private finance in case of delay in receiving payments from Government. And as such in many cases, the loan itself becomes a bad debt and either continues as a burden or an issue of conflict among the group members. This is most prominent in most of the continuing units that intends to promote business in a fair way. This is evident in case of Sabai Craft, Dhokra, and Terracotta and more particularly in case of Stone Carving when artisans purchase raw materials jointly since the cost of raw material [the mammoth stone pieces] is too high and a single businessman/artisan cannot afford that.

Due to all such reasons i.e. lack of working capital, lack of infrastructure and poor or obsolete technology leads to the incidence of bad bargain on the business. The quality and quantity of the products are not found suitable to the need and urgency of the customers. Lack of quality and variety fails appeal the customer and the business becomes bound to sale whatever s/he does have in a compromising price to meet the investment cost at the barest minimum. And this becomes a bad bargain for the entire business community since the expectation of the customers' changes accordingly. Several segments of the handicraft sector will be benefited if each such unit will have appropriate infrastructure and adequate working capital. Availability of working capital will enable the artisan to purchase tools and raw materials at an appropriate price. In order to overcome the cultural inertia of change, it is necessary to provide an appropriate environment of training and education. Since the economic size of this sector is large, any effort in the direction of technology improvement will yield significant dividends. The need for Technology transfer and new design was direly felt in Kotpad Handloom, Dongria Shawl, Stone Carving etc.

technology transfer and skill mix for design improvement and ramification can enable the artisan to experience a striking up gradation. Almost all the crafts under review show a decline in production and the indifference of young mass to that trade due to lack of charm and income from that artifact and this is most discouraging that – as yet still that trend has continued.

7.3.2. Skill and capacity building/ up gradation and Design development

Skill gaps in the sector include inadequate ability to use machines (e.g. cutting machines, dies, etc.) to perform required functions, insufficient ability to undertake quality control, poor knowledge of materials treatment, poor ability to undertake design and development as per market requirements and insufficient ability to undertake polishing process, in case of stone, marble, wooden & metal handicrafts.

Skill gaps in the sector include inadequate ability to use machines (e.g. cutting machines, dies, etc.) to perform the required functions, insufficient ability to undertake quality control, poor knowledge of materials treatment, poor ability to undertake design and development as per market requirements and insufficient ability to undertake the polishing process, in case of stone, marble, wooden and metal handicrafts. The sector provides employment to a vast segment of craftsmen in rural and semi-urban areas and generates substantial foreign exchange for the country, while also preserving India's cultural heritage.

The artisans of tie, dye and embroidery do not have adequate ability to use embroidery machines. Further, skill gap also persists. The Handicraft workers who lack ability to use technology in their artefacts suffer from poor designing skills, insufficient ability to undertake templatisation of designs and awareness of market trends. There are some prominent training institutions for particular crafts such as Indian Institute of Technology (IIT), Kanpur for manufacturing of handicrafts made up of metal and glass, Birla Technical Training Institute Pilani for crafts made of wrought iron, wood and embroidery. Moreover, Indian Institute of Communication Technology, Bhadohi (Uttar Pradesh) trains people in applications for computer and information and technology; and National Institute of Research on Jute and Allied Fibre Technology, Kolkata imparts training in jute handicrafts. In order to develop natural dyes, its extraction, standardisation and formulation in powder form, dyeing and printing with natural dyes, Maharana Pratap University of Agriculture and Technology, Udaipur provides training to people.

There are other institutions both at state level and national including OLM, SIDAC & DIC etc. that provide training and orientation on various issues including design development. However, the sector also suffers owing to its being unorganized as well as low capital, & poor institutional framework. The Development Commissioner (handicrafts) has formulated and implemented human resource development schemes and programmes such as Babasaheb Ambedkar Hastshilp Vikas Yojana (AHVY) for cluster based approach, design and technical up gradation scheme,

marketing support and services schemes, research and development scheme, handicrafts artisans and comprehensive welfare scheme.

7.3.3.Linkage, buyer-seller meet and trade promotion

In today's business-to-business markets, the rural tribal artisans feel that there is intense pressure to improve the efficiency and effectiveness of both marketing and procurement efforts. Recalling the comments of Mr. Sugreeb of Gond Art of Keonjhar and Mr. Ajit Samantray a Business Entrepreneur of Nabarangpur and realizing the limitations of business enterprises in Pilika [Tribal Jewelry] and Dhokra of Kandhamal and Terracotta of Sundergarh, the research team better realizes the limitations of linkage in the tribal artefact business and the stress it exerts on the artisans especially on the artisan entrepreneurs who run their own business. It is observed that such firms [Individual small enterprises] everywhere are seeking ways to perform these critical functions better with focus on reducing costs in the value-adding process. Similarly, those small enterprise owners are experimenting with a myriad of approaches to make relationships with their business suppliers and customers more productive and enduring. Some of these efforts are linked closely to broader initiative within a short span to reach to the height of growth at least within 5 years of inception of business. The desire and dismay of Terracotta and Dhokra businessmen of tribal pockets of Odisha and the thrash against competition rising among the young enterprises of Idital and Gond art has shown a clear image to the critics & researchers who are yet to know their status deeply.

Buyer seller relationship is a vital factor for business promotion with specific impact on exploring new periphery of market and involving new buyers of product and enabling them remain in contact and even within the artisans reach through feasible means. The current status of different artefacts market invites attention to have focused increased attention on buyer-seller relationships in business markets. Measures for these relationship connectors (information exchange, operational linkages, legal bonds, cooperation, and relationship-specific adaptations by buyers and sellers) need to be developed and then, on the basis of relationship profiles buyer-seller relationships need to be developed and further developed. Furthermore, the research specifies antecedent market and purchase situations and shows may be looked into. There is need to ascertain, how customer satisfaction & evaluations of supplier performance vary across different types of relationships. The results provide new insights about the nature of relationships in business markets. A thought over this aspect will give a new dimension to the buyer-seller relationship among the Tribal Artisan/ artefacts seller and potential buyer e.g. individuals [including tourists] and business units

7.3.4.Issues related to Trade link and Trade promotion witnessed in Tribal Artefact business of the research area are

The research team owes a lot to the foresight of some of the Gond artists, the views of veteran Idital Artist, the coordinating spirit of SO LSDA Mr. Krupasindhu Behera and SO PBDA Mr. A.N. Singh who do have keen to look into the livelihood affairs of tribal communities of their respective areas and do have a watching eye on the income generating business the tribals are undertaking in their respective areas with their limited resources and limited sources. While referring the tribal artefacts with special reference to products without packing – they informed that during 2014-15 less than 30% of Tribal Artefacts were profitable. Several issues cause such lack of profitability. Some potential problems associated with trade promotions programs are costs, the potential impact on small manufacturers, and the tendency to rely too much on trade promotions to move to merchandise and pursue business promotion. Some of the constraints of link and trade promotion are as below”

Lack of accurate and timely information

Trade promotion decisions are often rushed and based on sub-par data. The artisan cum businessmen through surrounded by promotion information they lack the calibre of product forecast accuracy that hinder their production and procurement process with reference to raw materials and finished goods. While they are intending to promote their business thro' rapport building - multiple data sources and conflicting needs from various departments and business units including the collection agents - further complicate the issue

Inability to plan promotions based on analytics

Historical trade promotion data should be analysed in order to continually improve trade promotions. If a company does not utilize processes and systems that measure trade promotion performance, future trade promotion executions could be less effective than if they'd been planned using past analytical information.

Ineffective organization and partner integration

Lack of integration both internally and with external partners also hinders trade promotion. This also sometimes leads to confusing information and thus misleads the business promotion propositions of the tribal artefact businessmen. Most of them lack - regular information sharing, cross - department collaboration, and the defects in collaborative processes. Amazing it is that the tribal artefact feels that s/he has maintained strong relationship with all [including retailers] but s/he fails to understand – “what to integrate, at what level and when?”

Lack of appropriate Key Performance Indicators (KPI)

Key performance indicators tell manufacturers and retailers how trade promotions can be rightly responsive to their plan. A lack of understanding on what trade promotion data to measure and how to measure performance can hinder the overall process. Manufacturers and retailers will not know what made a promotion effective or ineffective unless they have predetermined data points to measure and analyze.

7.4. SUSTAINABILITY ASPECTS

The tribal craftsman have been developing their own crafts from their own creativity. They strongly believe that their products can last for a long time. Some of craftsmen use some sustainable techniques in the stocking of handicrafts. For example, after the making of handicrafts the crafts are painted in order to protect them from insects. The sustainability of tribal artefacts is less because many young people are going to other jobs and not showing any interest in it. Moreover, scarcity of raw materials also affects the handicrafts sector. Most of the individual artisans do not have proper storage facilities for products they make and it affects their livelihood.

7.4.1. Cultural factors

Tribal people have their own culture, they are different from other people. The tribal people mostly believe in supernatural powers. It is found that, the cultural factors of the tribal people are very much related to the production of handicrafts. For example, in the case of bamboo, they cut it after the "vave" (special day). Another factor is, some of the people have been doing this since their forefathers. Most of the craftsman/women said that, they learned this art of handicrafts through observing and learning from their parents. But today cultural activities in tribal communities are less due to lack of proper communication between them.

The scarcity of raw materials has its impact in the cultural activities of the community. The life has become unitary and some diverse factors like impact of outside world, the movement of younger generation outside their community in migration as well as the trend of inter cast marriage [rather love marriage] has brought degradation in their culture and thus has brought sea change in their survival stimulating cultural activities.

Gender

Gender refers here the craft men or women. In the study areas both male and female artisans work together. The number of man power required in the handicrafts production has been considerably reduced in recent year because even the women members in the community prefer to work in other sectors.

Economic Activity

The tribal people are economically backward and some of these communities economic activity is production of handicrafts. The, the economic activity is studied based on the living conditions of the craftsman.

Most of the people are working on daily wages in making handicrafts. The wages of the tribal people are different because the price of the products is different. They do not have a regular wage pattern. The availability of energy resources is very feeble in these areas. These factors affect their livelihood in a negative manner.

Working hours

Tribal craftsman are working as full timer with the employing agency but also as part timer in their houses. The working hour of tribal community is different because some of them are also engaged in agriculture. The tribals engaged in work as wage earners usually work for more than 8 hours but they do not have guts to tell since labour are abundantly available in market. Of course skilled labour are too less.

Marketing Support

The marketing support is that of selling their products properly. In this, marketing support. the tribal community gets most of the marketing support through exhibitions, festivals and from tourist places.

They said that the peak season is November, December and January because this is the season of exhibitions, festivals, paddy cultivation. Some of the craftsman or women sell their products in other villages directly. The tribal people are not educated, so they did not know the marketing conditions. Their lack of awareness about marketing of the products is a major problem for them.

Market Demand

Today handicrafts are mostly influenced by the people. The , the market demand of the craftsman is that the people buy the handicrafts products often. Most of the tribal artisans said that the market demand is very high because they get many order. Some of them said that on some products they get much order. Most of the tribal craftsman said that the demand is from outside the district.

7.4.2. Technological factors

Technological factors of craftsman/women are mostly influenced by the tool that is used in making of handicrafts. Some of the artisans who are working individually use tools such as hammer, big knife and small knife. The tools are repaired and conditioned by the Black smith. Some are using Acer blade, slivering machine, drilling machine, cutter, blow lamp, fevi quick, chisel, jikso sand paper. For example, the craftsmen are developed crafts like screen, phone stand using this etc. even though they are making such items they have never used their skill and in preparing better goods using appropriate technology.

Products

The products mean that the people get money on the basis of quantity of products or a fixed amount on a monthly basis. The craftsmen who are working individually make four or five number of a product in a week. However, those who work in groups they usually produce more goods in a week. Here quantities of products determine the income. And another thing is that the some of the group concentrates on only one product. Some people are making products on the basis of orders they get, so they get the money on the basis of no of products they produce. Seasons and the health conditions often adversely affect their productivity and thus the number of items they produce. This also adds to the fact that livelihood of the artisans are not sustainable.

Marketing Techniques

The marketing techniques of the craftsman were seen as based on the order and the demand of the products in the market. In this the people who are working individually make products on the basis of the need of the client. In the group or unit the crafts are made according to the taste of the people, they work in a group/unit and develop a particular product. For example, the most selling product is photo frame so all those who are working in the group concentrate on these products. They

still use the traditional marketing techniques in selling their products. They could not penetrate even rural markets because of this reason.

Raw Materials

Raw materials mean the materials which are used for making handicrafts. Most of the tribal artisans complained and intimated about the constraints and difficulties in procuring raw materials. For example – collection of NTFPs including bamboo from forest is not allowed by the forest department so the craftsmen are forced to cut those which are broken or tampered by animals or any other cause. This has become a major issue for those tribals who depend upon forest for raw materials like Bamboo, Wood and different Fibres used in handicraft. Moreover, the price hike, unavailability of raw materials in nearby areas as well as the hindrance of accessing to and bringing raw material is also affected by the transport position and its frequency.

7.4.4. Skill Development and Training

The skill development and training means refers to context – whether the tribals have learnt the skill from their forefathers or that is ascribed through training and orientation. All the tribal artisans said they have learnt the skill and expertise from their forefathers and relatives and learnt by observation and rather learning by doing. Many of them have meanwhile got training on different aspects by Government and Non-Government agencies.

7.4.4.Role of NGOs

The role of NGOs means that, what all activities done for the improvement of handicraft making. The NGOs have helped community in improving their health. For example, a sickle cell anaemia affected group is working in the handicraft production. Most of the people who are working in this group said that the NGOs have given skill development training. For example, in the case of pen some groups got training on the making of pen and a training and development were given for standardizing the product. Some people said that the NGOs gave some supports like materials, tools, machines. And some of the group/units working under the NGOs get daily wages. For example, the people working for blowing are been paid daily wages. And some of the group/unit is getting money based on the quantity of product made. For example, in the case of pen making the craftsman finishes the products and they are paid daily according to the number. Only very few NGOs are working to improve their livelihood conditions and not many of the artisans are members in such NGOs.

7.4.5. State/Government Factors

The state or governmental sector means what the Government has contributed towards development of artisans and for promotion of crafts. On every year three or more exhibitions are been conducted by the government. The other exhibitions conducted by organizations provide them scope for display and sell of their artefacts.

The people who are working with government institutions know about the opportunities relating to the development of handicrafts. Some are tourism program, DCH (Development Commissioner Handicraft) program. Some peoples who are working in a group have also machinery and equipment support from Government esp. through DIC and ORMAS etc. It is pertinent to discuss on some of the co-related aspects that really contribute and affect the sustainability of tribal artefacts and their continuity. Those are:

7.4.6. Livelihood and Sustainability

The livelihood options means that most of the tribal people are dependent on the craft making, and the sustainability means the tribal artisans have been continuing handicrafts. The tribal artisan's sustainability is mostly influenced by their livelihood. The quality of the crafts made by them creates demand in the market and hence helps in their sustainability. Through this livelihood option the skills and art of these groups remain sustained. The livelihood has direct relation with sustainability among the tribal artisan community. They depend only on handicrafts sector for their livelihood. Because of this dependency in such an inconsistent sector their livelihoods are always in challenge.

Livelihood and Cultural Factors

Cultural factors are very much related to the production of handicrafts. This is because tribals – the nature lovers believe in supernatural powers while at work. For example they believe that the bamboo should be cut after vave- a special day related to the moon. The tribal artisans are mostly influenced by their ancestors and their ancestral values. Tribal people strictly follow their beliefs, rituals and are also dedicated to their cultural activities in framing a livelihood through handicrafts. Attack of modernization spoiled the rich cultural wisdom on which the handicrafts sector boomed.

Livelihood and Economic Activity

Every livelihood option of tribal people is focused on their economic activities. The economic activities of artisans are mostly depending on pattern and source/options of livelihood. These art and handicrafts fetch a decent living to this community. The economic earning has relations to the current market situation; it has also relations in selecting their livelihood options. For example the crafts market reaches its peak in the festival season of December and January, some of the artisans earns considerably through their crafts in this period and rest of the months they are engaged in farming. Their economic activity has very significant impact on their livelihoods. As they do not have a durable economic activity they in fact perish in the perspective of a regular livelihood.

Livelihood and Working hours

The livelihood options are mostly dependent on the working hours, because in a day they work in a scheduled time and finish their targeted products and it helps improve the livelihood. A person who is a fulltime artisan maintains working hours and a part timer works at different times. So the tribal artisans are mainly focusing on the making of handicrafts by properly maintaining a work time. Since many in many cases, entire family remains engaged in a work, the women usually [along with unmarried girls and daughter in law etc.] after finishing their household core, find time to engage in artefact works. Male members who are the main artisans do work in coordination with women.

Livelihood and Marketing Support

Market and market opportunity do direly affect the tribal artisans in choosing their link and the continuity of artefact to a great extent depends upon the market support that it gets for the craft. The livelihood is related to the climate of market, because their earnings through selling of products increase their income and thus improve the quality of their day to day life. The marketing support helps in improving the developing creativity and eventually becomes able to produce items that fetches money. The market support also helps the artisan to procure good and send the products to other areas through various feasible means.

7.5. CONSTRAINTS

Those who are working individually said that seasonal variation causes hindrance and even damage. During rainy season – Kotpad handloom and even the textile artisans as well as artisans working on bamboo craft and wood craft find it difficult to store and protect raw materials and even the finished goods.

Some artisans said, when exhibitions are conducted some women craftsman finds it difficult to stay in the exhibitions because of certain personal constraints. Some artisans said that the dust and heat at workplace affect their health. They suffer from allergy and cold. Even though there were plenty of orders the shortage of electricity and machines becomes a big concern and the work becomes pending.

7.6. ACTION PLAN

Action plan for business promotion need to be developed and enabling environment through suitable arrangement and management must be developed with assured scope for benefit and profit to the entrepreneurs.

Keeping in view the existing bottlenecks of business entrepreneurs, the business plan will focus on a number of components and will take up in a planned manner to ascertain the status, to delineate clusters, and help in appropriate structure, ownership and management arrangement for the Field level Handicraft Units through various activities based on a pre-planned modus operandi.

A business plan is a very important strategic tool for entrepreneurs. A good business plan not only helps entrepreneurs to focus on the specific steps necessary for there to make business ideas succeed, but it also helps them to achieve both their short-term and long-term objectives. Lack of proper planning and concurrent issues multiplies the difficulties of artisan to mark enterprise developed in feasible manner.

Before taking up tasks as per Component A [mentioned in Action Plan below], the preliminary activity will be Base line survey of the proposed intervention areas and further Conduct Need Assessment Study. After conducting that it will be possible to get proper data and information about the number of blocks/villages to be covered, the number of artisans to be covered, the need areas to be addressed and the intervention strategy and priority will be decided **and accordingly Business Plan with its Budget & cost benefit analysis will be done.**

Model Action Plan [For handicraft units]

Table No. 49 Model Action Plan for Handicraft Units			
SI	Plan Component	Activity	Coverage period
	Component A - Strengthening Field Handicraft Units (FHUs)		
	Phase I [Pilot phase]		
1.1	Providing consulting services to pilot FHUs & organizing consultation		(2 months)

	workshops at FHUs level to improve their organizational structure and legal status	
1.2	Developing business plans by pilot FHUs with grant implementation unit (GIU) assistance	(12 months)
1.3	Rehabilitating selected pilot FHUs' facilities	(9 months)
1.4	Procuring and supplying furniture and equipment to pilot FHUs	(18 months)
1.5	Identifying non-pilot FHUs	(9 months)
	Phase II. – Non-pilot Subprojects	
1.6	Providing consulting services to non-pilot FHUs and organizing consultation workshops at FHUs level to improve their organizational structures & legal status	(14 months)
1.7	Developing business plans by non-pilot FHUs with GIU assistance	(14 months)
1.8	Rehabilitating selected non-pilot FHUs' facilities	(18 months)
1.9	Procuring and supplying furniture and equipment to non-pilot FHUs	(24 months)
	<p>Milestones - Phase I will be implemented within 18 months And Phase II will be implemented within 24 months after start of the Project.</p> <p>N. B.</p> <ul style="list-style-type: none"> • This tenure may vary depending upon the number of Blocks/villages to be covered. If there are more villages then this will be initiated even after that. • The preliminary activity will be Base line survey of the proposed intervention areas and further Conduct Need Assessment Study • After conducting that the proper data and information about the number of blocks/villages to be covered, the number of artisans to be covered, the need areas to be addressed and the intervention strategy and priority will be decided & accordingly Business Plan with its Budget & cost benefit analysis will be done. 	
	Component B: Establishing a Coordination & Marketing Centre at Zonal Level	
2.1	Developing a detailed business plan and appropriate structure, ownership, and management arrangements for the CMCs through consulting services and consultation meetings among stakeholders	(6 months)
2.2	Developing and introducing CMCs' cost-recovery mechanism	(24 months)
2.3	Repairing the CMCs' facilities	(8 months)
2.4	Procuring and setting up equipment & furniture at CMCs (12 months)	
2.5	Developing an exit strategy for Project	During last 12 months & before project completion
	Milestone - CMCs will be established within 24 months after start of the Project.	
3	Component C - Capacity Building, Product Development & Marketing	

3.1	Conducting consultation workshops at pilot subprojects (3 months) - improvement, and product promotion	(24 months)
3.2	Conducting information dissemination for FHUs empowerment and networking, product development and promotion	(24 months)
3.3	Developing training plan and recruiting training providers (individuals, institutions, or nongovernment organizations)	(4 months)
3.4	Training of handicrafts producers in craft design, production, and basic business and marketing	(18 months)
3.5	Training of CMC staff on business and marketing	(12 months)
3.6	Developing and publishing brochures and informational materials for product development and promotion	(24 months)
3.7	Conducting surveys and research projects for marketing, product design and quality improvement and product promotion	(24 months)
3.8	Conducting consultation workshops at non-pilot subprojects	(9 months)
3.9	Developing training plan and recruiting training providers (individuals, institutions, or nongovernment organizations) (14 months)	(9 months)
3.10	Training of handicrafts producers in craft design, production, and basic business and marketing (24 months)	(9 months)
	Milestone - Capacity building support, including training & workshops will be provided for 30 months from the start of Project.	
	Component D Project Management, Monitoring and Audit	
4.1	Effective project management and coordination	Every month
4.2	Operational monitoring and evaluation system	Every month
4.3	Annual audit	Annually
	Milestones - Management, monitoring, and audit will be conducted throughout the project implementation period.	

SUMMARY AND CONCLUSION

The tribes are classified in consideration to aspects like region, language, race, level of integration with rural folk, economy, cultural pattern as a whole and level of education. The tribes in Odisha are spread over mainly two geo-physical zones such as the Northern Plateau and Eastern Ghats Region and sparsely distributed Central Table Land and Coastal Tracts. The regional variations are clearly reflected in their socio-cultural life and artistic traditions. Every tribe has its unique culture. In the cultural fabric of the tribes art and crafts are found as inherent elements that have been culturally protected since generations. Different forms of indigenous art and craft stand as culture markers of different tribes. There are arts and craft objects that have ritual, religious and cognitive significance; some are there that are aesthetically valued; a lot of them have been part of tribal material culture and so are important on utilitarian aspects; and in the change scenario, many art and craft objects have been considered important from point of view of economy and livelihood. The indigenous art and crafts thus assume significance from point of view of conservation of culture and supplementary livelihood sources. Tribes in Odisha have different levels of expertise and experience in showcasing their indigenous art and crafts that have a historical continuity. While there are certain tribes who have impressed upon the global community for their excellent skill depicted in typical art and craft forms, there are certain tribes who have been struggling to bring an identity to their indigenous art and craft traditions. In the process of struggle for existence especially in maintaining an identity with the indigenous art and crafts many art and craft forms have been lost today, many have been languishing to retain the identity and many have transformed losing the original characteristics. However, the importance of art and craft is never lost and there is always a demand for the same by the people elsewhere, whether on utilitarian or cognitive dimensions. The present study brings in view the tradition of art and crafts maintained by different tribal communities in Odisha. The study has brought out the current status of different tribal crafts with their market potential having implications to their livelihood and economy.

8.1. TRIBAL INDIGENOUS ART AND CRAFT OF ODISHA

- **Painting**

The tribes such as Lanjia Saora, Gond and Santhals are well known for their paintings which has got worldwide attention. Among the tribes known for painting the Lanjia Saora are quite popular for their icon art or iconography called iditals. These paintings draw upon tribal folklore and have ritualistic importance. Ikons make extensive use of symbolic representations of people, horses, elephants, the sun and the moon and the tree of life. These items are recurring motifs in their ikons.

Traditionally, Kudans (shaman) or Kudanboi (Shamanin) - the male and female priests among the Saoras, painted the Ikons based on their divine imagination of symbolic importance of the images contained therein. The sacred art in course of time have been converting into secular art. The influences of markets have led the Saora paintings picking up details of technique and styles from the elder generation who have not changed their religion. They have also been popularized in recent times as an avenue for skill and job creation. However, if adequate market is not provided, and youth are not motivated to keep up artistic traditions artistic tradition may gradually lose its colour & fervor. The Gonds are experts in beautiful wall paintings and floral designs with geometric designs and stylistic figures of plants and animals on the walls of their houses. In the Gond art which is both sacred and secular, vegetable and mineral dyes are used for colour – flowers, leaves, clay, stones, rice, turmeric.

Brushes are handmade made from a neem or babul twig and a rag. Another form of creative expression is the *gudna* or tattoo. Images of the sun, moon, birds and various elements are traced on body parts in the belief that the wearer carries the gudna to the next world. The Gond artist's imagination captures different aspects of Gond life – their deities, their dance forms, relationship with nature, myths, tales and lore. Modern Gond paintings look much more vivid than its traditional counterparts; but at the same time, the art is declining because the artisans are not able make their work commercial and functional. In last few years, despite government patronization, the artists are not able to sell their product (paintings), for the intricately designed canvasses or sheets cost reasonably higher compared to other art. Furthermore, still lacking is proper training and grooming and, most importantly, a steady market, the lack of which threatens to kill off a once- flourishing art.

Santal painting is a traditional practice that is said to have been initiated by their forefathers. Santals are locally renowned for their craftsmanship and precision in building, plastering and decorating their dwellings. Only the exterior walls of dwelling are painted in colours, while the interiors of rooms are usually just painted white. The particularity with which most Santals get colours suggests that wall paintings are a significant part of Santal domestic architecture. The youngsters now have started painting with synthetic paints on paper in small and medium-size scrolls created by stitching two sheets of paper together.

The SCSTRTI under the ST & SC Development Department, Government of Odisha has been endeavouring to promote and further popularize the art by providing training and market access interventions. Today, Santal artists paint on canvases using acrylic paints for exhibitions and for sell although the older generation still sticks to their special colours obtained from plants, mud, stones and many other raw materials.

- **Bamboo crafts**

There are certain tribes known for their artistic traditions reflected in the bamboo crafts and other such crafts whose raw materials are available locally. They include Durua or Dhuruva, Bhuiyan, Oraon, Mahali and Juang communities. The basketry work of Durua tribe is an age-old tradition in which men and women are engaged to maintain their traditional economy. Bamboo basketry is not only an art in Dhuruva economy, but also an intrinsic part of daily life and activity that produce essential household items like baskets to carry firewood, for food and grain storage, vessels, plates, containers and fishing and hunting traps. Along with basketry the Dhuruva families also have the practice of mat making which has much utilitarian as well as aesthetic value. In fact, the tradition of bamboo craft in Dhuruva community has retained its identity over the years and has appeared as a secular art. In the change scenario many youngsters of artisan families are not interested in this tedious work. Also, there is growing concern over the depleting status of their occupation and the resultant impact on this occupation due to growing migration among the youths due to lack of proper attention and support to the tribal artisans. Over the years, many artisans have dropped their traditional income sources and have adopted new ways of earnings. For the economic development and employment opportunities of the people, the craft should be revived and developed.

Making of bamboo products is an age-old craft which is practised by the male elders of the family in traditional economy of Bhuiyan & Oraon tribe in Khuntagaon and in many villages of nearby Panchayats namely Rajpur and Kendrikala. While some crafts are sacred, many crafts are considered secular. Along with basketry the tribal families also have the practice of mat making which has much utilitarian as well as aesthetic value. The craft was never oriented to the market; it was an intrinsic part of everyday life. Due to change in user practice in the society and change in choice of buyers, the demand of the material has changed, the demand for utilitarian items still remains – both in the tribal community as well as in the market i.e. in non-tribal community.

While there is a clear occupational mobility seen in the context of the Bhuiyan bamboo artisans, some are still sticking to their traditional occupation with the crafts. Keeping in view the choice and taste of buyers, different types of baskets, hand-held fan, sieves, flower vessel, Letter box, Tray, Pen Stand, Brush Stand, Lamp, incense stick stand, wall hangings and even head clips etc. are made by Bhuiyan artisans. The bamboo crafts of Mahali has earned prominence in Odisha. The artisans – more particularly, the youths who have taken interest in this craft have been able to introduce many new products like coloured hat, fancy items, wall hangings, cash box and medicine box etc. in the market. In the wake of support and promotional efforts by government and non-government agencies, many traditional artisans have taken to the crafts making as one of their main occupations for livelihood earning. The secular art of making crafts is directly related to the need and choice of human customers. Materials produced through this craft include a varied range of utilitarian and aesthetic items. There are a lot of decorative items of very recent origin that

have been introduced in market by the artisans utilizing their resource and artistic expertise. Government agencies like ORMAS, TRIFED, DIC and Non-Government agencies are now extending support in raw materials support and marketing promotion. This has led to recognition of some artisans who have received State and National Level Awards.

The Juangs are famous for their art and craft. Juangs of Pallahara are skilled basket weavers also. They are skilled in making of decorative combs and tobacco cases out of bamboo in which they have traditional expertise. Their youth dormitory is a museum of art. Its pillars and beams are often richly engraved with beautiful birds, animals, graphic human figures, flowers, chevrons, zigzag lines & various geometric designs, which are not only magnificent but also ritually relevant. The Juang youth make excellent combs made of bamboo to present to their sweet hearts. Of all the Juang household commodities, comb is the most attractive and artistic. All their creative imagination and artistic skills are reflected in it. While some comb crafts are sacred, some are secular by tradition. At present, this comb craft of Juangs have lost its charm and the craft is languishing. Crafts made for certain specific purposes, especially for magico-religious and museum use, are sold in markets, that was purchased by the tribals in their local Haats. In the present scenario, neither this has any demand in tribal community nor is this in demand by buyers in open market out of their locality. It therefore calls for attention from different quarters to conserve the tradition for perpetuity.

- **Tribal handloom and weaving crafts**

There are certain tribes who are well known for their handloom products in which there is a prominent assemblage of traditional art & the skills with loom. Tribal communities who have assumed prominence in the State in this sector are Bhottada or Bhatra, Kulis, Kandha of Kalahandi region, Gadaba, Dongaria Kandha (PVTG) and Bondo (PVTG). The Bhottada or Bhatra are related to the famous Kotpad handloom that has got popularity far and wide in India & overseas too. Going by taste of Bhatra & to feed to requirements of Bhatra community, for both sacred & secular purposes, a local community called Mirigan community operates looms. Although there is confusion over the Kotpad products – whether they should be identified as tribal crafts, yet there are reasons to argue that it should be considered tribal crafts. It is so because, art of the Bhatra is reflected in skillful craft produced by the Mirigan community. By tradition, the Mirigan community was operating loom to meet the requirements of the Bhatra.

The making of fabrics like Saree, Towel, Chaddar etc. is an age-old craft of excellence which was practised by the both male female elders of the family in traditional economy of Mirigan community. Kotpad Handlooms are closely associated with tribal economies like Muria, Gond, Bhatara etc. and also forms an intrinsic part of their life and activity that is directly linked to those tribals in their day to day life and that too with the rituals and costumes that they wear on special

occasions like marriage and puja etc. Kotpad handloom fabric is the first item from Odisha that received the Geographical Indication of India tag, in 2005. Mirigan male is a weaver and every Mirigan woman is a good dyer. Each person in the community is a unique craftsman and a true carrier of the tribal culture who knows and is able to reflect the perception and affiliation of tribals to their nature. Every Kotpad item bears a clear depiction of various objects like axe, kakada, vessels etc. that are part and parcel of tribal life and culture. Using locally available and locally processed yarns, the entire chain of production continues to be carried out in the traditional tribal way. The motifs here are inspired from local and natural forms such as the crab, a vessel and a fish. At the top of this image is an axe motif, locally known as Tangi. Kotpad weavers began to get exposure to a wider market only in the 1980s, because of the renewed interest in traditional textiles, supported by initiatives of the Odisha government. But despite the aforementioned successes however, the craft of Kotpad weaving stands endangered today, for many weavers are making an occupational shift on one hand and market is not remunerative on the other hand.

Weaving is a traditional craft in Barpali of Baragarh district in Odisha in which many communities from tribal and non-tribal origin are involved. Kulis is one such community who has recently got recognition as ST. Weaving being their traditional occupation is also considered as their main source of economy. The weavers involved in this profession are divided into 3 sects — Bhuliya, Kusta and Kulis. While Bhuliya and Kusta belong to OBC category, Kuli has been recently recognised as ST. The Kuli community produces the more ordinary kinds of weaves, the plainer designs. They primarily work with cotton, and to a lesser degree with silk yarns. They take orders from the Bhulia community and make both long and short clothes. The Kulis weavers get about half of the wages in comparison to Bhuliya in consideration to their skills.

The Kulis are challenged by the situation where many non-tribal communities are engaged in the same craft in the same place. Thus, maintaining a secure livelihood with the traditional occupation has been facing difficulty. On one hand, they depend on the orders to make the clothes and on the other hand, they are not able to give themselves a proper exposure. Thus, they remain masked over by the other communities who have got a specialized status in the area. In the change scenario, being deprived of employment in other sectors the Kulis youngsters have been taking interest in the weaving profession. However, they have been confronted with many limitations in terms of revolving funds, common facilities, market management and such. While the older artisans demand pension and health insurance, the youngsters demand infrastructural facilities and seed money to for viability in the occupation and the trade. It will be a timely intervention to revive and revigorate the Kulis handloom clusters in the state so that the Kulis will be able to secure their livelihood with this traditional occupation.

Habaspuri is a cotton-based traditional handloom textile of Kalahandi that is said to have been initiated by the Kondha weavers of Chicheiguda in Kalahandi district. For

its uniqueness in weaving, design and production it is not only well known in Odisha but throughout India. Habaspuri handloom is named after the village of Habaspur in Kalahandi district where it was originally woven during 19th century. Habaspuri style of weaving is influenced by age-old tribal traditions of Kalahandi. Habaspuri sari is a major product of this textile. Traditional designs of Kandha tribes like Kumbha (temple), fish and flowers are woven into the Sarees.

Government has formed Chicheiguda handloom cooperative society during 2013 to look into training of weavers and marketing of final products. The Handloom Department is contemplating to provide crash courses to weavers in producing products in Habaspuri design like bed spreads, table mats apart from saree. Plans are also there to improve weaving methods to increase productivity. All possible steps are now being taken by Government to popularise the traditional fabric. The Bonda is known for their typical traditional loom made cloth called Ringa. The collected fibres are spun to make strong, they dip the fibre under their local flowing stream for 2-3 days and later make them dry in sunlight. The collected fibres are creatively coloured by the different vegetable and natural dyes, mostly like black, blue, red, yellow, green, orange and left them dry in sunlight again.

The Bonda women also wear head band made of grass, garlands of coins on body and colourful beads with skimpy thick durable skirt Ringa look majestic. They usually wear new Ringa in 'chait parab'. According to the social custom male persons cannot enter in the loom room where the Ringa is being prepared.

The tradition of Ringa is fading away with the entry of market bought clothes. In order to cling to the culture, the elderly women, on special occasions have been wearing Ringa. With Ringa, the traditional handloom has been endangered. The young women are no more taking interest in Ringa. However, as a culture marker of the PVTG community there is every need to conserve the tradition in the best possible way with the government patronage. Further, the museum value of the Ringa must be popularized so that it will contribute to upkeep the tradition. The bark cloth of the Gadaba called Kerang is in its last phase of bark cloth and the people who are still retaining it treat this as a part of their ethnic identity. The existence of bark cloth illuminates the Gadabas' material culture and showcase their local knowledge system of spinning the bark into thread and then make the cloth by back strap loom. The Kerang is a protective and sacred cloth for the tribe. The vertical stripes of Kerang in vibrant blue, red and white colours are said to be inspired by legends of encounters with tigers.

The Kerang making tradition is on the verge of extinction for lack of patronage. It is equally threatened by the market forces and development paradigms. The art, architecture, skill, local knowledge of processing are all having enormous museum value which must be protected and preserved by all means in order to maintain the ethnic identity of the community. This indigenous cloth was associated with cultural pride of the community, especially its women.

A tiger-striped cloth born in the forest establishes the deep connection of humans with the environment and shows how both realms are interconnected & interdependent. The bark cloth of Gadaba may not carry the same social and cultural context it did many years ago. However, in the present context the identity and connection with kerang is unmade and recreated as an ongoing process by reconnecting with the past.

The embroidered cloth called Kapdaganda, symbolizes the heritage and ethnic identity of the Dongria Kandha. Kapdaganda is mostly woven by unmarried girls. The off-white coarse cloth mainly used as a raw material for Kapdaganda is procured from the Domb community, a local Scheduled Caste community, by bartering harvested crops. The motifs are embroidered on the cloth by a needle using three different coloured threads. The three colors are green, yellow and red. Each of these colours have socio-cultural importance in their context. The Kapdaganda is a secular artistic tradition. The craft was initiated to meet the domestic / personal needs but ultimately it has gained international acclaim. Researchers of tribal culture and tradition feel it is high time that the state government should get geographical indication (GI) tag for Kapdaganda, the prestigious shawl of Dongria Kondh tribes. The artisans of this craft are still suffering with low gain from commercially sold items, the difficulty in availability of quality raw materials and lack of proper market to promote sale with potential customers for these products. In recent days, the government has been taking initiatives to upgrade and diversify the product to meet the choices of variety of customers outside the tribal world.

- **Terracotta crafts**

Terracotta is an earthen craft that is ancient too. The tribal households, in past, were particularly using earthen utensils and for that they were procuring these products from potters for whom it was kind of caste occupation. In course of time certain tribes learnt the art and excelled in making wide range of terracotta products and could compete with the same products prepared by traditional potters. The tribes who are recognized for their excellent creation of terracotta craft pieces includes Omanatya and Bhuiyan. There are many other tribal communities quite adept to craft tradition but these two communities have assumed better recognition in terracotta sector. The Omanatya in Nabarangpur produce variety of decorative items like horses, elephants, pots, storage and cooking vessels, images of deities, lamps, figurines, bird and animal shapes, toys including tiles using specially prepared clay and traditional technology. Since the articles prepared by a traditional potter have lost their importance due to cheaper and better substitutes the craft form has undergone transformation over the years.

While some of the crafts have ritual significance, most of them are having importance from aesthetic considerations. Using locally available and locally processed materials and with the use of small tools and their tactic, the entire chain of production continues to be carried out in the traditional tribal way and made

available for use of all. For the Bhuiyans clay pottery is linked to their traditional occupations. However, with emergence of terracotta, the clay pottery tradition reduced to great extent. The demand for terracotta both on utilitarian and aesthetic grounds made the tribe to adopt terracotta in place of clay pottery. The old and experienced people who have been practicing making of terracotta items have modulated and brought change in shape, size, colour & varieties to attract the buyers and also to promote their market. The changing scenario is clearly indicative of the struggle for competitiveness by craftsmen. More it is a challenge on the part of the craftspersons to sustain this languishing craft and sustain their income out of that. To revive this languishing craft – a lot need to be done in different front through a thorough assessment of environment – before it is too late. However, traditional pottery art has survived and will still relevant to people's need despite modernization. With the growth of industrial capitalism, the government must extend support for enabling rural artisans to be adept to meet modern needs of people through production of new & suitable items.

- **Tribal jewellery**

In the sector of tribal jewellery, the Bhatra community of Koraput and Nabarangpur seems ruling the trade. They make different items out of brass and white metal and also by mixing the brass and white metal. A range of tribal jewellery are developed by them using traditional technology. The tradition of Tribal Jewellery as a traditional craft in Bhatra community over the years has retained it and has appeared as a secular art being available in utilitarian and aesthetic types. At the same time, they have over the years introduced a lot of appealing motifs by interpreting insights of its history and enabling the artistes articulate their ideas and skill in concrete manner with lasting impression for appreciation.

The Bhattada's uninterrupted adorning of jewellery and ornaments reflects their ethnic identity and ethos. But this traditional art has now undergone changes and that the ornaments and jewelleries are made in contemporary designs and motifs that cater to the tastes, choices and preferences of the people of all ages and all places. Some traditional ornaments under force of modernization are losing their significance and meaning to young ones. With exposure to markets, exhibitions and trade fairs, the Bhatra community is adding up more and more designs to their range of designs. The artisans believe that proper patronization by the government would help them do things better and maintain the craft making tradition for preservation of culture and eking out livelihood.

- **Wood crafts**

Wood craft made by the tribal communities of Odisha has not lost its glory and charm. Tribal communities like Durua and Munda assume leadership in making wooden crafts that have high market demand. Durua people are excellent in woodcraft work which includes a range of items starting from agricultural

implements to decorative and totemic pillars. In their craft work they do finest engravings of gods, goddess, music culture of the community and wildlife. They turn craft skills into interpretation of basic lifestyles and basic routines of life such as chaffing of paddy, grinding grains, etc. The handicrafts products made by Duruas have decent market in different parts of Odisha as well as in other states of India. They use teak wood, Indian Rosewood, whitewood and other finest wood to craft various handicraft items. Durua artisans and their design has been acclaimed by different buyer in many parts of India and their skill & articulation in crafts have been gaining more and more recognition year after years.

The Mundas are no less in wood carving work. Once upon a time wood carving was their main occupation and their economy was being drawn out of that. They make wide range of items starting from products like toys and containers; rods and handles for agricultural implements like sickle, plough, axe and body and parts of bullock carts; domestic items like wooden decorated platform for Gods and Goddesses, idols of gods and goddesses; and idols of different animals like elephant, pelican and stork etc. They make many attractive crafts that attract children.

The Munda community has maintained continuity of the tradition although wide availability of plastic and metal made objects pose challenge to their continuing traditions of craft making. They are further challenged to meet growing market demand due to shortage of manpower, non-availability of raw materials, preference for occupational mobility on the part of younger generations. Change in motif, pattern, type etc. is quite prominently seen. In many cases, the change in motif, pattern and type of products causes either a rise in product or appear as a great hindrance for the artisans. However, this change has also brought new market and even insight to many young artisans who have not only developed the purview of their market but also have been able to attract a number of customers due to their artistic calibre and thus have been able to earn good.

- **Paddy crafts**

The paddy crafts look like an exclusive domain of the Bhatra community. They make eye-catching items out of paddy. It's a tedious job and very specific to particular kind of raw materials i.e. paddy. Usually long grain paddy is procured for the purpose as the paddy grown locally are not found very suitable. Paddy crafts seems like an innovation of the Bhatra community. The tradition of making paddy crafts started from village Limbhata by one Mr. Sadashiv. Gradually the paddy craft spread its roots in the entire Bhatra community. According to some who had learnt the craft from Sadashiv, they had vowed before him to continue learning and doing this craft at least for five years continuously.

Thus, many craftsmen emerged in the community who have been very adept to making varieties of items with paddy. Most of the artisans engaged in this craft almost every day for some hours for preparing materials. In almost all artisan families, the women members are engaged and extend support to male artisans in gathering raw materials, stocking and packing the finished goods and help them in taking to market for sale. However, the paddy craft has not been able to make a good market access and it is still considered a leisure time craft. Although some craftsmen make out a sizeable earning from production and sale of the paddy crafts, yet it has not been viewed seriously as a primary livelihood earning occupation. The artifacts made of Paddy are used as home decor and also mostly for religious purposes. "Rice being the symbol of prosperity, Goddess Laxmi is a popular subject. Other motifs include carts, gods and goddesses, chariots, animal figures, etc.

Even though this craft involves making of religious idols i.e. of Gods and Goddesses, Gaatha, Carts, Chariots, Elephants and Peacocks, the artisans also make many items of home décor as well. The major challenge confronted in the promotion of paddy crafts is the availability of right kind of paddy.

- **Lacquer crafts**

Lacquer craft is one of the fascinating crafts which certain tribal communities have adopted over the years. The lacquer craft is dependent on particular resources like lac and a particular technology that suits to making of these crafts. The Santhal community in and around Nilgiri of Balasore are particularly adept to this craft. They have been rather competing with the local non-tribal communities who have taken to the profession. The lacquer craft works made by Santhals in Balasore, some artisan groups in Sundergarh and Nabarangpur add to the glory of crafts, especially tribal crafts in Odisha. The work is executed in delightful folk designs and includes items like bangles, necklaces and toys; all of them distinctive and hence in great demand by the customers. Lacquer craft, till now a languishing art of Odisha, has rich ethical and ritual values, and also have an expanded market. The Lac coated bamboo boxes and Lac bangles are more popular in southern Orissa and so also in many other

states. Though many artisans are facing hardship due to declining income from this art – on the contrary they demand for support to revive the same.

- **Stone crafts**

Stone craft of tribal communities of Odisha have enriched the art and craft traditions of Odisha. Tribes such as Sounti, Bhuiyan, Kolha and Bathudi are recognized for their artistic skills reflected in stone crafts. That apart, the Santhals in particular have been showing great expertise in making crafts out of soap stones. These tribal communities are autochthonous to Mayurbhanj district and hence have brought glory to the district for their ingenuity in stone crafts. Khiching in Mayurbhanj is kind of epicentre of the stone crafts, for the stones suitable for the purpose are locally available. Forefathers of these tribal people have contributed immensely to the construction of Khiching temple. In appreciation of them, the then king of Khiching established a Stone Work Demonstration Centre (SWDC) for the artisans in the locality. The archaeological relics prove that the stone crafts of Odisha bear a rich cultural heritage that has been embedded in the soil since antiquity.

No doubt, stone carving is expanding in different parts of Odisha and even a most growing enterprise in many tourist areas of Odisha and India. A good variety of items are produced keeping in view the choice and options of customers. But the lack of interest among the younger generation to learn the art, non-availability of suitable rock and high price for the rocks required for stone carving and poor promotional efforts stands impediment to the prosperity of the tribal stone crafts.

- **Soap stone crafts**

Adding to the above, the traditional craftsmanship of Santal communities, who are famous for the typical 'pathar kunda' used for storing water is gradually fading away due to lack of promotional efforts. On one hand, the availability of lighter and easy substitutes and on the other hand the relatively lesser availability of the raw materials have put the traditional craftsmen in transition – whether to continue the profession or change the occupation to something more remunerative.

- **Fibre crafts**

The Mankirdia community in Odisha is well known for their utilitarian fibre crafts made out of siali vine barks collected from forests. They make range of items that are used in extracting oil from seeds in the traditional method. In the locality many people require such materials to extract Kusum oil. Adding to that they also make many other items that come in regular use in the locality. However, over the years the Mankirdias are constrained with collection of bark fibres on one hand, and the reduction in demand of materials made by them as easy substitutes are now available in market. Mankirdias do not make the crafts for crafts sake, rather it used to be main backbone of economy in the early days. Their skill is still intact. Now they have been making the products out of sun hemp, synthetic fibres and other cultivated fibres. The young generation does not find it remunerative to continue the skill-based crafts making. It is therefore required that, to maintain the traditional skills, government should promote fibre-based cottage industries with proper trade

linkage. The Mankirdias are also getting engaged in making crafts out of sabai grass but the neighbouring tribes, such as Bathudi, Santhal are much better adept to sabai crafts. The Sabai crafts have a good market and lot of trade linkages have been established in Mayurbhanj. However, lot more promotional efforts are required for trade linkages to provide sustainable livelihoods to the tribal people engaged in the trade.

- **Tie and Dye**

Tie and dye art of the Bhuiyans in Sundergarh district adds to the heritage of Odisha art and crafts. The traditional practice of tie and dye was dying down. However, the rising market demand in the recent days for such products may be seen as potential to promote enterprises and trade linkages.

- **Dhokra crafts**

The Dhokra craft made by Kandha and Santals is getting popular day by day and seems to have a promising future. The tribesmen who have been making the crafts are confronted with market challenges. Although at places the dhokra craft making has got government patronage, yet there are upgradations required in each aspect of the craft. The artisans engaged in it have been looking forward to develop more creative designs for better market access but have limitations in exploring and establishing trade linkages in which they require support and patronage from different agencies, trade houses and government concerns.

8.2. MARKETING TRIBAL CRAFTS AND POTENTIAL PRODUCTION CLUSTERS

For marketing the art and crafts of tribal communities, the first and foremost strategy is to go for idea selling, highlighting its typical feature as natural, pure, far from any scope of adulteration, dilution and pollution and also a sense of charity to help our tribal brothers to develop. The varieties of material culture need to be advertised through effective media and channel that covers locals to global market reach. Keeping overseas visitors as valued customers a separate set of marketing strategy has to be devised such that materials not only attract them but can offer aesthetic delight as well as must appear quite reasonable in rate.

For the local customers and customers from other parts of the nation, culture specific marketing strategy will help for generating a sustainable income in favour of the tribal artisans. Thus, it can enhance the income basket of the tribal groups. However, for different segments of market different strategies have to be adopted. This calls for action on several fronts. Shift from domestic use of arts and crafts to its marketing requires a supportive policy framework, notably a much greater focus on marketing arrangements added to cost effective management of production. In the context as above, the study focused on identifying viable clusters where the artisans are still inspired to showcase their art and craft as a culture marker, as a tribal identity and as an aesthetics that enrich their culture. To understand the status of different art and crafts in well-known clusters as well as to expedite the community aspirations to

eke out a livelihood from the art and craft, the following tables and descriptions provide detailed information on identified clusters respective to particular crafts.

Table 50 Important craft clusters for intervention

SI	Art & Craft	Tribe	Clusters	District
1	Painting	Lanjia Saora	Sagada & Puttasing (6 vill)	Rayagada
2	Painting	Gond	Nuagaon & Bhagamunda (5 Villages)	Keonjhar
3	Painting	Santhal	Badajunaposi & Jashipur (5 Villages)	Mayurbhanj
4	Bamboo crafts	Duruva	Chhatarla (4 Villages)	Koraput
5	Bamboo crafts	Bhuiyan	Khuntagaon (5 Villages)	Sundergarh
6	Bamboo crafts	Mahali	Sanraikali and Khunta (5 Villages)	Mayurbhanj
7	Bamboo crafts	Mahali	Badasialinai (6 Villages)	Mayurbhanj
8	Bamboo crafts	Bhatra	Kotpad (4 Villages)	Koraput
9	Handloom & weaving	Kulis	Barpali (6 Villages)	Baragarh
10	Handloom & weaving	Kandha	Chicheiguda (5 Villages)	Kalahandi
11	Terracota	Omanatya	Bada masigaon (5 Villages)	Nabarangpur
12	Terracota	Bhuiyan	Sanpatarapali (5 Villages)	Sundergarh
13	Tribal Jewellery	Bhatra	Pilika (5 Villages)	Nabarangpur
14	Wood carving	Durua	Dhuruvapada (5 Villages)	Nabarangpur
15	Wood carving	Munda	Kulabira (5 Villages)	Sundergarh
16	Paddy Craft	Bhatra	Limbhata (6 villages)	Nabarangpur
17	Lacquer craft	Santhal	Tartari (4 villages)	Balasore
18	Stone craft	Saunti,Kolha etc.	Kesna and Raidhia (10 villages)	Mayurbhanj
19	Stone craft	Santhal	Dhakotha (10 villages)	Keonjhar
20	Fibre (Siali) craft	Mankirdia	Durdura (6 villages)	Mayurbhanj
21	Fibre (Sabai) craft	Bathudi	Guhaldihi (6 villages)	Mayurbhanj
22	Embroidery (Shawl)	Dongria Kandha	Chatikona (4 villages)	Rayagada
23	Tie & Dye	Bhuiyan	Dumberbahal (4 villages)	Sundergarh
24	Dhokra	Kandha	Barkhama (4 villages)	Kandhamal
25	Dhokra	Santhal	Kudiakhunta (5 villages)	Mayurbhanj
26	Bell metal	Binjhal	Bairasar (5 villages)	Bolangir
27	Cotton durry	Sabar	Dhubalpara (5 villages)	Bolangir

28	Broom	Kisan	Kolhapara (6 villages)	Sambalpur
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8.3. PROBLEMS FACED BY ARTISANS IN PROMOTION OF ART AND CRAFT

The study has been able to identify following challenges in context of conservation and promotion of indigenous art & craft of the tribal communities in Odisha.

- Lack of quality and initiative to interact with buyers: The artisans have lost their holds over the old patron-client market network. The artisans have become increasingly dependent on middle men for marketing. Adequate capacity building interventions are required to sustain art & crafts traditions.
- Failing to face competitors: Various small-scale industries have been facing enormous problems & have failed to compete with the market that is full of low cost substitutes. Since handicrafts come in state list, it becomes a major responsibility of state Govt to ensure maximum development in this sector.
- Aggressive and ever-expanding role of Middlemen: The craftspeople notwithstanding their superb skill and artisanship always remain at the receiving end. In contrast the trader entrepreneurs or merchant capitalists and the middle men by virtue of their control over the marketing of the craft-goods occupy the top position of the production ladder.
- Problems of Craftsmen in Raising Loans
- Lack of Innovation and interest to adopt change: Lack of innovations and interest to be adept to the change and accommodate new ideas has been one of the major hindrances.

8.3.1. ISSUES RELATED TO TRADE LINK AND TRADE PROMOTION

Lack of accurate and timely information: The artisan cum businessmen though surrounded by promotion information they lack the calibre of product forecast accuracy that hinder their production and procurement process with reference to raw materials and finished goods. Inability to plan promotions based on analytics: Historical trade promotion data should be analysed in order to continually improve trade promotions. Ineffective organization and partner integration: Lack of integration both internally and with external partners also hinders trade promotion. Lack of appropriate Key Performance Indicators (KPI): Key performance indicators tell manufacturers and retailers how trade promotions can be rightly responsive to their plan. A lack of understanding on what trade promotion data to measure and how to measure performance can hinder the overall process.

8.3.2. SUSTAINABILITY ASPECTS OF INDIGENOUS ART AND CRAFTS

Many factors need to be considered in order to understand the aspects of sustainability of production of tribal art and crafts. The important factors that need to be considered seriously while making efforts for promotion of tribal art & crafts, as identified from field studies, are:

Cultural factors: Cultural factors of the tribal societies are intricately linked with most of the art and craft items that they produce. Particular art and craft assume to be the culture markers of particular tribes. As long as the tribal culture, in its holistic form, is intact the art and crafts may continue to survive despite constraints and limitations.

Gender: In the study areas both male and female artisans work together. The number of man power required in the handicrafts production has been considerably reduced in recent year because even the women members in the community prefer to work in other sectors.

Economic Activity: Most of the artisans are working on daily wages in making handicrafts. The wages of the tribal people are different because the price of the products is different. They do not have a regular wage pattern.

Working hours: The working hour of tribal community is different because engaging in art and craft is their secondary occupation. Usually they work on art and craft in relaxed times and also during such days when they do not have much work in hand. Thus, they fail to cater to market demand when they are occupied otherwise.

Marketing Support: The tribal artisans gets marketing support from the government through participation exhibitions, festivals and trade fares. However, that does not ensure a secured market for their produces. The marketing support should mean strategic market access programs and a regular market for transactions.

Market Demand: The tribal art and crafts have good market demand. Most of the artisans believe that because of the market demand they have been getting good deal of orders. However, in most cases such demands come suddenly for which the artisans were not prepared. Hence, regular interaction with market is required to understand the different levels of demands across months in a year.

Technological factors: In almost all cases the tribal artisans have been making their products following indigenous technology. There is need for technological upgradation to cater to the choice and demand of market. Without up-gradation of technology, the sustainability of production and catering to the need of market cannot be ensured.

Products: The craftsmen who are working individually make four or five numbers of a product per week. However, those who work in groups they usually produce more goods in a week. While quantities of products determine the income, group enterprise would help them produce bulk quantity and so would fetch better income. Hence, group enterprises should be given emphasis to sustain the production of art and crafts by tribal artisans.

Market access and marketing ability: The traditional means of market access is vending by moving door to door, and taking the products to local market. In both the cases they have been facing drudgery and distress sale. Market access needs

different techniques and strategies and accordingly the marketing ability of the artisans need to be enhanced to sustain the indigenous art and craft.

Raw Materials availability: Most of the tribal artisans face constraints and difficulties in gathering or procuring raw materials. Raw materials like bamboo, wood, stone, fibres are facing shortage. Procuring raw materials cost a lot and the artisans fail to make even a margin profit if they procure raw materials.

On the other hand the synthetic substitutes are dumping in market. In this context, importance should be given on protecting the resource base so that the artisans shall not have to spend much for raw materials.

Role of NGOs/ Promoters: To sustain the production of indigenous art and crafts the local NGOs and promoters have been playing a lead role. NGOs have been working on the livelihood front that becomes incidental to sustain the indigenous art and craft. There are also organizations working on promoting the traditional art and crafts. The artisans' skill upgradation, design development, market access, etc can be promoted by NGOs, who in turn should be patronized by Government and development agencies.

Government programs/ initiatives: Several government initiatives are there to promote the indigenous art and crafts, and as such many departments and actors have been active on that front. However, a coordinated action is required to sustain the aspirations of the tribal artisans as a long-term objective.

Conclusion

The ethnic art and crafts of tribal people are of high quality. It documents the cultural heritage as much as these are frozen pieces of cultural artifacts. These art objects reveal in symbols, the most elaborate efforts of creativity of tribal people. The modalities of accessing to raw materials, market, reach to the customers and even manage the resources including capital and human resources as per their work process and the need to market the product with assured profit from that etc. were prominent in case of all the artefacts covered. The businesses of tribal artefacts that appear profitable do not have any tangible benefit to the artisans. In fact, the dignity of the skilled labor of the tribal artists still remains lowered down in the process. The tribal artisans face cultural inadequacies from within to cope with the demands and constantly getting influenced by alien forces which allure the community to change faster. There has been diversification of tribal economy with new avenue opening up in business trade and other employment. Many of the traditional crafts such as textile and spinning have almost disappeared. As a result, the tribal crafts are facing almost extinction or continuing in a languishing state with very little scope for profit to the artisans and thus compels to drop and shift to other occupation – as feasible.

For marketing the art and crafts of tribal communities, the first and foremost strategy is to go for idea selling, highlighting its typical feature as natural, pure, far from any scope of adulteration, dilution and pollution and also a sense of charity to help our

tribal brothers to develop. The varieties of material culture need to be advertised through effective media and channel that covers locals to global market reach. Keeping overseas visitors as valued customers a separate set of marketing strategy has to be devised such that the materials not only attract them but can offer aesthetic delight as well as must appear quite reasonable in rate. For the local customers and customers from other parts of the nation, culture specific marketing strategy will help for generating a sustainable income in favour of the tribal artisans. Thus, it can enhance the income basket of the tribal groups. However, for different segments of market different strategies have to be adopted. This calls for action on several fronts. The shift from domestic use of the arts and crafts to its marketing requires a supportive policy framework, notably a much greater focus on marketing arrangements added to cost effective management of production. In the context as above, the study focused on identifying viable clusters where artisans are still inspired to showcase their art and craft as a culture marker, as a tribal identity & as an aesthetics that enrich their culture. To understand status of different art and crafts in well-known clusters as well as to expedite community aspirations to eke out a livelihood from art & craft, following tables and descriptions provide detailed information on identified clusters respective to particular crafts. The Study, although is not exhaustive, is seen able to portray indicative status of Art & craft traditions existing in the tribal communities of Odisha. A huge stock of Indigenous Art & craft has already died or dieing down. Despite that, there is potential to revive them in current context

The erosion in tribal Art & craft has causal factors such as lack of initiatives for promotion, the competitive low cost products in market, economically non-remunerative considerations, relative lack of publicity and trade linkages, and above all increasing trade of occupational mobility experienced in the tribal youth who prefer to go away in search of a fortune for cash economy or Industrial economy sectors. In order to do justice to conserve the tribal culture, to retain the tribal youth in their villages, to preserve the socio -cultural identity of tribes in relation to their identity it is important to take initiatives for better market creation and ensure sustainable livelihood from Art & craft. The tribal development paradigms should provide larger focus on this dieing down tradition and traditional economy. Several agencies, be it governmental or non-governmental or corporate or trade houses, have been in their consistent efforts towards promoting Art & craft in a rational and holistic perspective. Agencies such as DC Handicraft, DIC, KVIC, ORMAS, NABARD, EXIM bank etc. do have many development schemes & programs. However, a missing link is observed that questions the extent to which these agencies are able to connect themselves to tribal cultures across.

Many development schemes and programs by government concerns and non-government initiatives have been in place but it seems they have not been working in unison or in a convergence mode. It itself is a challenge within and a challenge offered. Museums are growing day by day and as such requirements of indigenous

Art & Craft objects are also growing. To feed to the growing market requirements of Aesthetic and Utilitarian Art & Craft objects and the demand for same as museum artifacts, it is essential that more concerted efforts need to be given for the promotion of Indigenous tribal Art & Craft. In this context, role of tribal development department in integrating and converging efforts and initiatives, resources and man power, culture and society, and economy & commerce are very important.

Some appreciable initiatives like training, capacity building, mentoring and publicizing the tribal youth for retention and promotion of indigenous Art & Craft have been taken by SCSTRTI and Odisha State Tribal Museum. However , it is required that SCSTRTI and Odisha State Tribal Museum takes a larger role and become the nodal body for overseeing , monitoring and promotional planning in relation to indigenous Art & Craft. For SCSTRTI and Odisha State tribal Museum can effectively connect the Culture of indigenous tribal Art & Craft and the market.

Annexure - I

Key persons consulted for study in different locations

Cluster - Saora Art, Puttasing, Gunupur, Rayagada

PA ITDA, Gunupur

Mr. Krupasindhu Behera, SO LSDA, Puttasing

Mr. Laxman Sabar, MCM, Puttasing

Mr. Prashant Sabar, Artisan, Sagada

Mr. Gabi Gamango Artisan, Sagada

Cluster - Gond Art, Nuagaon, Keonjhar

Mr. Kushadhar Mahanta, GM DIC, Keonjhar

Mr. Jasobanta Sahu, IPO, DIC, Keonjhar

Basant Kumar Naik, Artisan

Panchanan Naik, Artisan

Mr. Daitari Singh, Artisan and businessman, Nuagaon, Keonjhar

Mr. Paresch Naik, Retailer at Keonjhar Town (OTELP sponsored Shop)

Mr. Birabara Maharana – Local purchaser

Mr. Bipin Sahoo, World Art, Bhubaneswar

Mr. Maheswar Nayark, MCM, Telkoi

Mr. Basant Kumar Ranjit

Mr. Panchanan Nayark, Artisan cum Retailer, Pandapada

Cluster - Santal art, Badajunaposhi, Jashipur, Mayurbhanj

Mr. Bijaylal Mahanta, Secretary, CREFDTA (NGO)

Mr. Anil Tigga, local businessman

Mrs. Bitiya Murmu, a leading women activist of Jashipur

Mrs. Parbati Marndi, villager -Attendant in a Private Hospital.

Cluster - Bamboo craft – Chhatarla, Kotpad, Koraput

Bahadur Mahali – Artisan

Prahallad Mahata – Key informant

Mrs. Purba Naik – artisans and key informant

Mrs. Subarna Naik – artisan

Mr. Jagat Naik – MCM

Cluster - Bamboo craft – Sanaraikali, Mayurbhanj

Mr. Ranjan Behera, IPO DIC Sundergarh

GM DIC Sundergarh

Mr. Toppo, PM ITDA

Ms. Sujata, PM DIC

Ms. Purnima – Artisan

Mr. Aswini – Artisan
Mrs. Pravasini – Artisan
PA ITDA, Dharmendra Mallick Karanjia,
Mr. Biswanath Mishra PM ITDA Karanjia,
Mr. Ram Chandra Murmu, MCM,
Mrs. Kesabati Besera and Rani Marandi, Gobardhan Murmu artisan and key informant

Cluster – Bamboo Craft, Badasialinai, Mayurbhanj

PA ITDA, Dharmendra Mallick Karanjia,
Mr. Biswanath Mishra PM ITDA Karanjia,
Mr. Uttam Chandra Mahali Artisan
Mrs. Parbati Mahali – Artisan
Mr. Jugal Kishore – Brick Kiln Owner and businessman

Cluster - Kotpad handloom, Koraput

Mr. Prahalad Mahanta – Key informant and Retailer of Kotpad products
Mrs. Jema Panika, a renowned craftsperson of Kotpad
Ms. Ramesh Patra – Businessman and Retailer of Kotpad products
Mrs. Soma Bhandarkaria – Artisan
Mrs. Trupti Chalan – Artisan
Mr. Hari Kamudi – Businessman, Kotpad
Mr. Jagabandhu Samartha – Artisan

Cluster – Tribal Handloom, Barpali, Bargarh

Mr. Pabitra Meher Artisan
Mr. Akuram Meher Businessman
Mr. Jogendra Meher Businessman
Rajkumar Meher Artisan
Mr. Sadananda Meher Veteran Artisan
Mrs. Sukanti Meher (National Awardee)

Cluster – Tribal Handloom, Chicheiguda, Junagarh, Kalahandi

Mr. Pabitra Pradhan Artisan
Mr. Kulasekhar Jani Key Informant
Mr. Jogendra Majhi Artisan
Mrs. Debjani Majhi Artisan
Mr. Sukanti Jhankar Veteran Artisan
Mrs. Sunanda Kanhar (MCM)
Mr. Ashok Kumar Pattanayak [MCM] Bhawanipatana

Cluster - Terracotta Badamasigaon, Nabarangpur

Mr. Narsuba Omanatya MCM

Mr. Kumari Majhii Key Informant
Mr. Janani Pradhanii Artisan
Mrs. Jhumarani Choudhury Artisan
Mr. Sarbeswar Pakhna Veteran Artisan

Cluster – Pilika Tribal Jewelry, Nabarangpur

Mr. Ajit Samantray Kalaniketan Nabarangpur
Mr. Govardhan Dhurva Artisan
Mr. Birendra Dhuruva Key Informant
Mrs. Champabati Artisan
Mr. Pranabandhu Dhuruva Artisan
Mr. Narayan Dhuruva Key Informant and MCC

Cluster – Wood Craft, Kulabira, Sundergarh

Mr. Santosh Kalo Kulabira – District level Trainer
Mr. Mahendra Majhi Artisan
Mr. Sadashiv Majhi Key Informant
Mrs. Dhaneswar Majhi Artisan
Mr. Soumya Ranjan Majhi Key informant Artisan

Cluster – Limbhata Paddy Craft

Mr. Arjun Munda – MCM
Mr. Ramachandra Munda Key Informant
Mrs. Khagapati Munda Artisan
Mr. Soumya Ranjan Munda Key informant and Artisan

Cluster – Lacquer Craft, Tartari, Nilagiri, Balasore.

Mr. Biraja and Chinmay, Dhan Foundation, Nilagiri
Mr. Deepak Pani, Gram Swaraj, Balasore.
Mrs. Satyabhama Barsalia MCM
Mrs. Basumati Behera – Artisan
Mr. Sukant Behera - Key Informant
Mrs. Krutibas Behera Businessman

Cluster – Stone Craft, Kesna, Khiching, Mayurbhanj

Mr. Krushna Chandra Das – Ex Senior Inspector, Stone Carving, Govt. of Odisha
Mr. Santanu Kumar Naik- Artisan.
Mr. Jugal Kishore Artisan
Mrs. Chandramani Naik – Artisan and Instructor
Mr. Paramananda Naik - Artisan and Instructor
Mrs. Jasoda Karna Trader and Retailer

Cluster – Soap Stone Craft, Dhakotha, Keonjhar

Mr. Ramesh Chandra Sahoo, DhakothaYuvak Sangh
Mr. Sivaram – VAARAT NGO, Swampatana, Keonjhar
Mr. Jaynant Munda Artisan
Mrs. Kumbhakarna Murmu – Artisan and Instructor
Mr. Laxman Munda - Artisan and Instructor
Mrs. JasodaTudu - Artisan
Mr. Kamalkanta Tudu – Artisan

Cluster – Siali Fibre Craft, Durdura, Mayurbhanj

Mr. SugribMankirdia, Key informant
Mr. Mangala Mankirdia
Mr. BudhiramMankirdia – Artisan
Mr. AjamberMankirdia – Artisan
Mr. Tuku Mankirdia - Artisan
Mr. Bajra Mankirdia – Community leader
Mr. BagudiMankirdia
Mr. King Mankird – Artisan

Cluster – Dongria Shawl, Chati Kona, Rayagada

PA ITDA, Muniguda
Mr. KamalakantaPalkia, Key informant
Mrs. DinjaJakesika Tribal women leader
Mr. Bijoy Das, FARR, Muniguda

Cluster – Tie and Die – Hamirpur, Sundergarh

Ms. Sujata, IPO DIC Sundergarh
Mr. Sandeep Toppo PM ITDA Sundergarh
Mr. P. Bal Producere and Trader of Tie and Dye products, Sundergarh Key informant
Ms. Nirmal Saha, Instructor
Ms. Sumitra – Artisan

Cluster – Dhokra, Jashipur, Mayurbhanj

Mr. Premanand Behera, IPO DIC Baripada
Mrs. Geetarani PM ITDA Rairangpur
Mr. Prabhu. Tirkey Businessman, Rourkela
Ms. Premalata – Artisan
Mr. AbhiramKisku, Artisan
Mr. SuryamaniKisku, Artisan
Mrs. DuliKisku, Artisan
Mr. Chandan Behera – Businessman

Cluster – Bell metal, Chudapali, Patnagarh, Bolangir

Mr. Amulya Sand, IPO DIC
Mrs. JogeshPramanik PM ITDA
Mr. GoplaDash Businessman, Tukla, Nuapada
Ms. Prabhashini – Artisan
Mr. Amit Nag, Artisan
Mr. Sambit Sand, Artisan

Cluster – Cotton Durry, Dhubalpara, Bolangir

Mr. Amulya Sand, IPO DIC
Mrs. Jogesh Pramanik PM ITDA
Mr. Pradeep Mund – Businessman Patnagarh
Ms. Hemlata – Artisan
Mr. Prabir Bag, Artisan
Mr. Pabitra Sand, Artisan

Cluster – Broom Kolhapara, Kuchinda, Sambalpur

Mr. Tapan Behera BPM Kuchinda
Mrs. Bharati Kisan – Businessman Kuchinda
Mrs. Minakshi Kisan – Artisan
Ms. Sundari Kisan – Artisan

[Inventories]

Bathudi

1. Name- Tambourine

Local Name- Changu

Odia Name- Changu

Tribe- Bathudi

Category-Musical Instruments

Place- Kaptipada , Mayurbhanj

Type- Utelitarian

Description- Smaller in size than Bhuyan Changu. This instrument is played for dances. It was made from the hides of monkey and deer.



2. Name- Ox Head

Local Name- Sandha

Odia Name- Sandha

Tribe- Bathudi

Category – Dhokra

Place-Kaptipada,Mayurbhanj

Type-Utelitarian

Description-Decorative Ox Head



3. Name- Deity Figurine

Local Name-Laxmi

Odia Name-Laxmi

Tribe-Bathudi

Category-Dhokra

Place-Kaptipada,Mayurbhanj

Type- Utilitarian

Description - Hindu deity Laxmi who is considered as the Goddess of wealth and prosperity and woshiped for the same.



Bhattoda

4. Name- Brass Bead Necklace

Local Name-Mangalasutra

Odia name-Mangalasutra

Tribe-Bhatoda

Category – Jewelry

Place- Kosagumuda,Nabarangpur

Type-Utilitarian

Description-The Bhotoda girls wear the mangalsutra as a sign of their marriage.



Bhumija

5. Name-Arrow

Local Name-Sar

Odia Name-Sara

Tribe- Bhumija

Category- weapons

Place- Khunta,mayurbhanj

Type-Museum Purpose

Description-The Iron tipped arrow with bird feathers for balance.



6. Name- Spear

Local Name- Barlam

Odia Name-

Tribe-bhumija

Category- weapons

Place-Khunta ,Mayurbhanj

Type-Utilitarian

Description-The spear is designed to pierce skin and hide. The small projections ensure the weapons remains embedded in the body of the hunted animals.



7. Name- Earrings

Local Name-Khap

Odia Name-Kanafula

Tribe- bhumija

Category- Jewelry

Place- Khunta,Mayurbhanj

Type-Utilitarian

Description-Earrings with a chain to secure around the helix.



8. Name-Bamboobolt

Local Name- Mad Thate

Odia Name-Bita

Tribe- Bhumija

Category – weapons

Place- Khunta,Mayurbhanj

Type-Museum Purpose

Description-Bolt arrow crafted from buffalo horn and attached to a bamboo shaft. Used to hunt and stun small game and birds.



9. Name- Fish trap

Local Name-Pata

Odia Name-Jala

Tribe- Bhumija

Category- Fishing

Place- khunta,Mayurbhanj

Type-Utilitarian

Description-Bamboo spilt fish trap that resembles a mat. It is placed upright in streams and small canals to catch small fish.



10.Name-Fishing Net

Local name- fansejalam

Odia Name-Jala

Tribe- Bhumija

Category- Fishing

Place- Khunta,Mayurbhanj

Type- Utilitarian

Description- It is placed upright in streams to catch fish.



11.Name- Hairpin

Local Name-Pankata

Odia Name-MundaKanta

Tribe- Bhumija

Category- Ornaments

Place- Khunta,Mayurbhanj

Type-Utilitarian

Description-Bhumija women wear it on their upper bun.



12.Name-Bamboo Bolt

Local Name-Tuti

Odia name-Bati

Tribe- Bhumija

Category- Hunting

Place- Khunta,Mayurbhanj

Type-Museum Purpose

Description- Bhumija men used it to catch wild birds.



13.Name-Bangle

Local Name-Pata

Odia Name-Chudi

Tribe-Bhumija

Category-Ornaments

Place-Khunta,Mayurbhanj

Type-Utilitarian

Description-Brass Bangle Used by Bhumija Women.



14.Name-Anklet

Local Name-Khadu

Odia Name-Khadu

Tribe-Bhumija

Category-jewelry

Place-Khunta,Mayurbhanj

Type-Utilitarian

Description-Silver anklet shows the marital status of Bhumija women.



Bhuyan

15. Name-Digging Stick

Local Name-Khanti

Tribe-Bhuyan

Category-Agricultural Implements

Place-Banspal,Keonjhar

Type-Utilitarian

Description-Sharp Metal spike affixed to a wooden shaft to function as digging stick for collection of tubers and working in shifting cultivation plots in the forest.



16. Name-Carrying Pole

Local Name-Sulivar

Odia Name- Bharo danda

Tribe-Bhuyan

Category-household Implements

Place-Banspal,Keonjhar

Type-Utilitarian

Description- Large wooden carrying pole with pointed ends and a considerable cross-section designed to be carried across both the shoulders transferring load to the torso and upper back.It is used to carry grain bundles from field to the house.



17. Name-Measuring Pot

Local Name-Mana

Odia Name- Mana

Tribe-Bhuyan

Category-Measuring Utensils

Place-Banspal,Keonjhar

Type-Utilitarian

Description- Aluminium measuring utensil for grain and pulses.This is a recent object and has no ornamentation.



18. Name-Carpentry Tools

Local Name-Bentkanakai

Odia Name-Katha kama machine

Tribe-Bhuyan

Category- Traditional Crafts

Place-Banspal,Keonjhar

Type-Utilitarian

Description- Scarpper like Carpentry tools with two wooden handles.



19.Name-Tambourine

Local Name-Changu

Odia Name-Changu

Tribe- Bhuyan

Category- Musical instruments

Place-Banspal,Keonjhar

Type-Utilitarian

Description- Similar to Juang change this large instrument is held in one hand while it is palyed with the other. It can be quickly indented by the wooden pegs on its circumference.



20.Name-Elephant

Local Name-Hathilinga

Odia Name-Hathi

Tribe-Bhuyan

Category- Dhokra

Place- Banspal,Keonjhar

Type-Utilitarian

Description-Depiction of men riding elephants.



21.Name-Bangle

Local Name- Bala

Odia Name-Chudi

Tribe- Bhuyan

Category- Jewelry

Place-Banspal,Keonjhar

Type-Utilitarian

Description-Brass Bangles used by Bhuyan women.



22.Name-Coin Necklace

Local Name-poholakunti

Odia Name-Tanka Mala

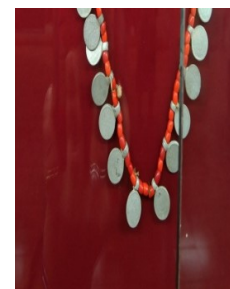
Tribe- Bhuyan

Category-Jewelry

Place-Banspal,Keonjhar

Type-Utilitarian

Description-Coin necklace is made of 5 and 10 paise coins.It shows their wealth status.



Bonda

23.Name-Armllet

Local Name-Samba

Odia Name-Chudi

Tribe- Bonda

Category- Jewelry

Place- Pateiguda,Malkangiri

Type-Utilitarian

Description- Heavy silver Bangles made by hollow casting, With raised Circular motifs. A silver hook and eyelet arrangement is provided and the centre is raised like a small ball.They often used it for self defence.



24.Name- Bangle

Local Name-Sungurei

Odia Name-Chudi

Tribe- Bonda

Category- Ornaments

Place- Padeiguda,Malkangiri

Type-Utilitarian

Description- Sungurei is a proposal gift. A young man slips this bangle half way over the hand of his beloved. Accepting the bangle is a major step towards matrimony.



25.Name-Ear Bolt

Local Name-Limbilo

Odia Name-Kanafali

Tribe- Bonda

Category- Jewelry

Place- Pateiguda,Malkangiri

Type-Utilitarian

Description-Aluminium ear bolt used by Bondawomen.



26.Name- Bead Hairband

Local Name- Rinang Lubeida

Odia Name-Manjimali

Tribe- Bonda

Category- Jewelry

Place- Mudulipada,Malkangiri

Type-Utilitarian

Description-Used by different types of seeds and used by Bonda women with the rinang.



27.Name- Grass Hairband



Local name-Turabo
Odia Name-Ghasa Mathapati
Tribe- Bonda
Category- Jewelry
Place- Padeiguda ,Malkangiri
Type-Utilitarian
Description-The hairband made of beads with grass.

28.Name- Neckband

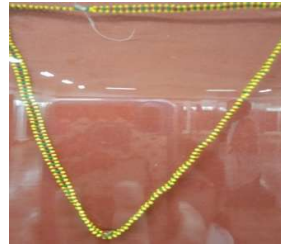
Local name-Nisangu
Odia Name- Galabandha
Tribe- Bonda
Category- Ornaments
Place- Padeiguda,Malkangiri
Type-Utilitarian



Description- Heavy brass neckband made by hollow casting, With raised Circular motifs. A brass hook and eyelet arrangement is provided and the centre is raised like a small ball.

29.Name-Beads Necklace

Local Name- Gunuru/Thunei Lubeida
Odia Name-Manjimali
Tribe-Bonda
Category- Jewelry
Place- Pateiguda,Malkangiri
Type-Utilitarian



Description- Used by different types of seeds and used by Bonda women with the rinang.

30.Name-Beads Necklace

Local Name- ArtiNisangu Lubeida
Odia Name- Manji mali
Tribe-Bonda
Category- Ornaments
Place- Padeiguda,Malkangiri
Type-Utilitarian



Description- Aluminium Neckband threaded with rings worn by the eldest daughter-in-law of a family.

31.Name-Beads Hairband

Local Name- Rinang Lubeida

Odia Name- Manji Mathamala

Tribe-Bonda

Category- Ornaments

Place- Mudulipada,Malkangiri

Type-Utilitarian

Description- Bead Hairband used by women to cover their shaven heads.



32.Name- Coin Necklace

Local Name- Dabulubeida

Odia Name- Tankamala

Tribe-Bonda

Category- Ornaments

Place- Mudulipada,Malkangiri

Type-Utilitarian

Description- Coin necklace made of low denomination 10 paise and 5 paise coins and worn by the women.



33.Name- Arrow

Local Name-Aam

Odia Name-

Tribe- bonda

Category- Weapons

Place- Mudulipada , Malkangiri

Type-Utilitarian

Description- The grooved arrow with its feather tail is designed to corkscrew through the air when released from a bow.



34.Name- Bamboo bolt

Local Name- Bita Aam

Odia Name-Bati

Tribe- Bonda

Category- Weapons

Place- Kirsanipada , Malkangiri

Type-Utilitarian

Description- Bonda men used it to catch wild birds.



35.Name- Bow

Local Name-Uaa

Odia Name-Dhanu

Tribe- Bonda

Category- Weapons

Place- Bandhaguda , Malkangiri

Type-Utilitarian

Description-Used to strike the arrow to catch birds and animals.



36.Name- Bangle

Local Name-Ambu/Sungurei

Odia Name-Chudi

Tribe- Bonda

Category- Jewelry

Place- Kirsanipada,Malkangiri

Type-Utilitarian

Description-Silver bangles used by Bonda married women.



37.Name- Earring

Local Name-Jununglu

Odia Name-Kanafula

Tribe- Bonda

Category- Jewelry

Place- Pateiguda,Malkangiri

Type-Utilitarian

Description-Bonda women used it on upper ear.



38.Name-Women's wear

Local Name-Ringa

Odia Name-Kapda

Tribe- Bonda

Category-Textile

Place- Pateiguda,Malkangiri

Type-Utilitarian

Description-Bonda women used it to cover half of the body from shoulder to knee.



39.Name-Men's wear

Local Name-Gasi

Odia Name-Dhoti

Tribe- Bonda

Category-Textile



Place- Pateiguda,Malkangiri

Type-Utilitarian

Description-Bonda men rarely used it on the lower part of their body. They tied it on the waist.

40.Name-Gourd container

Local Name-Tumba

Odia Name-Manji Patra

Tribe- Bonda

Category-Household utensils

Place- Mudulipada,Malkangiri

Type-Utilitarian

Description-Small gourd container used by the Bonda for seed Storage.



41.Name-Trumpet

Local Name- Mahuri

Odia Name-Mahuri

Tribe- Bonda

Category-Musical Instrument

Place- Mudulipada,Malkangiri

Type-Utilitarian

Description-This trumpet is made from antelope horn and is blown to signal the start of ritual hunting expeditions and as part of the marriage ceremony of the Bonda.



42.Name-Knife/Razor

Local Name- Luibak

Odia Name-Churi

Tribe- Bonda

Category- Household Implements

Place- Kirsanipada,Malkangiri

Type-Utilitarian

Description-Blunt head knife/razor with wood handle used for shaving hair by the women only.



43.Name-Husking Rod

Local Name- Tinga

Odia Name-Kundadani

Tribe- Bonda

Category- Household Implements

Place- Mudulipada,Malkangiri



Type-Utilitarian

Description- wooden husking rod with iron cladding used to husk food grains like red rice. The rod is used in certain religious rituals.

44.Name-Knife

Local Name- Unasuk

Odia Name- Churi

Tribe- Bonda

Category- Weapons

Place- Padeiguda,Malkangiri

Type-Utilitarian

Description- Iron knife with decorated aluminium handle curved to be hung from the shoulder.



45.Name-Fish Basket

Local Name- Leijing

Odia Name- Macha Rakha Basket

Tribe- Bonda

Category- Fishing Implements

Place- Padeiguda,Malkangiri

Type-Utilitarian

Description- Basket of woven bamboo used to carry small fish caught in hill streams.



46.Name-Jew's Harp

Local Name- Gunugu

Odia Name- Muisal Instrument

Tribe- Bonda

Category- Musical Instruments

Place- Mudulipada,Malkangiri

Type-Utilitarian

Description- This bamboo jew's harp is played as an accompaniment to courtship dances that take place outside the village dormitory.



Chuktia Bhunjia

47.Name- Catapult

Local Name-Dhanguler

Odia Name-

Tribe- Chuktia Bhunjia

Category- Weapons



Place-Sunabeda,Nuapada

Type- Museum Purpose

**Description- Catapult shaped like a bow with a wooden grip.
Used to shoot mud balls and stun small game.**

48.Name- Vibraphone

Local Name- Jhunghunga

Odia Name-Musical instrument

Tribe- Chuktia Bhunjia

Category- Musical Instruments

Place-Sunabeda,Nuapada

Type-Museum purpose

Description- Cleverly crafted out of bamboo to form a reverberating chamber,this instrument was played by the chuktia bhunjia while guarding the fields at night.



49.Name- Bead Necklace

Local Name- Sipali Ganthi

Odia Name- Manji Mala

Tribe- Chuktia Bhunjia

Category- Ornaments

Place-Sunabeda,Nuapada

Type-Utilitarian

Description- Neckalce made by stiring multicoloured plastic beads to form a three dimensional design.



50.Name- Seed bead Necklace

Local Name- Charaganti

Odia Name- Manji mala

Tribe- Chuktia Bhunjia

Category- Ornaments

Place-Sunabeda,Nuapada

Type-Utilitarian

Description- A pretty necklace made of colourful beads & seeds.



51.Name- Fishing Spear/Arrow

Local Name- Chova

Odia Name-

Tribe- Chuktia Bhunjia

Category- Fishing Implements

Place-Sunabeda,Nuapada

Type-Museum Purpose



Description- Fishing arrow used to spear fish in shallow water, this device functions similar to harpoon.

52.Name-String Instrument

Local Name- Kendera

Odia Name- Kendera

Tribe- Chuktia Bhunjia

Category- Musical instruments

Place-Sunabeda, Nuapada

Type-Museum Purpose

Description- Wooden string instrument with a hide of monitor lizard covering the resonance box. It is played with the help of a curved bamboo bow.



Dangria Kandha

53.Name- Toering

Local Name- Dowramudi

Odia Name-Godamudi

Tribe- Dangriakandha

Category- Ornaments

Place-Chatikana, Rayagada

Type-Utilitarian

Description – Protective ring gifted to women and children as talisman against black magic.



54.Name- Bangle

Local Name-Milapaja

Odia Name-Chudi

Tribe-Dangriakandha

Category- Jewelry

Place-kurli, Rayagada

Type-Utilitarian

Description-Silver bangles used by Dangaria kandha women.



55.Name- Neckband

Local Name- Kagudika

Odia Name- Galabandha

Tribe-Dangria kandha

Category- Ornaments type Utilitarian

Place-kurli, Rayagada

Description- Thin brass neckband often worn several at a time by women.



56.Name- Shawl

Local Name-Kapdaganda

Odia Name-Shawl

Tribe-Dangriakandha

Category-Textile

Place-kurli,Rayagada

Type-Utilitarian

Description- Worn by both men and women this distinctive shawl is embroidered with red,yellow and green thread and is often presented during courtship as a sign of formal commitment.



57.Name-Loin Cloth

Local Name-Drili

Odia Name-

Tribe-Dangriakandha

Category-Textile

Place-kurli,Rayagada

Type-Utilitarian

Description- Richly embroidered loincloth worn by men with traditional motifs representing natural surrounding; hills,trees & sun.



58.Name-Earring

Local Name-Murmi

Odia Name-Kanafula

Tribe-Dangriakandha

Category-Jewelry

Place-kurli,Rayagada

Type-Utilitarian

Description-Dangria kandha women used a lot of Murmi on upper ear.



59.Name-Hairpin

Local Name-Sipna

Odia Name-Rasamundakanta

Tribe-Dangriakandha

Category-Ornaments

Place-kurli,Rayagada

Type-Utilitarian

Description- Scissor like hairpin favoured by the women and exchanged as courtship gift.



60.Name- Knife

Local Name-Milakatri

Odia Name- Churi



Tribe-Dangriakandha

Category- Weapons

Place-kurli,Rayagada

Type-Utilitarian

Description- Multipurpose large knife with a sharpened convex edge used for defence, cutting fruit, and vegetation and also during the taditinal bull fight.

61.Name-Earring

Local Name-Nanguli

Odia Name-Kanafula

Tribe-Dangriakandha

Category-Ornaments

Place-kurli,Rayagada

Type-Utilitarian

Description-Dongria kandha women used it on the upper ear.



62.Name-Hairclip

Local Name-Chipna

Odia Name-Balachapa

Tribe-Dangriakandha

Category-Ornaments

Place-kurli,Rayagada

Type-Utilitarian

Description- Dangria kandha women used a lot of chipna to secure their hair.



63.Name-Finger Ring

Local Name- Amtamudi

Odia Name-HataMudi

Tribe-Dangriakandha

Category-Ornaments

Place-kurli,Rayagada

Type-Utilitarian

Description- Solid brass circle worn as a ring by Dangria Kandha men and women.



64.Name-Finger Ring

Local Name-Kendukali Mudi

Odia Name-HataMudi

Tribe-Dangriakandha

Category-Ornaments



Place-kurli,Rayagada

Type-Utilitarian

Description- flower shaped ring presented as token of affection during courtship.

65.Name-Hairpin

Local Name-Ranga kilmudi

Odia Name-Mundakanta

Tribe-Dangriakandha

Category-Ornaments

Place-kurli,Rayagada

Type-Utilitarian

Description-DangriaKandha women used the hairpin to secure their bun and also for self defence.



66.Name- Armlet

Local Name-Tedua

Odia Name-Bahuti

Tribe- Dangaria kandha

Category- Ornaments

Place-Kurli,Rayagada

Type-Utilitarian

Description- Brass bangles with Lozenge motif worn by women.



67.Name- Anklet

Local Name-Andu

Odia Name-Khadu

Tribe- Dangaria kandha

Category- Ornaments

Place-kurli,Rayagada

Type-Utilitarian

Description- Brass Anklets designed to fit feet of wearer. Raised rectangular knobs/hatching pattern is typical of dangria community.



68.Name- Saree

Local Name-Deragonda

Odia Name-Saree

Tribe- DongriaKandha

Category- Textile

Place-Kurli,Rayagada

Type-Utilitarian

Description-Used by dangaria kandha women.



69.Name- Bead Necklace

Local Name-Mekodika

Odia Name-Mali

Tribe- Dangaria Kandha

Category- Jewelry

Place-Kurli,Rayagada

Type-Utilitarian

Description- Used by dangria kandha women. Made by different types of beads.



70.Name- Hairpin

Local Name-Jhilpuri

Odia Name-Mundakanta

Tribe- Dangariakandha

Category- ornaments

Place-Kurli,Rayagada

Type-Utilitarian

Description-Used by dangria kandha women to decorate bun.



71.Name- Necklace

Local Name-Pitada Mekodika

Odia Name-Mali

Tribe- Dangariakandha

Category- ornaments

Place-Kurli,Rayagada

Type-Utilitarian

Description-Made with brass coins and beads. Used by dangria kandha women.



72.Name- Necklace

Local Name-Taka Mekodika

Odia Name-Mali

Tribe- Dangariakandha

Category- ornaments

Place-Kurli,Rayagada

Type-Utilitarian

Description-Made by Brass coins and brass beads.Used by dangria kandha women.



73.Name- Walking Stick

Local Name- Kulumunda

Odia Name- Lathi



Tribe- Dangariakandha
Category- Personal Belongings
Place- Khambesi,Rayagada
Type-Utilitarian
Description- Carved wooden walking stick that is also an identity marker for the Dangria kandha Men.

74.Name- Smoking Pipe

Local Name-Sunga
Odia Name- Dhuannala
Tribe- Dangariakandha
Category- Personal Belongings
Place-Kurli,Rayagada
Type-Utilitarian
Description- Chilum like smoking pipe crafted of bell metal and carried secured to waist by Dangria Kandha men.



75.Name- Ritual Axe

Local Name- Simne
Odia Name- Kuradhi
Tribe- Dangariakandha
Category- weapons
Place- Chatikona,Rayagada
Type-Utilitarian
Description- Mer iah Festival is an occasion for ritual sacrifice and merriment. Buffalo sacrifices are carried out, and simne, a ritual axe is used to perform these sacrifices.



76.Name- Jew's Harp

Local Name-GA-A-NI
Odia Name-
Tribe- Dangariakandha
Category- Musical Instruments
Place-Kurli,Rayagada
Type-Utilitarian
Description- Iron Jew's harp often played by boys of dormitory in competitions to impress girls of neighbouring villages.



77.Name- Dhokra Crown

Local Name- Chhatri
Odia Name- Mukuta



Tribe- Dangariakandha
Category- Dhokra
Place- Chatikona,Rayagada
Type-Utilitarian
Description- ritual object used during Meriah festival.

78.Name- wooden clapper
Local Name- Jajinga
Odia Name- Dashakathia
Tribe- Dangariakandha
Category- Musical Instruments
Place-Kurli,Rayagada
Type-Utilitarian



Description- These wooden clappers, locally known as Jajinga are played in time with the music during dances to celebrate a marriage in the village.

79.Name- Sring Instrument
Local Name- Dunduni
Odia Name-Mali
Tribe- Dangariakandha
Category- Musical Instruments
Place-Kurli,Rayagada
Type-Utilitarian



Description- A single string instrument made of bamboo with a dried gourd resonator.

80.Name- Bag
Local Name- Khajamuna
Odia Name- Muna
Tribe-Dangriakandha
Category- Personal Belongings
Place- Bisama cuttack,Rayagada
Type-Utilitarian



Description- Embroidered bag made for personal use and sale as handicraft.

81.Name- Tamburine
Local Name- Dhap
Odia Name- Changu
Tribe-Dangriakandha
Category- Musical Instruments



Place-kurli,Rayagada

Type-Utilitarian

Description- Small tambourine with wooden frame played using the flat of the palm and fingers.

82.Name- Gourd Container

Local Name-Tumba

Odia Name- Manji Patra

Tribe-Dangria kandha

Category- Household utensils

Place-kurli,Rayagada

Type-Utilitarian

Description- Gourd container fashioned like a water pitcherto hold liquids, water or liquor.



83.Name- Ladle

Local Name-Daka

Odia Name-

Tribe- Dangaria Kandha

Category- Household utensils

Place-Kurli,Rayagada

Type-Utilitarian

Description- dried ash gourd hollowed into a ladle for serving curry and other liquids.



84.Name- Husking Rod

Local Name- Kalu

Odia Name-

Tribe- Dangaria Kandha

Category- Household Implements

Place-Kurli,Rayagada

Type-Utilitarian

Description – Bullet shaped husking rod carved out of wood.



85.Name- Sickle

Local Name-weg Odia Name- kati

Tribe- Dangaria Kandha

Category- Agricultural Implements

Place-Kurli,Rayagada

Type-Utilitarians

Description – The largest sickle in this collection,it is used for harvesting, clearing forest paths and cutting vegetables and fruits.



86.Name- Gun

Local Name-Bana

Odia Name- Gun

Tribe- Dangaria Kandha

Category- weapons

Place-Chatikona,Rayagada

Type-Utilitarian

Description – Rifle replice with no trigger or sight used to scare birds and monkeys.



87.Name- Rubber catapult

Local Name- Catapult

Odia Name- Batuli

Tribe- Dangaria Kandha

Category- Weapons

Place-Kurli,Rayagada

Type-Utilitarian

Description – Wood and rubber catapult used for hunting small game and scaring birds from fields and orchards.



88.Name- Comb

Local Name- Kakawa

Odia Name- Pania

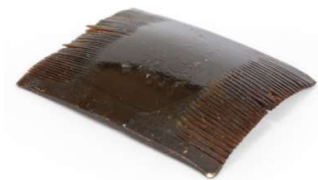
Tribe- Dangaria Kandha

Category- Personal Belongings

Place-Kurli,Rayagada

Type-Utilitarian

Description – Buffalo horn comb used also as a hair ornaments by both men and women who take great pride in artistically styling their hair.



89.Name- Purse

Local Name- DungereMuna

Odia Name-Muna

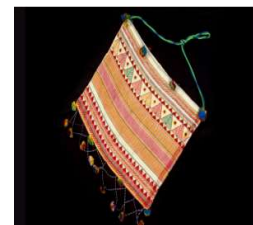
Tribe- Dangaria Kandha

Category- PersonalBelongings

Place-Kurli,Rayagada

Type-Utilitarian

Description – Embroidered purse used to keep personal belongings and also sold as a handicraft. Men often used to carry their tobacco container and lime box.



90.Name- Waist Chain

Local Name- Antasuta

Odia Name- Antasuta

Tribe- Dangaria Kandha

Category- Ornaments

Place-Kurli,Rayagada

Type-Utilitarian

Description – Brass waistchain made of plaited metal with a screw clasp decorated with a raised floral motif.



Desia kandha

91.Name-Brass Bangle

Local Name-Bata/Suri

Odia Name-Chudi

Tribe- Desia Kandha

Category- Jewelry

Place-Baliguda,kandhamal

Type-Utilitarian

Description- Brass wristlets with geographical motifs and ridges



92.Name- Coin Necklace

Local Name-PitalaMali

Odia Name-Pitalamali

Tribe- Desia Kandha

Category- Jewelry

Place-Baliguda.Kandhamal

Type-Utilitarian

Description-Made up of Brass beads .



93.Name- Anklet

Local Name-Gagal

Odia Name-Khadu

Tribe- Desia Kandha

Category- Jewelry

Place-Baliguda.Kandhamal

Type-Utilitarian

Description-Used by desia kandha women o their ankles.



94. Name- Frog
Local Name- Pana
Odia Name- Benga
Tribe- Desia Kandha
Category- Dhokra
Place- Baliguda, Kandhamal
Type- Utilitarian
Description- Votive Figure of Frog



95. Name- Waistchain
Local Name- Detisikalang
Odia Name- Antasuta
Tribe- Desia Kandha
Category- Ornaments
Place- Baliguda, Kandhamal
Type- Utilitarian
Description- An example of the kandha love for ornaments, this waistchain is worn as a symbol of economic status.



96. Name- Lamp
Local Name- Hatideep
Odia Name- Hatidipa
Tribe- Desia Kandha
Category- Dhokra
Place- Baliguda, Kandhamal
Type- Utilitarian
Description- Lamp depicting mahut and elephant used for reading religious scriptures.



97. Name- Fish
Local Name- Meinu Linga
Odia Name- Macha
Tribe- Desia Kandha
Category- Dhokra
Place- Baliguda, Kandhamal
Type- Utilitarian
Description- Votive figure of a fish. Also a bridal gift in many communities as it symbolizes fertility.



98. Name- Crab

Local Name- Jana

Odia Name- kankada

Tribe- Desia Kandha

Category- Dhokra

Place-Baliguda, Kandhamal

Type-Utilitarian

Description- Votive figure of a Crab.



99. Name- Dog

Local Name- Nahadi

Odia Name- kukura

Tribe- Desia Kandha

Category- Dhokra

Place-Baliguda, Kandhamal

Type-Utilitarian

Description- Votive figure of a dog with its tongue visible.



100.

Name- Rhino

Local Name- Godengueli

Odia Name- Barha

Tribe- Desia Kandha

Category- Dhokra

Place-Baliguda, Kandhamal

Type-Utilitarian

Description- Votive figure of a rhinoceros worshipped for protection against animal attack.



101.

Name- Deer

Local Name- Kruhu

Odia Name- Harina

Tribe- Desia Kandha

Category- Dhokra

Place-Baliguda, Kandhamal

Type-Utilitarian

Description- Votive figure of a deer.



102.

Name- Clappers

Local Name- Dasakathia

Odia Name- Dasakathia

Tribe- Desia Kandha

Category- Musical Instruments

Place-Baliguda, Kandhamal

Type-Museum purpose

Description- Carved wooden clappers with metal cymbals played during dances and as accompaniment to singing.



103.

Name- Wooden Measuring Pot

Local Name- Tambi

Odia Name- Mana

Tribe- Desia Kandha

Category- Measuring Utensils

Place-Baliguda, Kandhamal

Type-Utilitarian

Description- wooden measure for large quantities of grains. The outer surface has been carved to bring into relief simple geometric patterns.



104.

Name- Shawl

Local Name- Shawl

Odia Name- Shawl

Tribe- Desia Kandha

Category- Textile

Place-Baliguda, Kandhamal

Type-Utilitarian

Description- Thick cotton shawl of white and red embroidered with geometric motifs, triangles and lozenges.



105.

Name- Armlet

Local Name- Bahubandha

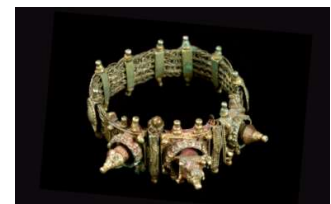
Odia Name- Bahubandha

Tribe- Desia Kandha

Category- Ornaments

Place-Baliguda, Kandhamal

Type-Utilitarian



Description- A very old armlet made of woven metal covered with small rectangular links. The spikes are designed to protect the wearer from abduction.

106.

Name-Waistchain

Local Name- Detisikalang

Odia Name- Antassuta

Tribe- Desia Kandha

Category- Ornaments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- A slender waistchain made of links interconnecting five beautifully crafted motifs of a wheel.



Dhuruva

107.

Name- Men's Wear

Local Name- Dhoti

Odia Name-Dhoti

Tribe- Dhuruva

Category- Textile

Place- Kotpad,Koraput

Type-Utilitarian

Description- white cotton loin cloth with traditional border of brick red colour worn by the Dhuruva.



108.

Name- Saree

Local Name- Sadi

Odia Name- Saree

Tribe- Dhuruva

Category- Textile

Place- Kotpad,Koraput

Type-Utilitarian

Description- Dhuruva Saree with tasselled edges made of light cotton. The borders are woven with geometric motifs in broad bands and human figures in red.



109.

Name- Women's Wear

Local Name- Sadi

Odia Name- Saree

Tribe- Dhuruva

Category- Textile

Place- Kotpad, Koraput

Type-Utilitarian

Description- Dhuruva wedding saree with brown body and broad red borders. The edges are woven and embroidered in white with geometric motifs.



110.

Name- Seed Necklace

Local Name- Manjimali

Odia Name- Manjimali

Tribe- Dhuruva

Category- Ornaments

Place- Kotpad, Koraput

Type-Utilitarian

Description- Thread on cotton, a traditional necklace made of dried brown siali seeds.



111.

Name- Men's Wear(Upper Cloth)

Local Name- Gamcha

Odia Name- Gamcha

Tribe- Dhuruva

Category- Textile

Place- Kotpad, Koraput

Type-Utilitarian

Description- Light cotton upper body garment in white and red with embroidered lozenges used by the men.



Didayi

112.

Name- Bangle

Local Name-Luntur

Odia Name-

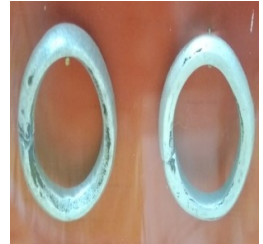
Tribe- Didayi

Category- Jewelry

Place-Bayapada,Malkangiri

Type-Utilitarian

Description- Aluminium Bangles made of solid metal rings that have been flattened by beating the soft metal. Worn in combination with glass bangles by the women.



113.

Name- Bangle

Local Name-Bainta

Odia Name-Rasa chudi

Tribe- Didayi

Category- Jewelry

Place-Bayapada,Malkangiri

Type-Utilitarian

Description-Aluminium bangle used by Didayi women.



114.

Name- Anklet

Local Name-Panheri

Odia Name-Khadu

Tribe- Didayi

Category- Jewelry

Place-Bayapada,Malkangiri

Type-Utilitarian

Description-Aluminium Anklet used by Didayi men and women.



115.

Name- Armlet

Local Name- Gilat

Odia Name- Bahubandha

Tribe- Didayi

Category- Ornaments

Place- Kudumuluguma, Malkangiri

Type-Utilitarian

Description- Made of aluminium, this spiral armlet is worn by Didayi women, particularly those who are married.



116.

Name- Skirt

Local Name- Kushalu

Odia Name- Skirt

Tribe- Didayi

Category- Textile

Place- Kudumuluguma, Malkangiri

Type-Utilitarian

Description- Traditional skirt of the Didayi women with blue and red pattern now worn rarely.



117.

Name- wine pipe

Local Name- Ska

Tribe- Didayi

Category- Personal belonging

Place- Kudumuluguma, Malkangiri

Type-Utilitarian

Description- Decorated with motifs of flowers and animals, the ska is a status symbol reserved for ritual to serve liquor.



118.

Name- Fish Basket

Local Name- Basket

Odia Name- Basket

Tribe- Didayi

Category- Fishing Implements

Place- Kudumuluguma, Malkangiri

Type-Utilitarian

Description- woven bamboo basket used to carry fish.



119.

Name- Knife

Local Name- Unuk

Odia Name- Churi

Tribe- Didayi

Category- Weapons

Place- Kudumuluguma, Malkangiri

Type-Museum purpose

Description- Iron knife with hollow handle welded to blade. Designed to be carried hung from shoulder with blade hanging down the back.



120.

Name- Gourd container

Local Name- Ska

Odia Name-

Tribe- Didayi

Category- Household Utensils

Place- Kudumuluguma, Malkangiri

Type-Museum Purpose

Description- Gourd container with geomatic motif etched onto the neck and a string to carry the utensils. It is used for carrying water, liquor or other liquids.



Gadaba

121.

Name- Noserling

Local Name-Labangakadi

Odia Name-Nakafula

Tribe- Gadaba

Category- Jewelry

Place-Lamtaput, koraput

Type-Utilitarian

Description-Used by Gadaba women.



122.

Name-Earring

Local Name-Murmi

Odia Name-Kanafula

Tribe- Gadaba

Category- Jewelry

Place-Lamtaput, koraput

Type-Utilitarian

Description- Large brass hoops worn as earrings and supported by a bead headband.



123.

Name- Neckband

Local name-Saudamali

Odia Name-mali

Tribe- Gadaba

Category-Ornaments

Place-Lamtaput, koraput

Type-Utilitarian

Description-It is made of up Brass beads and tied with thread.



124.

Name-WaistBand

Local Name-Antasuta

Odia Name-

Tribe-Gadaba

Category-Ornaments

Place-Lamtaput, koraput

Type-Utilitarian

Description- woven brass waistchain worn to secure the skirt known as kerang by gadaba women.



125.

Name-Bead headband

Local Name-Gunjuli Mali

Odia Name-matha Mali

Tribe-Gadaba

Category-Ornaments

Place-Lamtaput, Koraput

Type-Utilitarian

Description- Beaded headband used to support weight of brass earrings often worn several at a time in a single hole.



126.

Name-Fingerring

Local Name-Mundi

Odia Name-Mudi

Tribe-Gadaba

Category-Ornaments

Place-Lamtaput, Koraput

Type-Utilitarian

Description- copper ring with a half rupee coin issued in 1947 and motif of a tiger.



127.

Name-Toering

Local Name-Jhatia/Mundi

Odia Name-Godamudi

Tribe-Gadaba

Category-Ornaments

Place-Lamtaput,Koraput

Type-Utilitarian

Description-Used by Gadaba women . It shows their marital status.



128.

Name-Neckband

Local Name-Khagla

Odia Name-Galabandha

Tribe-Gadaba

Category-Ornaments

Place-Lamtaput,Koraput

Type-Utilitarian

Description- Beautiful, thick hollow aluminium neckband worn close to the neck.



129.

Name-Anklet

Local Name-Gagal

Odia Name-Khadu

Tribe-Gadaba

Category-Ornaments

Place-Lamtaput,Koraput

Type-Utilitarian

Description-This brass anklet used by Gadaba women.



130.

Name-Women's Wear

Local Name-Kerenga

Odia Name-

Tribe-Gadaba

Category-Textiles

Place-Lamtaput,Koraput

Type-Utilitarian

Description- Hand woven kerang skin in red and white and blue worn by the women.



131.

Name-Bead Necklace

Local Name-Mali

Odia Name-Mali

Tribe-Gadaba

Category-Ornaments

Place-Lamtaput,Koraput

Type-Utilitarian

Description-Made up of different types of beads.



132.

Name-Bow

Local Name- Dunu

Odia Name-Dhanu

Tribe-Gadaba

Place-Lamtaput,Koraput

Type-Utilitarian

Category- Weapons

Description- Long bow used by the Gadaba while hunting.



133.

Name-Smoking Pipe

Local Name- Dumuni

Odia Name- Dhuandani

Tribe-Gadaba

Category - Personal Belongings

Place-Lamtaput,Koraput

Type-Utilitarian

Description- Brass metal smoking pipe with raised circles and lozenges as ornamentation.



134.

Name- Wine Container

Local Name- Dudua

Odia Name-

Tribe-Gadaba

Category- Household Implements

Place-Lamtaput,Koraput

Type-Utilitarian

Description- Clay container used to store the collected sap of the palm tree locally known as Salap.



135.

Name- Single Membrane Drum

Local Name- Tidibidi

Odia Name- Baja

Tribe-Gadaba

Category- Musical Instruments

Place-Lamtaput,Koraput

Type-Utilitarian

Description- Small earthen drum with leather membrane that is slung around the neck and played with sticks.



136.

Name- Single Membrane Drum

Local Name- Tamak

Odia Name- Baja

Tribe-Gadaba

Category- Musical Instruments

Place-Lamtaput,Koraput

Type-Utilitarian

Description- Pot drum made by covering an earthen pot with a leather membrane.Usually played with the instrument hanging around the neck.



Gondia

137.

Name-Bangle

Local Name-Dandakadia

Odia Name-chudi

Tribe-Gandia

Category- Ornaments

Place-Maithili,Malkangiri

Type-Utilitarian

Description- used in hands of women as a customary item



138.

Name-Hairband

Local Name-Mathakaudimala

Odia Name-

Tribe-Gandia

Category- Ornaments

Place-Maithili,Malkangiri

Type-Utilitarian

Description- Used to adorn the forehead, this headdress of cowries is an essential part of the Gandia bride's wedding attire.



139.

Name-Coin Necklace

Local Name-Puste

Odia Name-Mali

Tribe-Gandia

Category- Ornaments

Place-Maithili,Malkangiri

Type-Utilitarian

Description- Coin with Mughal inscription strung together on thread to make a necklace.



140.

Name-Anklet

Local Name-Tinkling

Odia Name-Khadu

Tribe-Gandia

Category- Ornaments

Place-Maithili,Malkangiri

Type-Utilitarian

Description-Silver anklet used by Gandia women.



141.

Name- Waistband

Local Name-Malatada

Odia Name- Antasuta

Tribe-Gandia

Category- Ornaments

Place-Maithili,Malkangiri

Type-Utilitarian

Description- Similar to the Bhattoda waistband, this ornament is worn by Gandia women on festive occasions and dances and is adorned with motifs of flowers and leaves.



142.

Name- Comb

Local Name- Isadss

Odia Name- Pania

Tribe-Gandia

Category- Personal Belongings

Place-Maithili,Malkangiri

Type-Utilitarian

Description- Rudimentary comb with broad teeth made of wood.



Gond

143.

Name- Bangle

Local Name-Katarta

Odia Name-Chudi

Tribe- Gond

Category- Jewelry

Place-Raighar,Nabarabgpur

Type-Utilitarian

Description-Used by Gond women.



144.

Name- Bangle

Local Name-Bandaria

Odia Name-Chudi

Tribe- Gond

Category- Jewelry

Place-Raighar,Nabarabgpur

Type-Utilitarian

Description- Silver bangles used by Gond women.



145.

Name-Anklet

Local Name-Rupagodakhadu

Odia Name-Khadu



Tribe-Gond

Place-Raigarh,Nabarangpur

Type-Utilitarian

Category-Ornaments

Description-silver anklet used by men and women also.

146.

Name- Gond Painting

Local Name- Gandachitra

Odia Name- Gandachitra

Tribe-Gond

Place- Telkoi,Keonjhar

Type-Utilitarian

Category- Painting

Description- Gond Painting are painstakingly rendered artistic works using a combination of lines and dots – imaginative renderings of flora and fauna inspired by their environment.



147.

Name- Gond Painting

Local Name- Gandachitra

Odia Name- Gandachitra

Tribe-Gond

Place- Telkoi,Keonjhar

Type-Utilitarian

Category- Painting

Description- Gond Painting are painstakingly rendered artistic works using a combination of lines and dots – imaginative renderings of flora and fauna inspired by their environment.



148.

Name- Gond Painting

Local Name- Gandachitra

Odia Name- Gandachitra

Tribe-Gond

Place- Telkoi,Keonjhar

Category- Painting



Type-Utilitarian

Description- Gond Painting are painstakingly rendered artistic works using a combination of lines and dots – imaginative renderings of flora and fauna inspired by their environment.

149.

Name- Gond Painting

Local Name- Gandachitra

Odia Name- Gandachitra

Tribe-Gond

Place- Telkoi,Keonjhar

Category- Painting

Type-Utilitarian

Description- Gond Painting are painstakingly rendered artistic works using a combination of lines and dots – imaginative renderings of flora and fauna inspired by their environment.



150.

Name- Gond Painting

Local Name- Gandachitra

Odia Name- Gandachitra

Tribe-Gond

Place- Telkoi,Keonjhar

Category- Painting

Type-Utilitarian

Description- Gond Painting are painstakingly rendered artistic works using a combination of lines and dots – imaginative renderings of flora and fauna inspired by their environment.



151.

Name- Cow Bell

Local Name- Kutuduka

Odia Name- Pagha

Tribe-Gond

Place-Raighar,Nabarangpur

Category- Bells

Type-Utilitarian

Description – Beaten metal bell with wooden yoke used by the Gond to keep track of cows and oxen.



Holva

152.

Name- Anklet

Local Name-Painri

Odia Name-Paunji

Tribe- Holva

Category- Ornaments

Place-Mathili,Malkangiri

Type-Utilitarian

Description- Anklets made of metal chain strung with tiny bells.



Juang

153.

Name- Bangle

Local Name-Khadu

Odia Name-Chudi

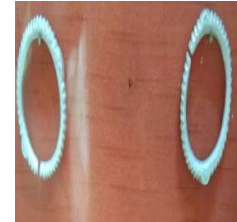
Tribe- Juang

Category- Jewelry

Place-Gonasika,Keonjhar

Type-Utilitarian

Description-Aluminium bangles used by Juang women.



154.

Name- Bangle

Local Name- Agua

Odia Name- Chudi

Tribe- Juang

Category- Ornaments

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- Aluminium/Brass bangles with spikes on circumference meant for defensive use.



155.

Name- Coin Necklace

Local Name-Kunti

Odia Name-Mali

Tribe-Juang

Category- Jewelry

Place- Gonasika,Keonjhar

Type-Utilitarian

Description-Made up of brass coins and different types of beads.



156.

Name- Juang Painting

Local Name- Juanga Chitra

Odia Name- Juanga Chitra

Tribe-Juang

Category- Painting

Place- Gonasika,Keonjhar

Type-Utilitarian

Description- Inspired by their natural surroundings. Juang Paintings are made from Natural dyes ; red, white,and black;decorating the walls of the youth dormitory.



157.

Name- Juang Painting

Local Name- Juanga Chitra

Odia Name- Juanga Chitra

Tribe-Juang

Category- Painting

Place- Gonasika,Keonjhar

Type-Utilitarian

Description- Inspired by their natural surroundings. Juang Paintings are made from Natural dyes ; red, white,and black;decorating the walls of the youth dormitory.



158.

Name- Juang Painting

Local Name- Juanga Chitra

Odia Name- Juanga Chitra

Tribe-Juang

Category- Painting

Place- Gonasika,Keonjhar

Type-Utilitarian

Description- Inspired by their natural surroundings. Juang Paintings are made from Natural dyes ; red, white,and black;decorating the walls of the youth dormitory.



159.

Name- Juang Painting

Local Name- Juanga Chitra

Odia Name- Juanga Chitra

Tribe-Juang

Category- Painting

Place- Gonasika,Keonjhar

Type-Utilitarian

Description- Inspired by their natural surroundings. Juang Paintings are made from Natural dyes ; red, white,and black;decorating the walls of the youth dormitory.



160.

Name- Lighter

Local Name-Jhakmaki

Odia Name- Lighter

Tribe- Juang

Category- Personal Belongings

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- A capsule like box used to store cotton,Flint and a piece of iron,this indigenous lighter is preferred over easily available matchboxes by the Juang.



161.

Name- Huskin Rod

Local Name- Ede

Odia Name-

Tribe- Juang

Category- Household Implements

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- Crafted by Juang men,this husking rod has a heavy rectangular body that narrows into a circular cross- section and an iron clad working end.



162.

Name- Fish Trap

Local Name- Thapa/Mugura

Odia Name- Jala

Tribe- Juang

Category- Fishing Implements

Place-Gonasika, Keonjhar

Description- Conical fish trap skilfully crafted out of a single bamboo shaft by the Juang.



163.

Name- Deer Horn Hanger

Local Name- Hanger

Odia Name-Hanger

Tribe- Juang

Category- Household Implements

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- Horn of deer shot while hunting are used as decoration and for hanging change,a large tambourine,in the youth dormitory.



164.

Name- Measuring Pot

Local Name- Mana

Odia Name-Mana

Tribe- Juang

Category- Measuring Utensils

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- Measuring pot used for one kilogram of grain by the Juang. Such measures were common in a barter based economy and continue to be used even with the shift to currency.



165.

Name- Carrying Pole

Local Name- Ulir

Odia Name- Bahungi

Tribe- Juang

Category- Household Implements

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- An effort saving device that distributes load, this carrying pole is designed to comfortably sit across the shoulders.



166.

Name- Double Membrane Drum

Local Name-Baida

Odia Name-Baida

Tribe- Juang

Category- Musical Instruments

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- Covered with red cloth and decorated with tinsel, this festive drum is played with the help of bamboo sticks.



167.

Name- Tambourine

Local Name- Changu

Odia Name-Changu

Tribe- Juang

Category- Musical Instrument

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- Large tambourine made with goat hide and often played in competitions to impress girls of the youth dormitory.



168.

Name- Oil Lamp

Local Name- Deep

Odia Name-Deep

Tribe- Juang

Category- Household Implements

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- Decorative oil lamp lit before deities in the home.



169.

Name- Oil Measuring pot

Local Name- Pai

Odia Name- Mana

Tribe- Juang

Category- Measuring Utensils

Place-Gonasika,Keonjhar

Type-Utilitarian

Description-Small bell metal measure with geographic motif used for measuring oil while selling in local markets.



170.

Name- Comb

Local Name- Katu

Odia Name-Pania

Tribe- Juang

Category- Personal Belongings

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- Crafted for wood,this carved comb and others like it bearing fish ,floral and animal motifs are exchanged as gift and adorn the hair of women.



171.

Name- Cow Bell

Local Name-Karada

Odia Name-Pagha

Tribe- Juang

Category- Bells

Place-Gonasika,Keonjhar

Type-Utilitarian

Description- Wooden cow bell with yoke,crafted by the Juangs.



172.

Name- Goat Bell

Local Name-Dedeng

Odia Name-Pagha

Tribe-Juang

Category- Bells

Place- Gonasika.Keonjhar

Type-Utilitarian

Description-Small metal bell tied to neck of goats. Bought from local Ghasi artisans.



173.

Name- Straw Collector

Local Name-Uhunibadi

Odia Name-

Tribe-Juang

Category- Agricultural Implements

Place- Gonasika,Keonjhar

Type-Utilitarian

Description- Straw Collector with a slender curved iron tip.



174.

Name- Comb

Local Name-Katu

Odia Name-Pania

Tribe-Juang

Category- Pania

Place- Gonasika,Keonjhar

Type-Utilitarian

Description- A hair styling device,this comb is made from bamboo splits and is also exchanged by young lovers as a gift of affection.



Kutia Kandha

175.

Name- Anklet

Local Name-Gagal

OdiaName-Khadu

Tribe- Kutia Kandha

Category- Jewelry

Place-Baliguda,kandhamal

Type-Utilitarian

Description-Aluminium anklet used by both men and women.



176.

Name-Wristlet

Local Name-Katabaju

Odia Name-Hatabala

Tribe- Kutiakandha

Category-Ornaments

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Silver wristlet used as decorative item and for self defence.



177.

Name-Anklet

Local Name-Gagalika

Odia Name-Khadu

Tribe- Kutia kandha

Category-Ornaments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description-Silver bangles used by Kutia kandha women.



178.

Name-Armlet

Local Name- Khadu

Odia Name-Khadu

Tribe- Kutia kandha

Category-Ornaments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Bangles of beaten metal embossed with motifs of fish and affixed with coins.



179.

Name- Neckband

Local Name- Kagdang

Odia Name-Galabandha

Tribe- Kutia kandha

Category-Ornaments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description-Thin brass neckband with motifs often worn several at a time by women.



180.

Name-Anklet

Local Name- Kadabani

Odia Name-Khadu

Tribe- Kutia kandha

Category-Ornaments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Brass anklets with bells and delicate motif worn preferentially by women shaman to enhance their healing power.



181.

Name- Hairpin

Local Name- Kapalgaba

Odia Name-Mundakanta

Tribe- Kutia kandha

Category-Ornaments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Decorative hairpin for bun.



182.

Name-Armllet

Local Name- Balang

Odia Name-Bahubandha

Tribe- Kutia kandha

Category-Ornaments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Traditional armllet of brass worn with leaf like tassels worn by married women.



183.

Name- Silver Bangles

Local Name- Kataria

Odia Name-Chudi

Tribe- Kutia kandha

Category-Ornaments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Heavy silver bangles with spikes and ridges used for Self defence.



184.

Name-Bangle

Local Name-Bata

Odia Name-Chudi

Tribe- kandha Gouda

Category-Ornaments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- used by women in their hands



185.

Name-Bead Necklace

Local Name-Saska

Odia Name-Manji Mali

Tribe- Kutia kandha

Category-Ornaments

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Three layered necklace of blue and white beads interspersed with brown seeds made by the Kutia kandha Women.



186.

Name- Axe

Local Name-Tangi

Odia Name-Kuradhi

Tribe- Kutia kandha

Category-Weapons

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- This axe is used to offer the ritual blood sacrifice of animals during the annual meriah festivals of the kandha.



187.

Name-Flute

Local Name-Basi

Odia Name-Banshi

Tribe- Kutia kandha

Category-Musical instruments

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Small flute decorated with geometric motif played by the Kutia Kandha. These flutes have only four holes.



188.

Name- Single Membrane Drum

Local Name-Ghumura

Odia Name- Drum

Tribe- Kutia kandha

Category-Musical Instruments

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Pot drum made using lizard skin membrane that is played by both the Kutia Kandha and gond as accompaniment to festive dance.



189.

Name-Husking rod

Local Name-Sutu

Odia Name-

Tribe- Kutia kandha

Category-Household Implements

Place-Belghar,Kandhamal

Type-Museum purpose

Description- Tall husking rod with octagonal cross section used by Kutia Kandhas.



190.

Name- Rabbit Trap

Local Name-Malkijinga

Odia Name- Jala

Tribe- Kutia kandha

Category-Nets and traps

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Multiple wire snares used to trap rabbit by kutia kandha.



191.

Name-Comb

Local Name-Sireni

Odia Name-Pania

Tribe- Kutia kandha

Category-Personal Belongings

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Small Bamboo Split woven comb in a traditional fan pattern. Used as a hair ornament and gift of affection by Kutia kandha.



192.

Name- Saree

Local Name-Kapta

Odia Name-Saree

Tribe- Kutia kandha

Category- Textile

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Traditional Ikat saree in red and black,worn by kutia kandha brides with motifs of fish ,deer and birds.



193.

Name- Saree

Local Name-Kapta

Odia Name-Saree

Tribe- Kutia kandha

Category- Textile

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Woven with the traditional ikat pattern of odisha,this textile is green & black is wrapped to serve as a skirt.



194.

Name- Saree

Local Name-Urmi

Odia Name-Saree

Tribe- Kutia kandha

Category- Textile

Place-Baliguda,Kandhamal

Type-Utilitarian

Description-Used by kutia kandha women.



195.

Name-Men's Wear

Local Name-Fatia

Odia Name-Shirt

Tribe-Kutiakandha

Place-Belghar,Kandhamal

Description-used by Kutia kandha men.



196.

Name- Wrapper

Local Name-Pachota

Odia Name-Chadara

Tribe- Kutiakandha

Category- Textile

Place-Belghar,Kandhamal

Type-Utilitarian

Description-Used by kutia kandha men.



197.

Name-Hairpin

Local Name- Jutakila

Odia Name-Mundakanta

Tribe- kandha Gouda

Category-Ornaments



Place-Belghar,Kandhamal

Type-Utilitarian

Description- Comb like aluminium hairpin with several chains attached to it,this ornament is part of the traditional attire of the kutia kandha women.

198.

Name- Tobacco Container

Local Name-Duna

Odia Name-Duna

Tribe- Kutia kandha

Category-Personal belongings

Place-Belghar,Kandhamal

Type-Utilitarian

Description-The other geographic motifs is used by the Kutia kandha as a container for storing dried tobacco.



199.

Name-Horse and Rider

Local Name-Ghoda Sabari

Odia Name-Ghoda Sabari

Tribe- Kutia Kandha

Category-Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- A man seated on a horse.



200.

Name-Clappers

Local Name-Ramtali

Odia Name-Ramtali

Tribe- Kutia kandha

Category-Musical instruments

Place-Belghar,Kandhamal

Type-Utilitarian

Description- These clappers are played as accompaniment to devotional songs.



201.

Name-Man with plough

Local Name-Chashi Votive

Odia Name-Chashi Votive

Tribe- Kutia Kandha

Category-Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- A man ploughing a field. This votive figure may be used to pray for a good harvest.



202.

Name-Men rowing Boat

Local Name-Nauri

Odia Name-Nauri

Tribe- Kutia kandha

Category-Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description-Deception of men rowing a boat.



203.

Name- Man on swing

Local Name- Doli upare loko

Odia Name-Doli upare loko

Tribe- Kutia kandha

Category-Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Deception of a man seated on a swing.



204.

Name-Single Membrane Drum

Local Name- Dakari

Odia Name-Baja

Tribe- Kutia kandha



Category-Musical Instruments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Pot Drum made by stretching a leather membrane over an earthen pot and securing it with siali rope.This instrument can be played by hand or using two sticks.

205.

Name-Single Membrane Drum

Local Name- Mada Thapka

Odia Name-Baja

Tribe- Kutia kandha

Category-Musical Instruments

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Large drum made from the root of a palm tree. The drum produces a high pitched sonorous sound that can be heard over long distances.



206.

Name- Tambourine

Local Name-kandra

Odia Name-Kandra

Tribe- Kutia kandha

Category-Musical Instruments

Place-Surukui,Kandhamal

Description- Small palm sized tambourine with a brass bell.



207.

Name-String Instrument

Local Name-Ghuduki

Odia Name-Ghuduki

Tribe- Kutia kandha

Category- Musical Instruments

Place-Surukui,Kandhamal

Type-Utilitarian



Description- Small drum with a string attached to the inner surface of the leather membrane. The tonal value of the instrument is adjusted by changing the vibrating length of this string.

208.

Name-Hairpin

Local Name-Mundakanta

Odia Name- Mundakanta

Tribe- Kutia kandha

Category-Ornaments

Place-Lanjigarh,Kandhamal

Type-Utilitarian

Description- Colourful hairpin worn by the dancers of the Ghumura dance performance.



209.

Name-Rhythm Stick

Local Name- Gaani Laudi

Odia Name-

Tribe- Kutia kandha

Category-Musical Instruments

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Rhythm sticks decorated with geometric motifs the gaani laudi is played by both men and women as an accompaniment to song and dance.



210.

Name-Rhythm Stick

Local Name- Gaani Laudi

Odia Name-

Tribe- Kutia kandha

Category-Musical Instruments

Place-Belghar,Kandhamal

Type-Utilitarian



Description- This Rhythm stick consists of a length of decorated wood with a fish motif and a smaller stick with which to beat a rhythm on it.

211.

Name-Horn Trumpet

Local Name-Karukama

Odia Name-Mahuri

Tribe- Kutia kandha

Category-Musical instruments

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Horn trumpet made from buffalo horn. The instrument produces a powerful sound that can be heard over great distance.



212.

Name- Horn Trumpet

Local Name-Karukama

Odia Name- Mahuri

Tribe- Kutia kandha

Category- Musical Instruments

Place-Belghar,Kandhamal

Type-Utilitarian

Description- A trumpet fashioned of buffalo/bison horn. Blown on ritual occasions dances and at the start of hunting expeditions.



213.

Name- Flute

Local Name-Basi

Odia Name-Bansi

Tribe- Kutia kandha

Category- Musical Instruments

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Decorated with geometric motifs ,this flute is played by the men on all lifecycle events.



214.

Name- Buffalo

Local Name- Karu

Odia Name- Balada

Tribe- Kutia kandha

Category- Dhokra

Place- Baliguda, Kandhamal

Type- Utilitarian

Description- Votive figure of a buffalo , an important sacrificial animal during the meriah festival.



215.

Name- Mother with a child

Local Name- Maa chua

Odia Name- Maa chua

Tribe- Kutia kandha

Category- Dhokra

Place- Baliguda, Kandhamal

Type- Utilitarian

Description- Depiction of a woman and child sitting in a chair, May be used to play for health of child.



216.

Name- Jewellery Box

Local Name- Nadia Pedi

Odia Name- sunapedi

Tribe- Kutia kandha

Category- Dhokra

Place- Baliguda, Kandhamal

Type- Utilitarian

Description- A jewellery box is often given as bridal gift. May resemble a conventional box. Often considered a symbol of social status/wealth.



217.

Name-Woman with a child and pot

Local Name- Maa chua o mathia

Odia Name-Maa chua o mathia

Tribe- Kutia kandha

Category-Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description-Depiction of a mother carrying a child in her arms and a water pot on her head.



218.

Name-Woman with pot and bowl

Local Name-Mathia O Tatia sahita stree loka

Odia Name-

Tribe- Kutia kandha

Category- Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- depiction of a woman carrying a pot on her head and bowl in one hand.



219.

Name- Gourd seed Container

Local Name- Ejupita

Odia Name-Manjisanja

Tribe- Kutia kandha

Category- Household Utensils

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Hollow gourd container used for storing seeds for the next season.



220.

Name- Tiger carrying man

Local Name- Manisha patire dharithiba bagha

Odia Name- Manisha patire dharithiba bagha

Tribe- Kutia kandha

Category- Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Depiction of a tiger carrying a man in his mouth.

This votive figure is worshipped for protection against wild animal attack.



221.

Name-Pig

Local Name-Paji Linga

Odia Name-Ghushuri

Tribe- Kutia kandha

Category- Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Votive figure of a pig worshipped for protection of standing crop of destruction by wild animals.



222.

Name- Tortoise

Local Name-Sembi Linga

Odia Name- Kaichha

Tribe- Kutia kandha

Category- Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Votive figure of a tortoise.



223.

Name-Cobra

Local Name- Srasu Linga

Odia Name- Naga Sapa

Tribe- Kutia kandha

Category- Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Votive figure of a king cobra worshipped for protection against snake bite.



224.

Name- Man with pig

Local Name- Paji Linga saha manisha

Odia Name- Ghushuri saha Manisha

Tribe- Kutia kandha

Category- Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description-depiction of a man with pig.



225.

Name-Trumpet

Local Name-Moheri

Odia Name-Mahuri

Tribe-Kutia kandha

Category-Dhokra

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Brass trumpet



226.

Name-Axe

Local Name- Kapi

Odia Name-Tangia

Tribe- Kutia kandha



Category-weapons

Place-Baliguda,Kandhamal

Type-Utilitarian

Description-Slender axe head with thin iron handle , used for cutting.

227.

Name-Bamboo Craft

Local Name-Jewellery box

Odia Name- Baunsha pedi

Tribe- Kutia kandha

Category- Traditional Crafts

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Woven bamboo box with lid shaped like envelope and used to store ornaments.



228.

Name- Wild cock Trap

Local Name-Kaskadukenga

Odia Name- Kukudajala

Tribe- Kutia kandha

Category-Nets And Traps

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Wild cock trap made of bamboo and rope that is usually placed close to a source of food or water.



229.

Name- Carrying Pole

Local Name- kacha

Odia Name-Bahungi

Tribe-Kutia kandha

Category-Household Implements

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Tapered carrying pole designed to rest on one shoulder and used for surplus produce to local markets.



230.

Name- Carrying Pole

Local Name- kasa

Odia Name-Bahungi

Tribe-Kutia kandha

Category-Household Implements

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Flexible bamboo carrying pole used to lift baskets or buckets secured to its both ends by rope.



231.

Name- Sickle

Local Name-Gagi

Odia Name- Daa

Tribe-Kutia kandha

Category-Agricultural Implements

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Hand held implements with a curved blade used to Harvest cereal crops like rice and wheat.



232.

Name-Leveller

Local Name-Kurlupatta

Odia Name-Leveller

Tribe-Kutia kandha

Category- Agricultural Implements

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Wooden leveller to level patches of cleared forest land. Broad teeth help break the clumps of soil to prepare field for planting.



233.

Name-Iron Ladle

Local Name-Laka

Odia Name- Danki

Tribe-Kutia kandha

Category-Household Utensils

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Iron Ladle made by lost wax casting process and used for cooking and serving.



234.

Name-Mudball Bag

Local Name-Pite

Odia Name- Batuli Bag

Tribe-Kutia kandha

Category-weapons

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Small Bag made of siali fibre and used for carrying mudballs while hunting in the forest.



235.

Name-Gun

Local Name-Kepunali

Odia Name- Gun

Tribe-Kutia kandha

Category-Weapons

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Replica rifle made from solid wooded body secured to a length of iron pipe.Used to scare birds from standing crop.



236.

Name- Axe

Local Name- Tangi

Odia Name- Kuradhi

Tribe-Kutia kandha

Category- Weapons

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Broad blade axe with narrow poll used for ritual sacrifice.



237.

Name- Spear

Local Name-Bursipagada

Odia Name-Barsha

Tribe-Kutia kandha

Category-Weapons

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Iron tip spear with spiral projections at base.



238.

Name- Knife

Local Name- Kare

Odia Name-Churi

Tribe-Kutia kandha

Category-Weapons

Place-Belghar,Kandhamal

Type-Utilitarian

Description- Broad iron knife that can be used for skinning animals and carving meat.



239.

Name- Knife

Local Name- Suri

Odia Name-Churi

Tribe-Kutia kandha

Category-Weapons

Place-Belghar,Kandhamal

Type-Utilitarian

Description-Sickle shaped blade with wood handle used for clearing vegetation.



240.

Name-Fish Trap

Local Name-Minkakeru

Odia Name- Jala

Tribe- Kutia kandha

Category-Fishing Implements

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- conical bamboo fish trap used for fishing in hill streams particularly during the monsoon.



241.

Name-Jew's harp

Local Name-Musical Instruments

Odia Name-Musical instruments

Tribe-Kutia kandha

Category-Musical Instruments

Place-Belghar,Kandhamal

Type-Museum purpose

Description- Musical instrument made by bamboo stick and string.



242.

Name-Dish for water rice

Local Name-Mandi

Odia Name- Pakhala Tatia

Tribe-Kutia kandha

Category-Household Utensils

Place-Baliguda,Kandhamal

Type-Utilitarian

Description- Heavy brass dish used for eating water rice,a breakfast preparation in which rice is served in watered down buttermilk.



Khadia

243.

Name- Coin Necklace

Local Name-Tankamala

Odia Name-Mali

Tribe- Khadia

Category- Ornaments

Place-Jashipur,Mayurbhanj

Type-Utilitarian

Description-Aluminium coins were used to make the coin necklace.



244.

Name- Bead Necklace

Local Name-mali

Odia Name-Mali

Tribe- Khadia

Category- Jewelry

Place-Banei,Sundergarh

Type-Utilitarian

Description- Used by khadia women and made up of Beeds.



245.

Name-Fishing Net

Local Name-Finga Jal

Odia Name-Jala

Tribe- Khadia

Category- Nets And Traps

Place-Jashipur,Mayurbhanj

Type-Utilitarian

Description- Nylon fishing net with metal beads as weights to sink the net for fresh water fishing in lakes and reservoirs.



246.

Name- Fish Drying Sling

Local Name-Jati

Odia Name-macha sukheiba Doli

Tribe- Khadia

Category- Fishing Implements

Place-Jashipur,Mayurbhanj

Type-Museum purpose

Description-Mat used for drying fish over an open hearth by utilizing the smoke and heat rising up from it. Dried fish is stored for consumption in the summer months.



247.

Name- Axe

Local Name-Bala

Odia Name-Kuradhi

Tribe- Khadia

Category- Weapons

Place-Jashipur,Mayurbhanj

Type-Utilitarian

Description-An iron axe head fitted onto a wooden handle and used for cutting and clearing vegetation.



248.

Name- Hoe

Local Name- Gandara

Odia Name-

Tribe- Khadia

Category- Agricultural Implements

Place-Jashipur,Mayurbhanj

Type-Utilitarian

Description-Small Hoe used for digging irrigation channels.collection of arrowroot and other tubers and in cultivation.



249.

Name- Husking Rod

Local Name-Paurani

Odia Name-Kudanala

Tribe- Khadia

Category- Household Implements

Place-Jashipur,Mayurbhanj

Type-Utilitarian

Description-Husking rod with dome shaped head.



250.

Name- Tambourine

Local Name- Changu

Odia Name-Changu

Tribe- Khadia

Category- Musical Instruments

Place-Jashipur,Mayurbhanj

Type-Utilitarian

Description-Tambourine with wooden frame and frets secured with siali rope. Frets are used for adjust tension in the leather membrane.



Kisan

251.

Name-Bangle

Local Name-Chudi

Odia Name-Chudi

Tribe-Kisan

Place-Kuchinda,Sambalpur

Category-Ornaments

Type-Utilitarian

Description-Silver Bangles used by Kisan women.



252.

Name- Fish Trap

Local Name-Kumna

Odia Name-Jala

Tribe-Kisan

Place-Kuchinda,Sambalpur

Category-Nets and traps

Type-Utilitarian

Description-Large Semi circular fish trap used by the kisan for shallow water fishing.



253.

Name- Armlet

Local Name- Tada

Odia Name-Chudi

Tribe-Kisan

Place-Kuchinda,Sambalpur

Category-Ornaments

Type-Utilitarian

Description- Silver armlet with sharp spike used for self defence.



254.

Name- Stool

Local Name- Pidha

Odia Name- Pidha

Tribe-Kisan

Place-Kuchinda,Sambalpur

Category-Wooden tools

Type-Utilitarian

Description- Small wooden stool used in the kitchen and for ritual purposes.



255.

Name-Cow bell

Local Name-Thudka

Odia Name-Ghanti

Tribe-Kisan

Place-Kuchinda,Sambalpur

Category-Bells

Type-Utilitarian

Description-Wide wooden bell resembling the face of a cow. This bell has a single wooden clapper.



256.

Name-Dhokra Coin Box

Local Name- Karat

Odia Name-Karata

Tribe-Kisan

Place-Kuchinda,Sambalpur

Category-Dhokra

Type-Utilitarian

Description- Bell metal box used to store and carry coins. This is also considered a sign of social status and wealth.



Kolha

257.

Name-Bangle

Local Name-Sakam/Maramsakam

Tribe- Kolha

Category- Ornaments

Place-Champua,Keonjhar

Type-Utilitarian

Description- Silver bangles used by kolha women.



258.

Name-Anklet

Local Name-BankiaAndu

Odia Name- Khadu

Tribe- Kolha

Category- Jewelry

Place-Champua,Keonjhar

Type-Utilitarian

Description-Aluminium anklets used by kolha men and women.



259.

Name-Peacock feathers

Local Name-Marali

Odia Name- Mayura Pichha

Tribe- Kolha

Category- Personal Belongings

Place-Champua,Keonjhar

Type-Utilitarian

Description- Peacock feathers collected from the forest and tied in a bunch . Usually held by the lead dancer during a dance.



260.

Name- Gourd Container

Local Name-Daiditumba

Odia Name- not known

Tribe- Kolha

Category- Household Utensils

Place-Champua, Keonjhar

Type-Utilitarian

Description-Large Hollow gourd with small opening on top used as a seed storage container.



261.

Name-Walking stick

Local Name-Sata

Odia Name- Ashabadi

Tribe- Kolha

Category- Personal Belongings

Place-Champua,Keonjhar

Type-Utilitarian

Description- Walking stick fashioned of oddly shaped bamboo to aid in climbing and walking.



262.

Name- Straw collector

Local Name-Pania

Odia Name- Pania

Tribe- Kolha

Category- Agricultural Implements

Place-Champua,Keonjhar

Type-Utilitarian

Description-This comb like straw collector is used to gather small bits of straw and grass after the harvest is complete.



263.

Name- Buffalo Bell

Local Name-Tutka

Odia Name- Balada Ghanti

Tribe- Kolha

Category- Bells

Place-Champua,Keonjhar

Type-Utilitarian

Description-Wooden bell with yoke used to track movement of buffalo.



264.

Name-Straw separator

Local Name-Ankaisata

Odia Name-

Tribe- Kolha

Category- Agricultural Implements

Place-Champua,Keonjhar

Type-Utilitarian

Description- Starw separator with shallow hook like head.



265.

Name-Axe

Local Name-Kapi

Odia Name- Kuradhi

Tribe- Kolha

Category- Weapons

Place-Champua,Keonjhar

Type-Utilitarian

Description-Axe head used for ceremonial or sacrificial purposes.



266.

Name-Fish trap

Local Name-Gira

Odia Name- Jala

Tribe- Kolha

Category- Fishing Implements

Place-Champua,Keonjhar

Type-Utilitarian

Description-Fish Trap made of bamboo split. There are two hatches through which fish can enter this trap but are prevented from escaping due to the arrangement of bamboo splits.



267.

Name-Monkey Catching net

Local Name-Gar Jalam

Odia Name- Mankada Jala

Tribe- Kolha

Category- Nets and traps

Place-Champua,Keonjhar

Type-Utilitarian

Description-This net made by knotting natural fibre is used by the Kolha to catch monkey.



268.

Name-Bear Net

Local Name-Jalam

Odia Name- Jala

Tribe- Kolha

Category- Nets And Traps

Place-Champua,Keonjhar

Type-Utilitarian

Description-Jute rope net used for bear catching by the kolha.



269.

Name-Flute

Local Name-Rutu

Odia Name- Banshi

Tribe- Kolha

Category- Musical Instruments

Place-Champua,Keonjhar

Type-Utilitarian

Description-Burnished metal flute with six holes played by the Kolha as a musical accompaniment.



270.

Name-Rabbit Trap

Local Name-Kulaejalam

Odia Name- Thekua Jala

Tribe- Kolha

Category- Nets and Traps

Place-Champua,Keonjhar

Type-Utilitarian

Description- A series of snares laid out in the fields,the kolha chase rabbits towards this trap,catching them to prevent destruction of crop and also for meat.



271.

Name-Kolha Paintings

Local Name-Chitra

Odia Name- Chitra

Tribe- Kolha

Category- Paintings

Place-Champua,Keonjhar

Type-Utilitarian

Description-Geometric Paintings used to adorn the mud plastered walls of homes,the Kolha have recently taken to depicting their cultural life on paper and canvas.



272.

Name-Kolha Paintings

Local Name-Chitra

Odia Name- Chitra

Tribe- Kolha

Category- Paintings

Place-Champua,Keonjhar

Type-Utilitarian

Description-Geometric Paintings used to adorn the mud plastered walls of homes,the Kolha have recently taken to depicting their cultural life on paper and canvas.



Koya

273.

Name- Hairpin

Local Name-Padia

Odia Name-

Tribe-Koya

Category- Ornaments

Place-kalimela,Malkangiri

Type-Utilitarian

Description-Silver hairpin used by koya women to secure bun.



274.

Name- Coin Necklace

Local Name-Puste

Odia Name-Mali

Tribe-Koya

Category- Ornaments

Place-kalimela,Malkangiri

Type-Utilitarian

Description- Coin necklace made by taking impression of a medal issued in 1964 on metal discs.



275.

Name- Coin Necklace

Local Name-Animala

Odia Name-Mali

Tribe-Koya

Category- Ornaments

Place-kalimela,Malkangiri

Type-Utilitarian

Description- Coin necklace made by taking impression of a medal issued in 1964 on metal discs.



276.

Name- Anklet

Local Name-Kalpati

Odia Name-Godakhadu

Tribe-Koya

Category- Ornaments

Place-Padia,Malkangiri

Type-Utilitarian

Description- silver anklet used by koya women.



277.

Name- Dancing Stick

Local Name- Gujuri

Odia Name- Nachabadi

Tribe-Koya

Category- Musical Instruments

Place- Kalimela,Malkangiri

Type-Utilitarian

Description-Dancing Stick used by the women to tap in the time with the rhythm of a dance. The bells on this instrument are twisted to resemble leaves.



278.

Name- Measuring Pot

Local Name- Pile

Odia Name-Pile

Tribe-Koya

Category- Measuring utensils

Place-Padia,Malkangiri

Type-Utilitarian

Description- Bamboo Basket used as a measure for battle or sale of grain and pulses.



279.

Name- Wine Pipe

Local Name-

Tribe-Koya

Category- Personal Belongings

Place-Padia,Malkangiri

Type-Utilitarian

Description- Aluminium wine pipe . Liquior is filled in the hollow and sipped through the pipe.



280.

Name- Husking Rod

Local Name- Uspal

Tribe-Koya

Category- Household Implements

Place-Padia,Malkangiri

Type-Utilitarian

Description-Slender husking rod in dark wood with a simple carved design and iron clad working surface.



281.

Name- Knife container

Odia Name-Godakhadu

Tribe-Koya

Category- Ornaments

Place-Padia,Malkangiri

Type-Utilitarian

Description- Wooden knife container used to secure a knife to waist.



282.

Name- Fish Trap

Local Name- Andel

Odia Name- Machajala

Tribe-Koya

Category- Fishing Implements

Place-Padia,Malkangiri

Type-Utilitarian

Description- Conical fish Trap made of bamboo split and intentionally flattened towards one end to prevent fish from turning and escaping once they enter the trap.



283.

Name- Bamboo Bolt Arrow

Local Name- Mita

Odia Name- Mita bati

Tribe-Koya

Category- Weapons

Place- Kalimela,Malkangiri

Type-Utilitarian

Description- Bolt arrow crafted from hard wood.



284.

Name- Comb

Local Name- Esad

Odia Name- Pania

Tribe-Koya

Category- Personal Belongings

Place-Padia,Malkangiri

Type-Utilitarian

Description- Bamboo split comb with thick thread used to secure the splits and form a handle. The maker has woven a simple geometric pattern with the thread. This comb is mainly decorative.



285.

Name- Brass Headband

Local Name-Mathapati

Odia Name- Mathapatti

Tribe-Koya

Category- Ornaments

Place-Padia,Malkangiri

Type-Utilitarian

Description- Circlet of beaten brass worn as head ornaments by women



286.

Name- Anklet

Local Name-Pairi

Odia Name-Godakhadu

Tribe-Koya

Category- Ornaments

Place-Kalimela,Malkangiri

Type-Utilitarian

Description- Aluminium anklets worn by koya men during the bison horn dance.



287.

Name- Cowbell

Local Name- Tatka

Odia Name- Ghanti

Tribe-Koya

Category- Bells

Place- Kalimela,Malkangiri

Type-Utilitarian

Description- Recangular cow bell used by the koya,the lone pastroral community of odisha.



288.

Name- Spear

Local Name- Barchha

Odia Name- Barchha

Tribe-Koya

Category- Ornaments

Place-Padia,Malkangiri

Type-Utilitarian

Description-Simple iron spear head crafted by blacksmith for koya.



289.

Name- Iron Measuring Pot

Local Name- Pile

Odia Name- Pile

Tribe-Koya

Category- Measuring utensils

Place-Padia,Malkangiri

Type-Utilitarian

Description- Metal Measuring Pot used for measuring grains.



290.

Name- Hairpin

Local Name-Itad

Odia Name- Mundakanta

Tribe-Koya

Category- Ornaments

Place-Padia,Malkangiri

Type-Utilitarian

Description- This small sickle shaped hairpin is used by the koya both to secure their hair and for utilitarian purposes like cutting or trimming.



Lanjiasaora

291.

Name- UpperEarring

LocalName-Pirpiria

OdiaName-

Tribe-Lanjiasaura

Category-Jewelry

Place-Guma,Gajapati

Type-Utilitarian

Description- used as ear ring by adolescent and unmarried girls.



292.

Name-Musical instrument

Local Name-Gungsa

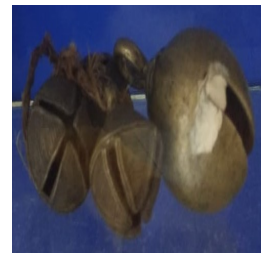
Odia Name-Ghugura

Tribe-LanjiaSaura

Place-Puttasing, Rayagada

Type-Utilitarian

Description-The male dancers tie this musical instruments around their body and when they dance. It creates a sound music.



293.

Name-Hairpin

Local Name-Sereul

Odia Name-Mundakanta

Tribe-LanjiaSaura

Place-Puttasing, Rayagada

Type-Utilitarian

Description- Women folk use this fashion instrument to fold and decorate their long hair on the back of their head.



294.

Name-Bangle

Local Name-Kaddu/Gajuli

Odia Name-Khadu

Tribe-LanjiaSaura

Category-Jewelry

Place-Serango,Gajapati

Type-Utilitarian

Description-The bangle used by the womenfolk,made up of Bellmetal.



295.

Name-Ring

Local Name-Engsi

Odia Name-Mudi

Tribe-LanjiaSaura

Category-Ornaments

Place-Puttasing,Rayagada

Type-Utilitarian

Description-Ring,Pit in the fingers by the womenfolk.



296.

Name-Bamboobolt

Local Name-Kuu

Odia Name-batuli

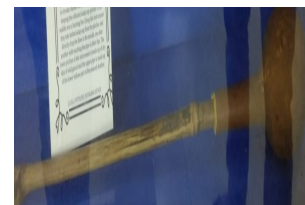
Tribe-Lanjiasaura

Category- Weapons

Place-Puttasing,Rayagada

Type-Utilitarian

Description-Used by Lanjiasaura men to catch wild birds.



297.

Name-Earring

Local Name-Tananruld

Odia Name-

Tribe-LanjiaSaura

Category-Ornaments

Place-Puttasing,Rayagada

Type-Utilitarian

Description-The circulat wooden earring,used by womenfolk.Wooden earplugs worn by women and believed to help women shaman hear the spirit world.



298.

Name-Bangle

Local Name-Kadu

Odia Name-Chudi

Tribe-LanjiaSaura

Category-Jewelry

Place-Puttasing,Rayagada

Type-Utilitarian

Description-The Bangle used by the little girl,made up of Bellmetal.



299.

Name-Cap

Local Name-Tukudilad

Odia Name-Topi

Tribe-LanjiaSaura

Category-Caps

Place-Puttasing,Rayagada

Type-Utilitarian

Description-A cap made up of the feathers of stork.



300.

Name-Bead Necklace

Local Name-Gangsrungtang

Odia Name-Madia ManjiMali

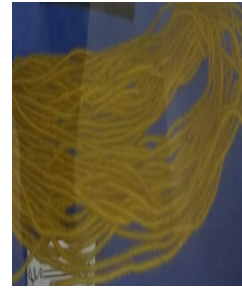
Tribe-LanjiaSaura

Category-Ornaments

Place-Puttasing, Rayagada

Type-Utilitarian

Description- Yellow bead necklaces worn by womenfolk.



301.

Name-Plate

Local Name-Riddi Min

Odia Name-Pitala Thali

Tribe-LanjiaSaura

Category-Utensil

Place-Puttasing,rayagada

Type-Utilitarian

Description-This Brass plate is used for taking food.



302.

Name-Vessel

Local Name-Jjerry

Odia Name-mathia

Tribe-LanjiaSaura

Category-Utensil

Place-Puttasing,rayagada

Type-Utilitarian

Description-During traditional worship and rituals,the priest and priestess offer the country liquor made up of mahula flowers to the ancestral spirit in the vessel.They believes that the spirits ask for it.



303.

Name-Bucket

Local Name-Riddilutta

Odia Name-dhala

Tribe-LanjiaSaura

Category-LanjiaSaura

Place-Puttasing, Rayagada

Type-Utilitarian

Description-The brass bucket used for lifting water from well.



304.

Name-Beadnecklace

Local Name-Jayatang

Odia Name-RangaMali

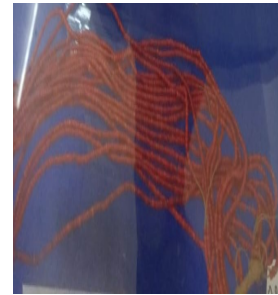
Tribe-LanjiaSaura

Category-Ornaments

Place-puttasing, Rayagada

Type-Utilitarian

Description-Coloured bead necklaces, worn by womenfolk.



305.

Name-Bangle

Local Name-Andulaka

Odia Name-Kankana

Tribe-LanjiaSaura

Category-Jewelry

Place-Puttasing, Rayagada

Type-Utilitarian

Description-Wrist bangle made up of bellmetal. The girls, in the age group of 12 to 15 years wear it in their wrist and detach/collect after their death.



306.

Name-Men's wear

Local Name-Ralababanacap

Odia Name-Odhani

Tribe-Lanjiasaura

Category-Textile

Place-Puttasing, Rayagada

Type-Utilitarian

Description-The female folk wear this cloth covering their body part from waist to shoulder.



307.

Name-Measuring Pot

Local Name-Adda

Odia Name-Mapiba Patra

Tribe-Lanjia Saura

Category-Household utensils

Place-Puttasing, Rayagada

Type-Utilitarian

Description-In the Measuring pot, the weight of the quantity of grains, such as paddy, ragi, rice are measured. In a single time measurement, it measures approximately 750gm and in 04 times approximately 3 k.g. which is called 'Mana' in local language.



308.

Name-Urn

Local Name-Drakulib

Odia Name-Kumpi

Tribe-Lanjia Saura

Category-Utensil

Place-puttasing, Rayagada

Type-Utilitarian

Description-Brass urn to keep money/coins to save.



309.

Name-Vessel with a handle

Local Name-Riddikuu

Odia Name-Pitaladanka

Tribe-LanjiaSaura

Category-Utensil

Place-Puttasing, Rayagada

Type-Utilitarian

Description-It is vessel with a handle used to extract waternal rice from the rice pot or to draw water from waterpot.



310.

Name-Vessel

Local Name-Riddigina

Odia Name-Pitalagina

Tribe-lanjiaSaura

Category-Utensil

Place-Puttasing, Rayagada

Type-Utilitarian

Description-This brass vessel is generally used for keeping porridge made Of ragi and curry during taking meals.



311.

Name-Neckband

Local Name-Pagudatang

Odia Name-Galabandha

Tribe-LanjiaSaura

Category-Jewelry

Place-Puttasing, Rayagada

Type-Utilitarian

Description-The womenfolk,who alwayswear this silver neckbands around their neck.



312.

Name-Glass

Local Name-Riddiglass

Odia Name-Pitalaglass

Tribe-LanjiaSaura

Category-Utensil

Place-Puttasing, Rayagada

Type-Utilitarian

Description-This brass(drinking vessel)is normally used to drink water.



313.

Name-Hairpin

Local Name-Rarasi

Odia Name-Mundakanta

Tribe-LanjiaSaura

Category-Jewelry

Place-Guma, Gajapati

Type-Utilitarian

Description- Aluminium hairpin used by Lanjiasaura women to secure hair.



314.

Name-Men's Wear

LocalName-Arsi Olialcan

OdiaName- Chadara

Tribe-Lanjiasaura

Category-Jewelry

Place-Guma, Gajapati

Type-Utilitarian

Description-Used by Lanjia saura men.



315.

Name- Head Dress

LocalName-Danangbab

OdiaName-Mathapati

Tribe-Lanjiasaura

Category-Ornamnets

Place-Guma,Gajapati

Type-Utilitarian

Description-Delicate headdree that covers most of the hair and forehead. Secured with hooks and worn by married women as status symbol.



316.

Name- WaistChain

LocalName-Gulusu

OdiaName-Antasuta

Tribe-Lanjiasaura

Category-Jewelry

Place-Guma,Gajapati

Type-Utilitarian

Description- Silver waistchain used by lanjiasaura women.



317.

Name- Spring type Earring

LocalName-Earring

OdiaName-Kanafula

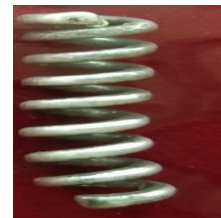
Tribe-Lanjiasaura

Category-Jewelry

Place-Guma,Gajapati

Type-Utilitarian

Description-Used by lanjiasaura women.



318.

Name-Hairpin

Local Name-Sushidang

Odia Name-Mundakanta

Tribe-LanjiaSaura

Place-Guma,Gajapati

Description-The women folk use this fashion instrument to fold and decorate their long hair on the back of their head.



319.

Name-Beadnecklace

Local Name-Tangam

Odia Name-Mali

Tribe-LanjiaSaura

Category-Ornaments

Place-Guma,Gajapati

Type-Utilitarian

Description-Coloured bead necklaces,worn by womenfolk.



320.

Name-Women's wear

Local Name-Gatungkap

Odia Name-Kapda

Tribe-LanjiaSaura

Category-Ornaments

Place-Guma,Gajapati

Type-Utilitarian

Description-Used by lanjiasaura women.



321.

Name-Wine Pipe

Local Name-Jeri

Odia Name-

Tribe-LanjiaSaura

Category- Dhokra

Place-Puttasing,Rayagada

Type-Utilitarian

Description- A pot shaped wine pipe used for ritual offering of liquor to deities. This is also considered a sign of social status and wealth.



322.

Name-Billhook

Local Name- Lolkuru

Odia Name- Kuradhi

Tribe-LanjiaSaura

Category- agricultural Implements

Place-Puttasing,Rayagada

Type-Utilitarian

Description- This agricultural implement is used to dig in fields and gardens. The iron head is made by a local blacksmith.



323.

Name-Wine Pipe

Local Name-Jeri

Tribe-LanjiaSaura

Category- Household utensils

Place-Puttasing,Rayagada

Type-Utilitarian

Description- Wine pipe made from dry gourd attached to a bamboo pipe. It is used for offering liquor to friends and relatives.

324.

Name-Ladle

Local Name-Kududasika

Tribe-LanjiaSaura

Category- Dhokra

Place-Puttasing,Rayagada

Type-Utilitarian

Description-Ladle made of coconut shell affixed to length of bamboo . May be used for serving liquids.



325.

Name-Wine Preparation pot

Local Name- Tanguru

Odia Name-Mada tiari mathia

Tribe-LanjiaSaura

Category- Household Utensils

Place-Puttasing,Rayagada

Type-Utilitarian

Description- Earthen vessel used for fermenting and distilling wine from mahua flowers.



326.

Name- Straw Ring

Local Name- Chimul

Odia Name- Chimula

Tribe-LanjiaSaura

Category- Basketry

Place-Puttasing,Rayagada

Type-Utilitarian

Description- Pot holder made of straw and used to balance round bottom earthen pots particularly those used for storage of water.



327.

Name-Ritual axe

Local Name-Kuradhi

Odia Name-Kuradhi

Tribe-LanjiaSaura

Category- Weapons

Place-Puttasing,Rayagada

Type-Utilitarian

Description-Ritual axe with a broad blade decorated with etched motifs and brass bands.



328.

Name-Sword

Local Name-Kedibi

Odia Name-Khanda

Tribe-LanjiaSaura

Category- Weapons

Place-Puttasing,Rayagada

Type-Utilitarian

Description- A heavy sword with a simple grip and decorative gard resembling that used on a cutlass , a commom naval weapons.



329.

Name-Anklet

Local Name-Anduduka

Odia Name-Khadu

Tribe-LanjiaSaura

Category- Ornaments

Place-Guma,Gajapati

Type-Utilitarian

Description-Heavy brass anklets filled with clay and decorated with raised circular motifs characteristic of the Lanjia Saura.



330.

Name-Smoking pipe

Local Name-Ridimud

Odia Name-dhuannala

Tribe-LanjiaSaura

Category- Personal belingings

Place-Guma,Gajapati

Type-Museum Purpose

Description- Bell metal smoking pipe that employs a bamboo mouth piece. Used by Lanjia Saura men.



331.

Name- Lanjia saura painting

Local Name-Idital

Odia Name-Idital

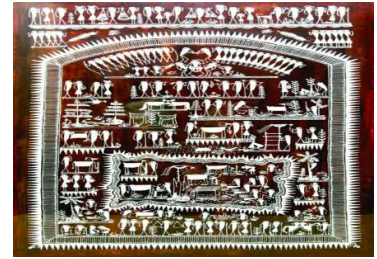
Tribe-LanjiaSaura

Category- painting

Place-Puttasing, Rayagada

Type-Museum Purpose

Description-Idital paintings are made using rice powder on a background of red oxide. There are 62 types of idital, each for a specific occasion or ritual.



332.

Name- Lanjia saura painting

Local Name-Idital

Odia Name-Idital

Tribe-LanjiaSaura

Category- painting

Place-Puttasing, Rayagada

Type-Museum Purpose

Description-Idital paintings are made using rice powder on a background of red oxide. There are 62 types of idital, each for a specific occasion or ritual.



333.

Name- Lanjia saura painting

Local Name-Idital

Odia Name-Idital

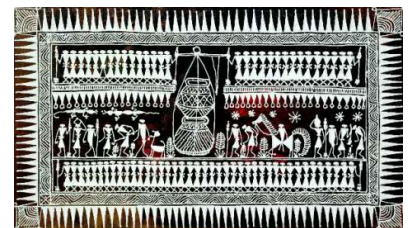
Tribe-LanjiaSaura

Category- painting

Place-Puttasing, Rayagada

Type-Museum Purpose

Description-Idital paintings are made using rice powder on a background of red oxide. There are 62 types of idital, each for a specific occasion or ritual.



334.

Name- Lanjia saura painting

Local Name-Idital

Odia Name-Idital

Tribe-LanjiaSaura

Category- painting

Place-Puttasing, Rayagada

Type-Museum Purpose

Description-Idital paintings are made using rice powder on a background of red oxide. There are 62 types of idital, each for a specific occasion or ritual.



335.

Name- Lanjia saura painting

Local Name-Idital

Odia Name-Idital

Tribe-LanjiaSaura

Category- painting

Place-Puttasing, Rayagada

Type-Museum Purpose

Description-Idital paintings are made using rice powder on a background of red oxide. There are 62 types of idital, each for a specific occasion or ritual.



Lodha

336.

Name-Sword

Local Name-Khanda

Odia Name-Khanda

Tribe-Lodha

Category-weapons

Place-Maroda, Mayurbhanj

Type-Utilitarian

Description-Belongings to the Lodha. This sword has three shallow grooves for funnelling blood and hilt with both guard and grip.



337.

Name-Rope making tool

Local Name-Pasa gharadi

Odia Name-Daudi dala

Tribe-Lodha

Category-Traditional Crafts

Place- Maroda ,Mayurbhanj

Type-Utilitarian

Description- Hand operated device used to help twist sabai grass into rope by the Lodha.



338.

Name-Flute

Local Name-Bansi

Odia Name-Bansi

Tribe-Lodha

Category-Musical instruments

Place-Baripada, MAYurbhanj

Type-Utilitarian

Description- Decorated wooden flute with five holes played by Lodha.



339.

Name- Fishing Net

Local Name- Khudijala

Odia Name-Jala

Tribe-Lodha

Category-Nets and Traps

Place-Morada, Mayurbhanj

Type-Utilitarian

Description-The lodha are one of the few traditional fishing communities of Odisha. This net is made from nylon wire bought in local markets and is used for fresh water fishing.



340.

Name-Spear

Local Name-Balam

Odia Name-Barcha

Tribe-Lodha

Category-weapons

Place- Morada,Mayurbhanj

Type-Utilitarian

Description-This spear is designed to pierce skin and hide. The small projections ensure the weapon remains embedded in the body of the hunted animals.



341.

Name-Cow bell

Local Name-Gaighanti

Odia Name-Gaighanti

Tribe-Lodha

Category-Bells

Place-Morada,Mayurbhanj

Type-Utilitarian

Description-Wooden bell with yoke tied to neck of cows to keep track of their movement,Usually made by men simple carpentry tools.



342.

Name-Knife

Local Name-Katuri

Odia Name-Katuri

Tribe-Lodha

Category-Weapons

Place-Morada,Mayurbhanj

Type-Utilitarian

Description- Uniquely shaped blade that can be used both in fields and home for cutting,scarping and cleaning.



343.

Name-Digging stick

Local Name-Khanta

Odia Name-Khanta

Tribe-Lodha

Category-Agricultural Implements

Place-Morada,Mayurbhanj

Type-Utilitarian

Description- Metal tipped digging stick used for uprooting trees and digging soil.



344.

Name-Paddy separator

Local Name-Bieda Kanta

Odia Name-Dhana Bacha

Tribe-Lodha

Category-Agricultural Implements

Place-Morada ,Mayurbhanj

Type-Utilitarian

Description- paddy separator with fork like iron head.



345.

Name-Bird Trap

Local Name-Pakshi Phasa

Odia Name-pakhi Phasa

Tribe-Lodha

Category-Nets and Traps

Place-Morada,Mayurbhanj

Type-Utilitarian

Description-bamboo bird trap used to catch wild cock.



346.

Name-Bamboo bolt

Local Name-Bita

Odia Name-Bita

Tribe-Lodha

Category-Weapons

Place-Morada,Mayurbhanj

Type-Utilitarian

Description- Iron tipped bolt arrow used to hunt & stun small game.



347.

Name-Axe

Local Name-Kuradhi

Odia Name-Kuradhi

Tribe-Lodha

Category-Weapons

Place-Morada,Mayurbhanj

Type-Utilitarian

Description-Slender iron axe head of standard wedge shape that is fashioned primarily for cutting wood.



348.

Name-Fish Trap

Local Name-Machhadhara Dhaudi

Odia Name-Machhadhara jala

Tribe-Lodha

Category-fishing Implements

Place-Morada,Mayurbhanj

Type-Utilitarian

Description-Rectangular fish trap used to catch small fish which enter through small gates when the trap is placed facing upstream in running water. Trapped fish are scooped out from a small opening on the top of the trap.



349.

Name-Knife

Local Name-Chhurri

Odia Name-Churi

Tribe-Lodha

Category-Household Implements

Place-Moroda,Mayurbhanj

Type-Utilitarian

Description-Sharp edged knife used for household tasks like cutting vegetables.



350.

Name-Bangles

Local Name-Chudi

Odia Name-Chudi

Tribe-Lodha

Category-Bamboo Craft

Place-Moroda,Mayurbhanj

Type-Utilitarian

Description- Bamboo bangles with geometric motif,sold as souvenirs.



351.

Name-Pen stand

Local Name-Pen Stand

Odia Name-Pen stand

Tribe-Lodha

Category-Traditional Crafts

Place-Moroda,Mayurbhanj

Type-Utilitarian

Description-Bamboo penstand for commercial sale.



352.

Name-Flowers

Local Name-Fula

Odia Name-Fuladani

Tribe-Lodha

Category-Traditional Crafts

Place-Moroda,Mayurbhanj

Type-Utilitarian

Description- Bamboo flowers for commercial sale.



353.

Name-Bullock cart

Local Name-Sagada Gadi

Odia Name-Sagada gadi

Tribe-Lodha

Category-Traditional Crafts

Place-Moroda,Mayurbhanj

Type-Utilitarian

Description-Replica of a bullock cart.



354.

Name-Arrow

Local Name-Tira

Odia Name-Tira

Tribe-Lodha

Category-Weapons

Place-Moroda,Mayurbhanj

Type-Utilitarian

Description-Small iron tip on this arrow indicates its use for small game like pheasant. The tip is crafted like a spear head unlike the other arrow.



Mankirdia

355.

Name-Bangle

Local Name-Chuli

Odia Name-

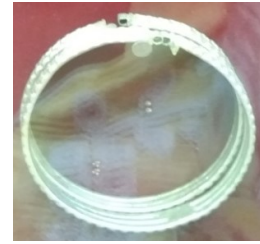
Tribe-Mankirdia

Place-Jashipur,Mayurbhanj

Category- Ornaments

Type-Utilitarian

Description-Silver bangles used by Mankirdia women.



356.

Name-Coin Necklace

Local Name-Madli

Odia Name-Mali

Tribe-Mankirdia

Place-Jashipur,Mayurbhanj

Category- Ornaments

Type-Utilitarian

Description-Made of up brass coins.



Munda

357.

Name-Bangle

Local Name-Chudi

Odia Name-Chudi

Tribe-Munda

Place-Mayurbhanj

Category- Ornaments

Type-Utilitarian

Description-Silver Bangle with shorne Like structure. They used it for self defence also.



358.

Name-Saree

Local Name-Sadi

Odia Name-Saree

Tribe-Munda

Place- Champua, Keonjhar

Category- Ornaments

Type-Utilitarian

Description- Munda saree of coarse white cotton with thick red border. Embroidered with geographic motifs in black,red and blue.



Oraon

359.

Name-Bangle

Local Name-Bandaria

Odia Name-Chudi

Tribe-Oraon

Place-Subdega,Sundergarh

Category- Ornaments

Type-Utilitarian

Description- Silver Bangle with shorne Like structure . They used it for self defence also.



360.

Name-Hairpin

Local Name-Jhika

Odia Name-Mundakanta

Tribe-Oraon

Place-Subdega,Sundargarh

Category- Ornaments

Type-Utilitarian

Description-Silver hairpin used by oraon women to secure their hair.



Paroja

361.

Name-Bangle

Local Name-Hatakhadu

Odia Name-Chudi

Tribe-Paroja

Category-Ornaments

Place-Jeypore,Koraput

Type-Utilitarian

Description-Alumium bangles used by paroja women.



362.

Name-Bird Trap

Local Name- Chadei phas

Odia Name-Chadei Phasa

Tribe-Paroja

Category-Nets and Traps

Place-Jeypore,Koraput

Type-Utilitarian

Description- Small bird trap that can be easily folded for storage.



363.

Name-Crane Trap

Local Name-Upadi

Odia Name- Pakhi Phasa

Tribe-Paroja

Category- Nets and Traps

Place- Jeypore,Koraput

Type-Utilitarian

Description- Spring mechanism based trap used for crane and other migratory birds that flock to the region in winter.



364.

Name-Rabbit Catching Net

Local Name- Thekua Phasa

Odia Name-Thekua Phasa

Tribe-Paroja

Category-Nets and Traps

Place-Jeypore,Keonjhar

Type-Utilitarian

Description- Traditional net laid to catch rabbit a common vermin in the region.



365.

Name-Catapult

Local Name-Gulichadhanu

Odia Name-Gulichadhanu

Tribe-Paroja

Category-Weapons

Place-Jashipur,Mayurbhanj

Type-Utilitarian

Description-Catapult with thread tied on the grip used to hunt and scare birds. The construction resembles that of a long bow.



366.

Name-Sword

Local Name-Khanda

Odia Name-Khanda

Tribe-Paroja

Category-Weapons

Place-Jeypore,Koraput

Type-Utilitarian

Description- An object of ritual worship this sword is placed alongside household deities in the paroja home.



Paudi Bhuyan

367.

Name- Tobacco Container

Local Name-Dhuan batu

Odia Name-Dhuan nali

Tribe- Paudi Bhuyan

Category- Personal belongings

Place- Rugudakudar, Deogarh

Type- Utilitarian

Description- A hollowed out wooden bead like device serves as a tobacco container.



368.

Name- Sword

Local Name- Talwar

Odia Name- Khanda

Tribe- Paudi Bhuyan

Category- Weapons

Place- Deogarh

Type- Utilitarian

Description- Iron sword with a distinctly moulded hit an gentle curve. Used in the past for defence of territory and in factional feuds. The blade has a groove extending its length.



369.

Name- Bird Trap

Local Name- kapta

Odia Name- Pakhsi jala

Tribe- Paudi Bhuyan

Category- Traps

Place- khuntugaon, Sundergarh

Type- Utilitarian

Description- Traps used to catch bird. It is made of bamboo and has multiple snares. The trap is set near a waterbody or in a field.



370.

Name- Straw Ring

Local Name-Binda

OdiaName-Chimla

Tribe- Paudi Bhuyan

Category- Basketry

Place- Khuntagaon,Sundergarh

Type-Utilitarian

Description-This straw ring may be used as a pot holder in the kitchen or to balance waterpots on the head to carry them.



371.

Name-Winnowing Fan

Local Name-Kula

Odia Name-Kula

Tribe-PaudiBhuyan

Category-Basketry

Place-Rugudakudar,Deogarh

Type-Utilitarian

Description-Winnow used for separating grains from chaff and to sun dry food items like fruits.



372.

Name-Hoe

Local Name-Khanti

Odia Name- Kodi

Tribe-Paudi Bhuyan

Category-Agricultural Implements

Place-Banspal,Keonjhar

Type-Utilitarian

Description-Early hoe made by attaching a flat metal plate to a suitably shape wooden branch for digging in fields.



373.

Name-Cymbals

Local Name-Tal

Odia Name-Gini

Tribe-Paudi Bhuyan

Category- Musical instruments

Place-Banspal,Keonjhar

Type-Utilitarian

Description-Brass Cymbals with a concentric circle design.



374.

Name-Dancing Stick

Local Name-Nachunibadi

Odia Name-Badi

Tribe-Paudi Bhuyan

Category- Musical instruments

Place-Rugudakudar,Deogarh

Type-Utilitarian

Description-Dancing stick made up of a twisted bamboo stick.



375.

Name-Double membrane drum

Local Name-Madala

Odia Name-Madala

Tribe-Paudi Bhuyan

Category- Musical Instruments

Place- Rugudakudar,Deogarh

Type-Utilitarian

Description-Beautifully crafted drum with leather straps played for dances and festive occasions. Beeswax is applied to control the tone of the membranes.



Santal

376.

Name-Bangle

Local Name-Chur/Sankhachuli/Satul

Odia Name-Chudi

Tribe-Santal

Category- Ornaments

Place-Rairangpur,Mayurbhanj

Type-Utilitarian

Description-Silver bangles used by Santal women.



377.

Name-Earring

Local Name-muchipagata

Odia Name-Kanafula

Tribe-Santal

Category-Jewelry

Place-Rairangpur,Mayurbhanj

Type-Utilitarian

Description-Silver earring used by santal women.



378.

Name-Coin Necklace

Local Name-Rupacharanimala

Odia Name-Rupacharanimala

Tribe-Santal

Category-Ornaments

Place-Rairangpur,Mayurbhanj

Type-Utilitarian

Description-made by silver coins and used by santal women.



379.

Name-Hairpin

Local Name-Sudbaha

Odia Name-Rupamundakanta

Tribe-Santal

Category-Jewelry

Place-khuntha,mayurbhanj

Type-Utilitarian

Description- Silver hairpin used by santal women to decorate their hair.



380.

Name-Anklet

Local Name-Paini

Odia Name-Khadu

Tribe –Santal

Category-Jewelry

Place-Rairangpur,mayurbhanj

Type-Utilitarian

Description- Silver neckband used by santal women. It shows their marital status.



381.

Name-Bangle

Local Name-Satul

Odia Name-Chudi

Tribe-Santal

Category-Jewelry

Place-Rairangpur,Mayurbhanj

Type-Utilitarian

Description-Silver Bangles used by santal women.



Saura

382.

Name-Bead Necklace

Local Name-Tangum

Odia Name-Mali

Tribe-Saura

Category-Jewelry

Place-guma,Gajapati

Type-Utilitarian

Description-Made up of different types of beads.



Lanjia Saura

384.

Name-Cow Bell

Local Name-Ruguduing

Odia Name-Gaai Ghanti

Tribe-LanjiaSaura

Category- Bells

Place-Puttasing, Raygada

Type-Utellitarian

Description-Broad rectangular bell made by the Lanjia saura men for their cows.



385.

Name- Axe

Local Name-Angi

Odia Name-Kuradhi

Tribe-LanjiaSaura

Category- weapons

Place-Puttasing,Rayagada

Type-Utellitarian

Description-Axe with a broad blade used by the Lanjia saora.



386.

Name-Birfurcated Axe

Local Name-Angi

Odia Name-Kuradhi

Tribe-LanjiaSaura

Category- Weapons

Place-Puttasing, Rayagada

Type-Utelltarian

Description- A weapon unique to the Lanjia Saoras, this axe has two cutting edges to quickly pierce the hide and hair of wild animals.



387.

Name- Leaf Pipe

Local Name-Chilum

Odia Name-Chilum

Tribe-LanjiaSaura

Category- Personal Belongings

Place-Puttasing, Rayagada

Type-Utelltarian

Description-Hand rolled leaf pipe and mouthpiece used by Lanjia Saora Women to smoke tobacco.



388.

Name- Horn Trumpet

Local Name-Tededupe

Odia Name-Mahuri

Tribe-LanjiaSaura

Category- Musical Instruments

Place-Puttasing, Rayagada

Type-Utelltarian

Description-Horn Trumpet made from buffalo horn. It is used to gather community members for meeting or to welcome a guest. Also played as an accompanying instrument at dances and to scare wild animals.



389.

Name- Knife

Local Name-Kadti

Odia Name-Churi

Tribe-LanjiaSaura

Category- household Implements

Place-Puttasing,Rayagada

Type-Utelltarian

Description-Large blade with curved tip used for cutting Branches,clearing patches of forest land and today tapping.



390.

Name- Carpentry Instrument

Local Name-Kukutereb

Odia Name-Kuradhi

Tribe-LanjiaSaura

Category- Traditional crafts

Place-Puttasing,Rayagada

Type-Utelltarian

Description-This implement with its chisel shaped blade and small handle is other useful household items like ploughs,spoons and cow bells.



391.

Name- Husking Rod

Local Name-Andrei

Odia Name-Pala Badi

Tribe-LanjiaSaura

Category- Household Implements

Place-Puttasing,Rayagada

Type-Utelltarian

Description-Husking rod with narrow working surface and no cladding.



392.

Name- Salap Knife
Local Name-Kadasi
Odia Name-Churri
Tribe-LanjiaSaura
Category- Household Implements
Place- Serango,Gajapati
Type-Utelltarian



Description-Specially designed knife for tapping sap of the palm tree. The fermented sap is offered to deities during rituals and enjoyed by both men and women.

393.

Name- Tambourine
Local Name-Dagudu
Odia Name-Changu
Tribe-LanjiaSaura
Category- Musical Instruments
Place-Puttasing,Rayagada
Type-Utelltarian



Description-Circular wooden frame with leather stretched over it and secured on the inner surface to form a tambourine. Hair is still visible on the leather hide.

394.

Name- Clarinet
Local Name-Teretepet
Odia Name-Mahuri
Tribe-LanjiaSaura
Category- Musical Instrument
Place-Puttasing,Rayagada
Type-Utelltarian



Description-This clarinet has a wood body and brass bell and is played for all ritual occasions and celebration.

395.

Name- String Instrument

Local Name-Gagadyadeng

Odia Name-Kendera

Tribe-LanjiaSaura

Category- Musical instrument

Place-Puttasing,Rayagada

Type-Utelltarian

Description- With a resonator made of coconut shell covered with goat hide , This instrument is played as a musical accompaniment to dances.



396.

Name- Brass Trumpet

Local Name-Surakamped

Odia Name-mahuri

Tribe-LanjiaSaura

Category- Musical instrument

Place-Puttasing,Rayagada

Type-Utelltarian

Description-These brass trumpets are used in place of horn trumpets to serve as a signal to gather community members and as a salutation to welcome guests.



397.

Name- Single membrane Drum

Local Name-Dagudu

Odia Name-Changu

Tribe-LanjiaSaura

Category- Musical Instruments

Place-Puttasing, Rayagada

Type-Utelltarian

Description-Small pot drum played with sticks.



398.

Name- Friction Instrument

Local Name-Regede

Odia Name-Penkali

Tribe-LanjiaSaura

Category- Musical Instrument

Place- Serango,Gajapati

Type-Utelltarian

Description-Fiction instrument played by rubbing a stick across the ridged surface.Used to scare animals away from crop at night.



399.

Name- Billhook

Local Name-Lolkuru

Odia Name-Bankuli Badi

Tribe-LanjiaSaura

Category- Agricultural implements

Place-Puttasing,Rayagada

Type-Utelltarian

Description-A primitive agricultural implement used to digging the soil,this hoe is fitted with a metal working head made by a local blacksmith.



400.

Name- String Instrument

Local Name-Gagerai

Odia Name-Kendera

Tribe-LanjiaSaura

Category- Musical Instrument

Place-Puttasing,Rayagada

Type-Utelltarian

Description-The dry gourd & bamboo instrument is a single string fiddle played for ritual and secular occasions.



401.

Name- Pot

Local Name-Neneng

Odia Name-GinaBaja

Tribe-LanjiaSaura

Category- Musical Instruments

Place-Puttasing,Rayagada

Type-Utelltarian

Description- This pot is played with a stick to produce a sonorous ringing rhythm.



402.

Name- Wine pipe

Local Name-Jeri

Odia Name-MadaDanka

Tribe-LanjiaSaura

Category- Dhokra

Place-Puttasing,Rayagada

Type-Utelltarian

Description-A round shaped wine pipe used to ritual offering of liquor to deities. This is also considered a sign of social status and wealth.



403.

Name- Hoe

Local Name- Lolkuru

Odia Name-Kodi

Tribe-LanjiaSaura

Category- Agricultural implements

Place-Puttasing,Rayagada

Type-Utelltarian

Description-An advanced version of the hoe,this implement has two metal heads. One fashioned like a conventional hoe and the other for making holes and planting seeds.



404.

Name- Wine preparation pot
Local Name-Tanguru
Odia Name-Madamathia
Tribe-LanjiaSaura
Category- Household implements
Place-Puttasing,Rayagada
Type-Utellitarian
Description-Earthen vessel used for storing liquor.



405.

Name- Oil Extractor
Local Name-Nerelkenai
Odia Name-Telapeda
Tribe-LanjiaSaura
Category- Household Implements
Place-Puttasing,Rayagada
Type-Utellitarian
Description-Used for extraction of oil from mahula,neem or karanja seeds.



406.

Name- Men's Wear
Local Name-Arsi Oliakan
Odia Name-Utariya
Tribe-LanjiaSaura
Category- Textile
Place-Guma,Gajapati
Type-Utellitarian
Description-White loin cloth with red embroidered edge worn by men.



407.

Name-Hairpin

Local Name-Susidang/Srekuina/Iballang

Odia Name-Mundakanta

Tribe-LanjiaSaura

Category- Ornaments

Place-Puttasing,Rayagada

Type-Utelltarian

Description-Brass hairpin used to secure bun and as weapon of self defence.



408.

Name- Waist chain

Local Name-Gulusu

Odia Name-Antasuta

Tribe-LanjiaSaura

Category- Ornaments

Place-Puttasing,Rayagada

Type-Utelltarian

Description-A simple waistchain made of heavy metal links used to keep the uppgarment in place.



409.

Name- Knife

Local Name-Kondaituru(Kadti)

Odia Name-Kuradhi

Tribe-LanjiaSaura

Category- Weapons

Place-Puttasing,Rayagada

Type-Utelltarian

Description-Large curved knife that can be used for clearing vegetables,forest produce collection



Annexure - III

Details of Central Sector Schemes for Handicrafts of the Ministry of Textiles

[http://handicrafts.nic.in/dc_hc_marketing.pdf]

Ambedkar Hastshilp Vikas Yojana (AHVY)

Launched in 2001-02, the scheme covers most activities along the value chain from production to marketing. The scheme is implemented by outsourcing the activities to NGOs, reputable organisations like COHANDS, EPCH, IICT, NIFT, NID, State Handicrafts Development Corporations, other Government Corporations etc.

The components of this scheme cover the following:

1. Social interventions: diagnostic survey of artisans, mobilisation into SHGs and issue of identity cards.
2. Technological interventions: development and supply of modern tools, design and technological development workshops, training of artisans, design development workshops, seminars and symposiums.
3. Marketing interventions: exhibitions, publicity, handicrafts emporia, market and product assessment, exposure trips for artisans, up gradation of warehousing/work sheds, entrepreneurial development programmes
4. Financial interventions: margin money support, wages to Cluster Managers, engagement of experts, credit guarantee

The AHVY is recognised as one of the most successful schemes covering about 70% of identified cluster members.

Comprehensive Handicrafts Cluster Development Scheme (CHCDS)

Mega cluster approach is a drive to scale up the infrastructural and production chain at Handicrafts clusters which have remained unorganized and have not kept pace with the modernization and development that have been taking place so far.

The components of this scheme are:

1. Raw materials and facilities, i.e. Common Facilities Centre
2. Technology upgradation: modernisation of tools and technology
3. Product diversification as per market requirement
4. Raw materials bank
5. Resource centre
6. Market development: brand promotion, buyer-seller meets, exhibitions, retail spaces

7. Forward and backward linkages: handicrafts parks, testing laboratories, RandD
8. Human Resource and Skills development: training, recruitment centre
9. Social Security: life insurance, small savings
10. Physical infrastructure development: roads, water supply, power
11. Export and marketing: clearing facility, customs office, trade centre
12. Margin money for working capital: Margin money @ Rs 4000/- per artisan

Design and Technology Up gradation Scheme

The components of this scheme are:

1. Financial assistance to Central Government institutions
2. Financial assistance to state based institutions, i.e. design centres, museums
3. Skills up gradation: training of trainers, Shilpgurus,
4. Financial assistance for acquiring modern tools and equipment
5. Assistance for design and technical up gradation, holding design development workshops
6. Documentation and preservation of rare and languishing crafts
7. National awards
8. Product development for exports

Market Support and Services Scheme

The components for this scheme are:

1. Domestic marketing:

- Crafts bazaars, i.e. Gandhi Shilpi Bazar
- Exhibitions, urban haats
- Hiring of built up space in events organized by other organizations

2. International marketing:

- Participation in international fairs and exhibition abroad
- Folk Craft Festival of India/ Stand Alone Shows/ road shows
- Marketing Studies abroad - International craft exposure programme

3. Publicity and brand promotion: print media, web marketing, hiring brand ambassador, design logo for handicraft brand, Cultural Exchange Programme

According to the mid- term appraisal, the scheme has had a large positive impact, with 90% of artisans achieving increased market access and 80% reporting increase in income levels. However, it must be noted that the impact is confined to the artisans who are members of participating clusters or associated institutions, and the impact on the larger artisan community is not determined.

Human Resources Development Scheme- Training and Capacity-building

The Human Resource Development (HRD) Scheme has been formulated to provide qualified and trained workforce to the handicraft sector, thus addressing a major gap identified in the sector. This scheme also aims to create human capital for the sector in terms of a trained cadre of designers for the handicrafts by providing relevant inputs through its components. The scheme includes a provision made for the imparting soft skills considered necessary for the artisans to enable them to undertake their own business successfully.

The components of the scheme are:

1. Training through established institutions
2. Handicrafts training program
3. Training through Guru Shishya Parampara
4. Training of the trainers
5. Design mentorship and apprentice program

The scheme has had a positive impact on about 80% of the beneficiary groups, according to the Mid-term Appraisal.

Handicrafts Artisans Comprehensive Welfare Scheme

The artisans' performance is underscored by basic problems of being in the unorganized sector with additional constraints like lack of education, capital, poor exposure to new technologies, absence of market knowledge and poor institutional framework. The scheme has been formulated to address the need for artisans' welfare with a view to enhancing their quality of life and social security.

The components of the scheme are:

1. Rajiv Gandhi Shilpi Swasthya Bima Yojana: this includes access to healthcare facilities via health insurance. The implementation is carried out via the ICICI General Insurance Company. Funding for the scheme is shared between central and state governments on a 75:25 basis.
2. Aam Admi Bima Yojana (AABY): Artisans between the ages of 18-59 years and within the BPL framework are eligible for the scheme, which is implemented by LIC.
3. Support to artisans in indigent circumstances: This is applicable to National Awardees, State Awardees and Merit Certificate holders who are over the age of 60 years.
4. Credit Guarantee Scheme: The scheme ensures collateral-free credit facility (loan and working capital) to artisans and manufacturers for production worth Rs 25 lakhs.
5. Interest Subvention Scheme: To facilitate credit for artisans, an interest subvention of 3% is available for loans from scheduled banks.
6. Issue of Identity card and creation of database: identity cards linked to Aadhar cards shall be issued to artisans and database generated for monitoring and evaluation.

Research and Development Scheme:

Research and Development Scheme was introduced in 1956-57 as Central Sector Scheme in order to generate feedback on economic, social, aesthetic and promotional aspects of various crafts and artisans in the sector.

The components of this scheme are:

1. Conducting surveys along the entire value chain
2. Census of Handicrafts artisans
3. Registration under the GI Act
4. Setting up new testing laboratories
5. Compliance with global standards and bar coding, establishment of Handicrafts Mark

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