

**A STUDY ON THE SOCIO-ECONOMIC STATUS OF  
RURAL HANDICRAFT ARTISANS IN HEZAMARA  
R.D BLOCK, WEST TRIPURA DISTRICT, TRIPURA**

**A DISSERTATION**

Submitted by

**SAHEN DEBBARMA**

Roll No: 1704520003

Under the Guidance of

**Dr. S.CHANDRASEKARAN, M.A., M.Phil., Ph.D.**

Assistant Professor, Centre for Rural Development

**In Partial Fulfillment of the Requirements for the Award of Degree of  
MASTER OF PHILOSOPHY IN RURAL STUDIES**

**CENTRE FOR RURAL DEVELOPMENT**

**ANNAMALAI  UNIVERSITY**

[ACCREDITED WITH 'A' GRADE BY NAAC]

**ANNAMALAI NAGAR – 608 002**

**TAMIL NADU, INDIA**

**AUGUST - 2019**

  
**ANNAMALAI UNIVERSITY**  
**CENTRE FOR RURAL DEVELOPMENT**

**Dr. S. CHANDRASEKARAN, M.A., M.Phil., Ph.D.**

Assistant Professor  
Centre for Rural Development  
Faculty of Arts  
Annamalai University  
Annamalai Nagar - 608 002  
Tamil Nadu, India

---

**CERTIFICATE**

This is to certify that the dissertation entitled “**A STUDY ON THE SOCIO-ECONOMIC STATUS OF RURAL HANDICRAFT ARTISANS IN HEZAMARA R.D BLOCK, WEST TRIPURA DISTRICT, TRIPURA**”, is a bonafide work done by **Mr. SAHEN DEBBARMA (Roll No. 1704520003)** M.Phil. Scholar, Centre for Rural Development, Annamalai University, who carried out research under my supervision. Certified further, that to the best of my knowledge this dissertation has not previously formed the basis for the award of any degree, diploma, associateship, fellowship or other similar title to the candidate.

Station: Annamalai Nagar  
Date:

Signature of the Research Supervisor



## **DECLARATION**

I, **SAHEN DEBBARMA (Roll No. 1704520003)** M.Phil. Scholar in Centre for Rural Development, Annamalai University, Annamalai Nagar-608002 (Tamilnadu) India, declare that the work embodied in this M.Phil. dissertation entitled, **“A STUDY ON THE SOCIO-ECONOMIC STATUS OF RURAL HANDICRAFT ARTISANS IN HEZAMARA R.D BLOCK, WEST TRIPURA DISTRICT, TRIPURA”** is a result of my own bonafide work carried out with my personal effort and submitted by me under the supervision of **Dr. S. CHANDRASEKARAN, M.A., M.Phil., Ph.D.**, Assistant Professor, Centre for Rural Development, Annamalai University. The contents of this dissertation have not formed the basis for the award of any Degree / Diploma / Fellowship / Titles in this University or any other University or similar institutions of Higher Learning.

I declare that I have faithfully acknowledged and given credit and referred to the researchers wherever their works have been cited in the body of the dissertation. I further declare that I have not willfully copied some other's data/ work / results etc. reported in the Journals, Magazines, Books, Reports, Dissertations, Theses, Internet etc.

Station: Annamalai Nagar  
Date:

Signature of the Candidate

## ACKNOWLEDGEMENT

I extend my sincere thanks and heartfelt gratitude to **Dr. S. CHANDRASEKARAN**, Assistant Professor, Centre for Rural Development, Annamalai University, for his continuous encouragement and guidance to complete this research work successfully.

It gives me great pleasure and prosperous greetings to extend my heartfelt thanks and gratitude to the authorities of Annamalai University, especially **Prof. Dr. V. MURUGESAN**, the Hon'ble Vice-Chancellor, Annamalai University. **Prof. Dr. N. KRISHNAMOHAN**, Registrar, Annamalai University and **Prof. Dr. E. SELVARAJAN**, Dean, Faculty of Arts, Annamalai University, who has given me the opportunity for completing my M.Phil research work. I acknowledge my deep sense of gratitude to **DIRECTOR, CARE** including all other authorities and departmental staff of Annamalai University for their continuous encouragement and providing the infrastructure facilities and other administrative support and facilities according to requirement of Research.

I convey my special word of thanks to **Dr. P. BALAMURUGAN**, Associate Professor and Director, Centre for Rural Development, Annamalai University for his motivation that has been a great support me during the period of study.

I acknowledge the cooperation and moral support rendered by the faculty members **Dr. G. VEDANTHADESIKAN** and **Dr. P. MURUGESAN**, Centre for Rural Development, Annamalai University for their blessings and valuable comments on the various stages of the my Study in a fruitful manner to do this research work successfully.

I thank non-teaching staff members **Mr. D. BALAMURUGAN**, Special Officer, **Mr. K. RAJA**, Assistant Section Officer, **Mr. J. KAMALANATHAN**, Extension Assistant and **Mr. T. BALAGURU** of the Centre for Rural Development, Annamalai University are highly accepted.

Words are inadequate to express my gratitude to my uncle **Mr. BIPLAB DEBBARMA** and cousin brother **Mr. RITESH DEBBARMA** for being my guide in collecting data through my research work.

On a personal note, I am very grateful to my loving parents, **Mr. BISWARATH DEBBARMA**, **Mrs. MALLIKA DEBBARMA**, my brother **Mr. BILIKEN DEBBARMA** and relatives for their supportive role, love and guidance through the period of study in Annamalai University.

I wish to place on record my deep sense of gratitude and sincere thanks to the Authorities of Annamalai University, for providing me the opportunities and other necessary facilities to carry out the research.

My sincere thanks to **LAKSHA COMPUTERS AND XEROX**, Therkiruppu, Annamalai Nagar, for the neat and excellent execution of the dissertation.

Place : Annamalai Nagar

**(SAHEN DEBBARMA)**

Date :

## CONTENTS

Chapter No	Title	Page
	<b>CERTIFICATE</b>	ii
	<b>DECLARATION</b>	iii
	<b>ACKNOWLEDGEMENT</b>	iv
	<b>CONTENT</b>	vi
	<b>LIST OF TABLES</b>	viii
	<b>LIST OF MAPS</b>	x
	<b>ABBREVIATIONS</b>	xi
<b>I</b>	<b>INTRODUCTION</b>	1-32
	1.1. Handicraft in India	2
	1.2. Handicrafts of Tripura	7
	1.3. Types of Handicraft	11
	1.4. Shares of Handicraft in Rural Indian Economy	16
	1.5. Steps of Government in Handicraft Development	17
	1.6. Constraint in the Handicraft sector	23
	1.7. Handicraft for Rural Development	25
	1.8. Handicraft Industries in Rural India Economy	27
<b>II</b>	<b>REVIEW OF LITERATURE</b>	<b>33-43</b>
<b>III</b>	<b>AREA PROFILE</b>	<b>44-73</b>
	3.1. Tripura State Profile	45
	3.1.2. West Tripura District profile	53
	3.1.3. Hezamara RD Block profile	63
	3.2. Research Design	68
	3.2.1. Statement of problem	68

<b>Chapter No</b>	<b>Title</b>	<b>Page</b>
	3.2.2. Objectives of the Study	68
	3.2.3. Hypothesis	68
	3.2.4. Methodology	68
	3.2.5. Sample Design	69
	3.2.6. Data Collection	70
	3.2.7. Methods of Analysis	71
	3.2.8. Limitations of the Study	71
	3.2.9. Scope of the Study	71
	3.2.10. Definition	72
	3.2.11. Chapterisation	73
<b>IV</b>	<b>DATA ANALYSIS AND INTERPRETATION</b>	<b>74-100</b>
	A. Socio-Economic profile of the Respondents	74
	B. Status of rural Handicraft Artisans	85
<b>V</b>	<b>FINDINGS, SUGGESTION AND CONCLUSION</b>	<b>101-108</b>
	<b>BIBLIOGRAPHY</b>	<b>109-112</b>
	<b>APPENDIX</b>	
	Interview schedule	i-vi

## LIST OF TABLES

<b>Table No.</b>	<b>Title</b>	<b>Page No.</b>
4.1	Age -wise distribution of the respondent	74
4.2	Sex -wise distribution of respondent	75
4.3	Educational status wise of the respondents	76
4.4	Marital status wise distribution of respondents	77
4.5	Religion wise distribution of respondent	77
4.6	Caste wise distribution of the respondents	78
4.7	Distribution of respondents according to Types of Family	79
4.8	Distribution of respondents according to Types of Houses	80
4.9	Distribution of respondent based on sources of drinking water	81
4.10	Distribution of respondents according to type of toilet	82
4.11	Distribution of respondents on the basis of income annually	82
4.12	Distribution of respondent according to sources of savings	83
4.13	Distribution of respondents as per size of land holdings	84
4.14	Reason for choosing handicraft	85
4.15	Distribution of respondent according to nature of employment	86
4.16	Distribution of respondents according to Types of handicraft	87
4.17	Distribution of respondents according to Types of product produce	88
4.18	Distribution of respondents according to Sources of raw materials	89
4.19	Distribution of respondents on the basis of marketing	90
4.20	Training wise distribution of respondents	91



<b>Table No.</b>	<b>Title</b>	<b>Page No.</b>
4.21	Distribution of respondents on the basis of artisans card	91
4.22	Distribution of respondents according to Borrow money for investment	92
4.23	Respondents distribution on sources of borrowing	93
4.24	Income wise distribution from Handicraft activities Annually	94
4.25	Distribution of respondents on the basis of problems of handicraft artisans	95
4.26	Distribution of respondents on the basis of challenges faced by artisans	96
4.27	Estimated regressing results for handicraft artisans	98
4.28	Estimated regression results for handicraft artisans in handicraft activities and non-handicraft activities	99
4.29	Estimated Regression results for overall members in handicraft activities and non-handicraft activities	99

## LIST OF MAPS

<b>Map No.</b>	<b>Title</b>	<b>Page No.</b>
1	Tripura State Map	52
2	West Tripura District Map	62
3	Map of Hezamara RD Block	67

## ABBREVIATIONS

ACC	:	Artisan's Credit Card
BCDI	:	Bamboo & Cane Development Institute
CD	:	Community Development
CEPC	:	Carpet Export Promotion Council
COHANDS	:	Council for Handicraft Development Corporation
DONER	:	Department of North Eastern Region
DRDA	:	District Rural Development Agency
EPCH	:	Export Promotion Council for Handicraft
HDC	:	Handicraft Development Commissioner
HRD	:	Human Resource Development
IAY	:	Indira Awas Yojana
IICT	:	Indian Institute of Carpet Technology
JICA	:	Japan International Corporation Agency
MHCS	:	Metal Handicrafts Service Centre
MoU	:	Memorandum of Understanding
NCDPD	:	National Centre for Design & Product Development
NEHHDC	:	North Eastern Handicrafts & Handlooms Development Corporation
PMGSY	:	Pradhan Mantra Gram Swrozgar Yojana
R & D	:	Research and Development
R.D	:	Rural Development
SEEDS	:	Socio-Economic and Educational Planning Commission Development Society
SHTP	:	Special Handicraft Training Program
TIDC	:	Tripura Industrial Development- Corporations
TRI	:	Tribal Research Institute
TRYSEM	:	Training for Rural Youth and Self Employment

# CHAPTER I

## INTRODUCTION

Handicrafts are a valuable and indeed a proud heritage of India. For ages, their exquisite beauty has fashioned people throughout the world and has brought fame and respect for Indian skill and imagination. What is the real significance of handicrafts? It lies in the newness and surprise of each object. No two are alike, for each is a fresh creation. Standardization is alien; indeed a negation of all that handicrafts stand for. In an age of machine-tooled monotony, the handicrafts stand as symbols of a ceaseless flow of creativity instead of a dull repetition. The choice was wide and selection varies individual and therefore a source of genuine pride. Handicrafts add a finer dimension to our being. It is difficult to give a precise definition of handicrafts. Yet it is necessary to give a general definition of what constitute handicrafts. "Handicrafts are items made by hand, often with the use of simple tools, and are generally artistic and/or traditional in nature. They include objects of utility and objects of decoration, household items, ornaments and jewellery etc". The import and export policy of Government of India defines handicrafts as made by hand have some artistic or decorative value they may or may not have functional utility. The handicraft goods can also be understood from their basic characteristics. They are invariably produced by highly labour intensive processes which provide low income, low wage economies with a strong sense of comparative advantage in producing them. The emphasis on specific rational and ethnic skills and the value placed on hand working for its own give

artisan's competitive advantage even in the face of process and product innovation. Thus it can be seen that handicrafts provide an opportunity for relatively rapidly growing export activity, while also creating employment opportunities through abundant use of labour and local skills. In many developing countries handicrafts create an opportunity for employment among disadvantaged social groups. The Indian handicrafts industries are mainly working in rural areas. These industries provide India's second largest employment to the people of the country. One of the foremost important things is that these are providing employment to those rural people who belong to the weaker section of the society. The Indian handicraft industries are mainly labour intensive industry, which playing an important role to the huge population to provide jobs and financial security. The handicrafts industries in India are low capital investment, which are made by hands or with the help of using simple tools. Handicraft was developed as an independent rural activity, engaging people of a class or community, fully or mainly, or as a subsidiary activity of agricultural households, when they are not engaged in their main activity to supplement their income.

### **1.1. Handicraft in India**

Handicrafts can be defined as products which are produced either completely by hand or with the help of tools. In India handicrafts have great potential of employment generation and income generation as it hold the key for sustaining not only the millions of artisans already existing, spread over length, and breadth of the country, but also for the increasingly large number of new entrants in the crafts activity. The handicraft raw materials used by the artisans are

easily available. The handicraft artisans are significant part for the Indian economy. The product of handicraft has multiple uses. The products of handicraft are mostly artistic, imaginative, culturally attached, ornamental, traditional, religiously attached and socially symbolic, for which handicraft has become important to everybody's life. The crafts and the artisans of the sector is significant part of economy and are making India's foot prints in global market. The crafts of India were well known to the world throughout centuries. The residents of Indus valley were famous for their art, culture, and craftsmanship. Moreover, the great designing and carvings of temples testify the fact that art and craftsmanship are not new to India it is the skill which India got from its inherent culture, and rituals. The government of India has accorded utmost importance for the growth of these industries through five-year plans, and industrial policies because of their high employment intensity. The handicrafts industry of India comes under the unorganized sector of the village economy. This sector is an important and integral aspect of village, and cottage industries. Handicraft sector has a prevalent role of rural employment, and in the Indian economy. Indian handicraft items range from wooden stone, metal, glass, bamboo, cane, clay, terracotta ceramics, and textiles. The most popular items in Indian handicrafts are brassware, pen holder, bamboo and cane items, candles, and Christmas items, ceramic pots, carpets, and other products of paper and wood. Various states of India such as Manipur, Tripura, Rajasthan, Gujarat, Kashmir, Maharashtra, Tamil Nadu, and Kerala are popular for its handicraft collection. Each States offers a wide range of handicrafts, with its own identity. The handicrafts of its state are unique and it represents different culture and traditions. Though the sector has huge market potential in all Indian

states, and abroad, but the growing demand for the artificial product has badly affected the livings of many skilled artisans directly, and others related to this sector indirectly. The main reason for this is it almost no innovative methods and technology advancement have been introduced in the handicrafts sector, which leads to stagnation of the sector. The main reason for this is it almost no innovative methods and no technology advancement have been introduced in the handicrafts sector, which leads to stagnation of the sector. Further increase in manufacturing expenses has led to gap between actual product demanded, and actual product produced; the same gap is utilized by the machine made products, besides this the raw material needed in handicrafts has also fallen in short of supply in many states of the country because of more wastage, and improper utilization of available resources

### **1.1.1 HISTORICAL PERSPECTIVE OF INDIAN CRAFTS**

There are wide gaps in the history of Indian handicrafts. The organization, discipline, law and religion followed by different rulers in the country highly influenced the growth of Indian crafts in many ways. Referring back to the history, the verses in Mahabaratha praising the skill of Lord Vishwakarma(Master of thousand handicrafts) and lyrics of Arthashastra with series on craft works, speak highly of the aesthetic creation of the people of the country. Moreover, the highly decorated utensils like spoons, bowls, Combs, etc., with Arabic culture reveals that, in the later phase of Muslim rule, the Islamic tradition also added finess and delicacy to the Indian classical style. During the period of different rulers, Indian handicraft possessed greater importance than is indicated by the volume or value of

its production. Its role in imposing edifice to oriental culture was second to none. So, as part of an ancient civilization Indian handicraft reflected the rich legacy in all its splendour and beauty with high level of artistic excellence.

### **1.1.2.Handicraft Industry Prior to Independence**

Even prior to the invasion of British rulers, Indian crafts were placed high in the international markets. The glorious cultural tradition possessed by the artisans in their production gave name and fame for,their craft works in all over the world. The historical perspectives on handicrafts, reviewed in various literatures, highlight the progress of this sector as an industry during the period of Muslim rulers. Handicrafts flourished in India mainly, during the era of Zain-ul-Abidin, (A.D. 1320 to 1 5861, who was always referredfor invention to new style in arts and crafts. Talented craftsmen from central Asia were invited to his kingdom, to disseminate their skill in production of unique models. The influence of this craftsmen along with the inspiration of an Islamic missionary, Amir-I-Kabir, who was a well versed artist, encouraged the sultan to organize this sector as an industry. Eventually all the successors to the sultan, with their relish for arts and crafts continued to encourage the spread of this industry in domestic and foreign markets. The Mughal Kingdom (A.D 1586 -1757) also patronized the arts and crafts and commissioned the whole community of artisans as an independent industry. The emperors developed industrial and production units to uplift handicrafts to a level of worship with markets in different countries.

Prior to the 18th century, and before the rise of modern industrial system there was a wide spread historical view that the Indian products had a worldwide



market. Indian exports consisted chiefly of hand weaved cotton and silk fabrics, calicoes, artistic wares, wood carving etc. The quality in production distinguished the genius of Indian inhabitants from other Asiatic lands and she enjoyed this proud position till the end of the century. However, the decline of this industry began towards the beginning of 19<sup>th</sup> century and become more pronounced by the middle of the century, i.e., after 1830's with the invasion by English industrial manufactures? The impact of British connection along with industrial revolution encouraged import of machine made goods which led to the decay of handicraft sector in India. The eclipse of the Indian handicrafts adversely impacted on her economy, ruining millions of artisans and craftsmen. This situation was not remedied by any alternative growth of new forms of industries.

### **1.1.3 Handicraft Post Independence Period**

Being conscious of the adverse impact experienced by the artisans due to the intervention of British rule, the government of India took significant measures for a better deal for handicrafts at the central and state level. The first measure adopted by the government for the development of handicrafts was revitalizing and streamlining this sector into small scale industry. The main objective of amalgamating these two sectors was to establish handicrafts as an industry, competent enough to face the modern and large scale production. Therefore, after independence handicrafts were declared as small scale industries. In view of the above objective, due recognition was given to small scale sectors after independence. The major task for uplifting small industries were first entrusted to the Industrial Policy Resolutions passed in 1948 and 1956. These Resolutions

declared small industries as the potential sectors for creating additional employment with low capital investment against the share of large and modern industries, the small scale industries play pivotal role in the economy in terms of employment, production and export. The small scale sector covers a wide range of manufacturing and service activities. For instance, by the end of 1996 - 97, this sector consisted of 26 lakhs units with an increase from 4.16 lakhs in 1973 - 74. The share of this sector in manufacturing was about 40 per cent of the total industrial output of Rs. 356.2 13 crores in 1995- 96. The annual average growth rate of employment in this sector for the period 1973 -74 to 1980 - 81 was worked out to be 8.7 per cent, and that of production to be 21.4 per cent. The annual average growth rate of export for the same period was 22.7 per cent with 25 per cent share to total export by the end of 1980 - 81. Though the average growth rate for the period 1990 - 91 to 1994 - 95, had declined in terms of total number of units (7.2%), employment (4.0%) and production ( 17.2% the contribution of small scale sector to export showed an increase of 37.8 per cent for the same period. Moreover, share of their sectors to total export from India was very large with 35 per cent in 1996-97.

## **1.2. HANDICRAFTS OF TRIPURA**

Handlooms and handicrafts of Tripura reflect the inborn art of workmanship, and uniqueness of the people. Tripura has a large population of tribals, thus has a tradition of different kinds of crafts. Handloom is the prime craft of Tripura. Intricately designed handlooms and silk, cane and bamboo works are the main form of art and craft industries. The obvious feature of Tripura handloom

is vertical and horizontal stripes with distributed embroidery in multiple colours. Furniture, toys, objects of daily utility such as lamp shades, baskets, calendars, ivory work and Tripura tribal jewellery, make shopping here a delightful experience. The craftsmen of Tripura are highly skilled in crafting excellent handicrafts. The different ethnic groups of the state are perfect in bamboo and cane work. Some of the attractive handicrafts of the state are room divider, decorated wall panels, silver jewellery, lamps, and furniture of cane, ornamental articles, bamboo dining table mats and floor mats. The artisans of Tripura weave wonderful fabrics with great designs. The typical handloom consists of vertical and horizontal stripes with colourful embroidery.

### **1.2.1. Cane and Bamboo Handicrafts of Tripura**

Cane and Bamboo craft are the main crafts of Tripura. Ethnic groups in Tripura make wide variety of handicraft products using bamboo and cane. Some of the well known craft produce from the State include table mats, floor mats, room dividers, decorated wall panels, attractive furniture of cane and various gift items. The handloom industry is the oldest industry in the State and artisans produce cloths with the elegant designs, unique color combinations and lasting texture. Cane and Bamboo occupy a distinctive place in the life of Tripura. Wide variety of wonderful objects is made out of the Cane and Bamboo. Variety of items are produced, including Furniture, and Table Mats & other Mat products, Lamp Shades etc.

These products are also exported to various countries as they are in great demand. Interior decoration products made out of Cane and Bamboo include ceilings, paneling, plaques, Pot containers (Planters) etc. made of Gossamer thin

bamboo mattress. Lamp Shades made out of fine strips of cane and bamboo, Furniture made of cane, Baskets knitted out of cane and bamboo strips are some of the well-known craft produce from the Tripura, which are always on demand.

### **1.2.2. Handlooms of Tripura**

Handloom is the oldest industry in the State and the tribal people produce their own clothes with elegant designs, unique color combinations and lasting texture. The traditional items produced include Risa and Rignai. People in this region look to weaving inseparable part of life. The industry has passed on from generation to generation. The tribal women of Tripura religiously devoted to weaving. The beginning of ritual has always been with the offering of flowers and beautiful piece of Riha and Risa given by the great grandmother and followed by each and every tribal family as their tradition. In fact it was a pre-requisite for every tribal girl to know weaving. Otherwise she should not be considered as a bride.

Both Commercial looms and Non-commercial looms operate in the State. Non-commercial looms are operated by the tribal inhabitants of the state. They weave fabrics for their own consumption whereas the commercial looms are controlled by the Bengalis as well as Manipuri weavers. So the Handloom Industry of Tripura is the reflection of Tribal's, Manipuri and Bengalis. The handloom of Tripura in two categories Commercialloom and Non – commercial looms. Non-commercial looms are operated by the tribal inhabitants of the state. They weave fabrics for their own consumption whereas the commercial looms are controlled by the Bengalis as well as Manipuri weavers. So the Handloom Industry of Tripura is the reflection of Tribals, Manipuri and Bengalis.

However, handloom is the single largest and perhaps the oldest industry in the state of Tripura and is scattered in the rural as well as semi-urban areas. It has grown with the civilization itself and people in this region look to weaving inseparable part of life. The industry has grown as the art has passed from one generation to another. It plays a dominant role in the economic development of the rural masses. This industry also forms an important sector providing employment to the rural poor.

The tribal women of Tripura are devoted to weaving. The beginning of ritual has always been with the offering of flowers and beautiful piece of Rignai and Risa given by the great grandmother and followed by each and every tribal family as their tradition. In fact it was a pre-requisite for every tribal girl to know weaving. Otherwise she should not be considered as a bride. The tribal people produce their own clothes imparting them various designs, texture as well as colour all of which are long lasting. Among the traditional produces, mention may be made of Risa and Rignai. Risa is remarkable for its colorful variety and texture. The Bengali weavers who have migrated in Tripura from the erstwhile East Pakistan (Bengal) are the main commercial weaver and play a significant role in the development of Handloom Industry. They have also contributed to the development of texture, variety in the Handloom Industry. The Manipuri weavers are also playing an important role in developing Handloom Industry in Tripura. The turnover in the year 2017-18 of Handloom fabrics is Rs.452.025 lakhs.

### **1.3.TYPES OF HANDICRAFT**

Handicrafts sector Handicrafts sector occupies an important place in the Indian economy as it contributes significantly to employment generation and export earnings. The economic importance of the sector also lies in its high employment potential, low capital investment, high value addition and continuously increasing demand both in the domestic and overseas markets.

#### **1. Bamboo Handicraft**

Being a producer of bamboo, handicrafts made from bamboo are one of the eco-friendly crafts in India. The varied items made from bamboo are baskets, dolls, toys, chalani, furniture, mats, wall-hangings, umbrella handles, crossbows, khorahi, kula, dukula, kathi, jewellery boxes and many more. Bamboo Handicrafts are mostly made in West Bengal, Assam and Tripura.

#### **2. Bell Metal Handicrafts**

The hard form of bronze, which is usually used to make bells, is referred as bell metal. This kind of hard alloy is used to make crafts like vermilion boxes, bowls, candle stands, donari (pendants) and many more. This bell metal crafts are mostly prevalent in Madhya Pradesh, Bihar, Assam and Manipur. In Madhya Pradesh, this form of handicraft is even regarded as "tribal craft"

#### **3. Bone and Horn Handicrafts**

Originating in the state of Orissa, the bone and horn handicrafts are famous for creating birds or animal figures, which seems alive. For example, a bird seems like twittering. Besides this, goods like pen stands, ornaments, cigarette case, table

lamps, pepper and salt sets, chess sets, napkin rings, laughing Buddha etc. are prepared in Orissa, Karnataka, Kerala and Uttar Pradesh.

#### **4. Brass Handicrafts**

Durability of brass items added on the fame of brass items like crawling Krishna, lord ganasha's figures in different postures, vases, table tops, perforated lamps, ornament boxes, hukkas, toys, wine glasses, plates, fruit bowls and many more are extensively used in many Indian houses till now. These artisans are famously known as "Kansaris".the manufacturing of brassware is mainly done in Rajasthan.

#### **5. Clay Handicrafts or Pottery**

With its origination during the Indus Valley Civilization, clay craft or pottery is said to be one of the most primitive form of handicrafts in India. People engaged in pottery are called "Kumhaars". Besides its world famous Terracotta form, pottery has got different forms like Red Ware, Grey Ware and Black Ware. Uttar Pradesh is known for its painted black wares. Besides this, Krishnanagar in West Bengal, Bikaner, Lucknow, Pune and Himachal Pradesh even prepare clay ware. Items like clay pots, decorative items, jewellery etc. are widely used all over the country.

#### **6. Dhokra Handicrafts**

Dhokra, the oldest form of handicraft is known for its traditional simplicity. This tribal handicraft originated in Madhya Pradesh. The other states involved in this are West Bengal, Bihar and Orissa. Dhokra is famous for its unique items portraying folk characters. Dhokrajewellery, candle stands, pen stands, ash trays and varied kinds of showpieces are available at every handicraft shops.

## **7. Jute Handicrafts**

Jute craftsmen have created a worldwide niche in the field of jute handicrafts. The huge range of jute crafts includes bags, office stationeries, bangles and other jewellery, footwear, wallhangings and many more. West Bengal, Assam and Bihar, being the leading jute producers, lead the jute handicrafts market in India.

## **8. Paper Handicrafts**

Vibrant colored papers are combined together to form varied crafts like kites, masks, decorative flowers, lamp shades, puppets, hand-fans etc. Paper Mache, developed in the Mughal Era is even a famous form of paper handicraft in India. This craft industry is mainly located in Delhi, Rajghir, Patna, Gaya, Awadh, Ahmedabad, and Allahabad. Besides that, paper crafters are found in the outskirts of almost every major town.

## **9. Rock Handicrafts**

Prevalence of rock carving, one of the primitive rock art can be seen in the states of Rajasthan, Jaipur, Orissa and Nagpur. Rajasthan, Jaipur and Madhya Pradesh are famous for marble stone carvings. Green colored stone art is the specialty of Madhya Pradesh, whereas, Patharkatti is the unique rock craft of Gaya. Age-old temples of Orissa are the world famous examples of rock craft in India. Numerous utensils, decorative pieces, stone jewellery and statues are made from rocks.



## **10. Shell Handicraft**

From time immemorial, shell handicrafts are one of the demandable crafts in India. Shell Handicraft can be made out of three types of shells like conch shell, tortoise shell and sea shell. Different kinds of goods like bangles, forks, decorative bowls, lockets, spoons, buttons, curtains, chandeliers, mirror frames, table mats etc, are the products of shell crafting. Generally, the places located on the sea shore like Gulf of Manar, Goa, Tamil Nadu, Orissa etc. are the places for shell handicraft.

## **11. Weaving or Embroidery Handicrafts**

Weaving mainly refers to the process of cloth production by two thread sets known as weft and warp crossed with each other. This traditional form of handicraft is mostly found in the states of Gujarat, Madhya Pradesh and Rajasthan. Bandhams, the famous form of weaving is created in Jamnagar and Rajkot. Bihar and Karnataka are known for their embroidery work.

## **12. Wood Handicrafts**

Wood craft is prevalent in India even before stone sculpture came into existence. Varied goods are created by the skilled craftsmen by shaping a piece of wood. Gujarat, Jammu & Kashmir, Karnataka, Kerala and Uttar Pradesh are known for their unique form of woodwork. Axes, toys, utensils, decorative pieces, jewellery and many more designer household goods like lamp shades, candle stands, vermilion boxes, jewellery boxes, bangle holders etc. are some of the common wood crafts used in almost every Indian house.

## **13. Leather Handicrafts**

The modern day leather craft in India has become a big industry and caters not only to local needs but also the off shore market. Utilitarian items like shoes, jackets, lampshades, pouches, bags, belts, wallets, stuffed toys etc made from leather are exported from India in large quantity. Different regions in India are famous for their unique style and pattern of leather products. Rajasthan is known for its decorated leather items. Bikaner and Jaisalmer produce decorative saddles. Bikaner is also known for Kopi, a unique leather bottle made from camel hide. In Rajasthan, beautiful lamp and lampshades are made from leather. West Bengal is well known for its decorated leather products. These products are generally decorated with traditional designs and geometric patterns. Kashmir is also known for its ornamental leather products. Madhya Pradesh is popular for its embroidered red leather items. Gwalior, Indore, Bilaspur and Dewas are known for shoes, jutties, bags and musks. In the state of Karnataka you will find leather products painted with epic and mythological pictures. These products are done in gold and silver. In some states like Andhra Pradesh, toys and puppets are made of leather.

#### **14. Painting**

Madhubani painting or Mithila painting is a style of Indian painting, practiced in the Mithila region of Bihar state, India and the adjoining parts of Terai in Nepal. Painting is done with fingers, twigs, brushes, nib pens, and matchsticks, using natural dyes and pigments, and is characterized by eye-catching geometrical patterns. There are paintings for each occasion and festival such as birth, marriage, holi, suryashasti, kali puja, Upanayanam (sacred thread ceremony), and durgapuja. Madhubani painting/Mithila painting has been done traditionally by the women of

villages around the present town of Madhubani and Darbhanga (the literal meaning of Madhubani is forests of honey) and other areas of Mithila. The painting was traditionally done on freshly plastered mud walls and floors of huts, but now they are also done on cloth, handmade paper and canvas.

### **15. Cane Handicrafts**

Cane products, a famous form of Indian handicraft include utilitarian objects like trays, baskets, stylish furniture etc. Vellore district of Tamil Nadu is famous for cane handicrafts in India.

### **1.4. SHARES OF HANDICRAFT IN RURAL INDIAN ECONOMY**

Presently the global market of handicrafts is valued at US\$ 400 billion and India's Share in the global market stands at 2% only. However, the handicrafts industries in rural Indian economy registered on annual growth rate of 15% constantly over the last decade and it is estimated to grow at the rate of 42% over the next five years annually. The role of Handicraft Industries in Rural India Economy is very important and its contribution towards the rural economy of India is increasing steadily. The Ministry of Rural Development and the Ministry of Rural Economy, under Government of India are the two main governing authorities, which drafts and implements policies for the handicraft industries in rural India economy. The handicrafts industry of India comes under the unorganized sector of village economy of India. The rural economic policies of India is drafted according to the needs of rural India since, majority of the population (around 70%) lives in about 600,000 small villages. The rural India is almost wholly agriculture based and a small part of the rural Indian population is

engaged with small industries like handlooms, handicrafts and other traditional produce. The role of Handicraft Industries in Rural India Economy became important, since today the organized sector of Indian industry is ready to absorb the products from these industries. Moreover, with liberal trade and export policy, the export of the Indian handicrafts industry is on an all time high.

The major importers of rural Indian handicraft are as follows:

- Art metal ware- USA, GERMANY, UK, and ITALY
- Wood wares-USA, UK,GERMANY and FRANCH
- Hand printed textiles and scarves-USA, UK, Germany and Canada
- Embroidered products-USA,SAUDI ARABIA, UK and GERMANY
- Zari goods-UK, USA, Japan and Saudi Arabia
- Jewelry-USA, UK, Germany and Saudi Arabia
- Miscellaneous handicraft-USA, UK, Germany and French

## **1.5. STEPS OF GOVERNMENT IN HANDICRAFT DEVELOPMENT**

During the period 1.3.2014 to 30.11.2014 the Government of India implemented seven central sector schemes for holistic growth and development of handicrafts sector in the country.

### **1. Baba Saheb Ambedkar Hastshilp Vikas Yojana**

This scheme aims to promote Indian handicrafts by developing artisans' clusters into professionally managed and self-reliant community enterprise on the principles of effective member participation and mutual cooperation. The

thrust of the scheme is on a project based; need based integrated approach for sustainable development of handicrafts through participation of craftspeople's, leading to their empowerment. The components of the scheme are as under:

- a. Social interventions
- b. Technological interventions
- c. Marketing interventions
- d. Financial interventions

## **2. Design & Technical Up-Gradation**

The scheme aims to upgrade artisan's skills through development of innovative designs and prototypes products for overseas market, revival of languishing crafts and preservation of heritage etc. The scheme has the following components:

- a. Craft Awareness Program
- b. Financial assistance for supply of tools, safety equipments, etc.
- c. Design and Technology Development Workshop
- d. Integrated Design & Technology Development Project
- e. Shilp Guru Award, National Award & National Merit Certificate for outstanding contribution in handicrafts sector.
- f. Assistance to exporter and entrepreneur for design prototype
- g. Commercial market intelligence by way of design, trend and technical colour forecast

### **3. Marketing Support And Services Schemes**

The scheme has three broad following components:

#### **a. Domestic Marketing**

- Marketing Events covering Crafts Bazaar/Gandhi Shilp Bazar; Exhibitions; National Handicrafts Fair and Buyer Seller Meet.
- Marketing Services covering Workshops/Seminars & Marketing Studies within the country.

#### **b. International Marketing**

- Marketing Events covering Cultural Exchange Programmes; Fairs & Exhibitions; Thematic Shows; Reverse Buyer Seller Meet & Participation of Entrepreneurs/ SHGs Federations/National Awardees.
- Social and Welfare Measures covering Initiatives to counter problems arising out of National/International laws.

#### **c. Publicity**

- Publicity through print and electronic media.
- Publicity through maps, folders, brochures catalogues and pamphlets, etc.
- Publicity through Website, CD ROMs etc.
- To create Brand image for Indian Handicrafts

### **4. Human Resource Development Scheme**

The Human Resource Development (HRD) Scheme has been formulated to provide qualified and trained workforce to the handicraft sector. This workforce shall contribute to a strong production base leading to production of high

quality products that cater to present day market requirement. This scheme also aims to create human capital for the sector in terms of trained cadre of designers for the handicrafts by providing relevant inputs through its components. There is also a provision made for the imparting soft skill consideration necessary for the artisans to enable them to undertake their own business successfully.

- a. Training through Established Institutions;
- b. Handicrafts Training Program;
- c. Training through Guru Shishya; Parampara
- d. Training the trainers;
- e. Design Mentorship and apprentice program.

## **5. Research & Development**

Research and Development scheme was introduced to conduct surveys and studies of important crafts and make in-depth analysis of specific aspects and problems of Handicrafts in order to generate useful inputs to aid policy Planning and fine tune the ongoing initiatives; and to have independent evaluation of the schemes implemented by this office. Following activities will be under taken during the 12<sup>th</sup> Plan.

- a. Survey & Studies on different topics.
- b. Financial assistance for preparation of legal, para-legal, standards, audits and other documentation leading to labeling/certification
- c. Financial assistance to organizations for evolving, developing a mechanism for protecting crafts including languishing crafts, design, heritage, historical knowledge base, research and implementation of the same enabling the sector/segment to face challenges

- d. Conducting Census of Handicraft artisans of the country
- e. Registration of Crafts under Geographical Indication Act & necessary follow up on implementation
- f. Assisting handicrafts exporters in adoption of global standards and for bar coding, including handicrafts mark for generic products.
- g. Financial assistance for taking up problems/issues relating to brand building and promotion of Indian handicrafts.
- h. Conducting of Workshops/Seminars on issues of specific nature relating to handicrafts sector.

## **6. Handicrafts Artisans Comprehensive Welfare Scheme**

The scheme has been included in the 12<sup>th</sup> Five Year Plan as one of the major schemes with the following two main components, aimed at Insurance Cover and Health Care of Handicrafts Artisan and his family:

### **A. Rajiv Gandhi Shilpi SwasthyaBima Yojana**

Rajiv Gandhi Shilpi SwasthyaBima Yojana aims at financially enabling the artisans community to access to the best of healthcare facilities in the country. This scheme covers not only the artisans but also any three members out of spouse, dependent parents and children. At present the scheme is on hold for its merger with RSBY.

### **B. AamAdmiBima Yojana For Handicrafts Artisans**

The objective of “AamAdmiBima Yojana for Handicrafts Artisans” is to provide life insurance protection to the HandicraftsArtisans, whether male or female, between the age group of 18-60 years.



### **C. Support To Artisans In Indigent Circumstances**

This scheme is proposed to support the artisans during their old age. The scheme is designed to give a boost to the handicraft sector in India. The scheme provides pension in the old age and social security.

### **D. Credit Guarantee Scheme**

The component is envisaged to alleviate the problem of collateral security or 3rd party guarantee and remove impediments to flow of credit to handicrafts sector.

### **E. Interest Subvention Scheme**

This scheme is facilitating credit access for handicrafts artisans, through introducing interest subventions for scheduled banks. It is proposed that a 3% interest subvention shall be available for artisans for loans taken from scheduled banks. Admissible amount is upto INR 50,000/- for a period of 3 years.

### **F. Issue Of Identity Cards And Creation Of Data-Base**

The identified artisans are being given Photo Identity cards. Till date 22, 66,655 identity cards have been issued to the handicrafts artisans. During the current year 36,561 Identity cards have been issued to artisans under NER.

## **7. Cluster Development**

Mega cluster approach is a drive to scale up the infrastructural and production chain at handicrafts cluster, which have remained unorganized and have not kept pace with the modernization and development that have been taken place so far. The prospect of the sector lie in infrastructural upgradation, modernization of

the machinery and product diversification, manufacturing as well as designing, further by brand building of the native products hold the key to creating a market for the product manufactured by the clusters. The programme supports the upgradation of infrastructural facilities coupled with market linkages and product diversification.

## **1.6. CONSTRAINT IN THE HANDICRAFT SECTOR**

The handicraft sector in India, despite having economic and social significance, currently faces a number of threats and challenges which hamper its growth. These issues can be tackled through appropriate policy measures as well as developmental activities.

### **1. High State Of Decentralization**

Most of the artisans working in the sector prefer to work independently, not collectivized in any formal structure. Hence all their activities are decentralized, minimizing their efficiency and production capacity. This independent working structure has a huge impact on the individual cost of raw material, transportation and other ancillary activities. Though efforts have been made to formalize the artisans into groups or other institutional structures as part of numerous government policies and departmental schemes, the impact has not been as expected.

### **2. Lack Of Access To Credit**

At present most of the artisans engaged in the sector are from economically weaker sections, and constantly face problems due to lack of resources. There is a huge deficit between their financial requirement (for daily expenditure & working

capital) and their earnings. To meet this deficit they forced to seek credit from local sources- traders and money-lenders, who charge a very high interest rate and have highly inflexible terms. To counter these issues, various schemes and services have been initiated by the government and several financial institutions.

### **3. Lack Of Empowerment**

Due to the existence of an unorganized and informal structure in the handicrafts sector, it has lead to high level of dependence of the artisans on external factors for support in various activities in the input and supply chain. These external factors are often found to be the middlemen (usually traders), who exploit these artisans for their own profits. Introduction of formal structures of organization amongst these artisans and some policy measures towards this direction can improve the situation.

### **4. Inadequate Raw Material Input**

At present majority of the artisans source the raw materials available locally (from natural resources, local markets, etc.). Some of these artisans use recycled raw materials (mostly scrap) due to inadequate supply or non-availability of good quality raw material. And due to over-utilization of the local resources, the artisans are forced to opt for alternate sources. This dependence on the external factors has resulted in non-timely delivery and heavy fluctuations in raw material prices.

### **5. Inadequate Infrastructure and Technology**

The artisans are still using the age old technology and methods of production, which are highly inefficient. This restricts their production capacity and the quality of output. This is due to the lack of awareness or knowledge about

the availability of appropriate tools & technology and other developments in the sector. Reluctance amongst the artisans to incorporate these changes is also an important factor aggravating this issue. Also the lack of basic infrastructure and civic amenities- high cost of transportation, irregular electricity supply, sewage, work sheds, warehousing, etc. impact the development of the entire sector.

## **6. Limited Access To Markets**

The demand of handicrafts products in the domestic as well as international market is huge and varied, majorly governed by the buyers demand and requirements. Despite such a high demand, only a fraction of artisans engaged in this sector have been able to utilize this opportunity; while most of the artisans have only been able to access just the local markets. As a result these artisans are absolutely dependent on traders, acting as middlemen, to sell their products in markets other than the local ones. Newer and better markets need to be linked to them directly so as to facilitate the development of the entire sector.

## **7. Competition From Machine-Made Products**

With the increasing mechanization of the production processes, the markets have been flooded with machine-made products, which were originally handcrafted. The handicrafts sector is facing stiff competition from such machine-made products, as these products are cheaper (due to high economies of scale in production) and have a high production output amongst other factors.

### **1.7. HANDICRAFT FOR RURAL DEVELOPMENT**

The Indian handicraft industries mainly work in the rural areas. The industries also provide India's second largest employment opportunities to the

country. The role of handicrafts industries in rural Indian economy is very important and its contribution towards the rural economy of India is increasing steadily. The ministry of rural development and the Ministry of Rural Economy under the Government of India are the two main governing authorities, which drafts and implements policies for the handicrafts in the economy of rural India. The development of rural handicrafts is only depending upon the development of market. Financial position, its management and promotion. It can be possible when they are declared any motivational, financial, and promotional schemes by the government of India or its substitute agencies. Artisan sacrifices his art to satisfy his day to day needs. Most people from handicrafts industries are not financially strong, and the handicrafts industries are only there source. The handicraft industry also contributes significantly for the development of the socio-economic conditions of the rural areas. The handicraft industries are the cottage based industries that plays a major role for the development of rural areas by providing employment, self-employment opportunities, generation of income, increase standard of living, poverty eradication, regional balance and promotion of entrepreneurship in the rural area. Rural artisans play a very important role in the Indian economy. They are mostly self-employed. The objective of poverty eradication can be achieved only through providing employment opportunities to the growing labour force. By promoting self-employment one can hope to provide the growing labour force with opportunities for earning decent incomes. These artisans also contribute a substantial portion to the income generated in the country. Artisans constitute a sizeable segment of the work force. They have inherited the skills and have the potential to develop further. The dexterity with which they carry out their work is

praiseworthy as well as amazing. Their products meet not only the demands in the domestic market of a village or group of villages. They have found markets in foreign countries too. Traditionally, village artisans supply products and maintenance service to agricultural farmers in the village. They also produce goods to meet local demands. This category would usually covers carpenters, cobblers, rope makers, blacksmiths, goldsmiths, potters, cloth and mat weavers etc.

Agribusiness is one of the main sources of employment all through the world especially in developing nations. In developing countries most of the people live in rural areas and are directly engaged in agribusiness industries. In spite of technological inventions and developments, rural artisans play a very significant role in the Indian economy. They are the pillars of rural society. The artisans have played an important role in the development of native technologies. They have the ability to do the required job, provided sufficient encouragement is given to them. Till the advent of mechanized industry, artisan crafts met the entire needs of rural life and occupations in respect of tools equipment, furniture and other facilities. Even now artisan's crafts continue to meet to some extent the needs of the weaker sections of the population. Further artisan skills are mostly inherited and very little expenditure or effort is devoted to their development.

### **1.8. HANDICRAFT INDUSTRIES IN RURAL INDIA ECONOMY**

The role of Handicraft Industries in Rural India Economy is very important and its contribution towards the rural economy of India is increasing steadily. The Ministry of Rural Development and the Ministry of Rural Economy, under Government of India are the two main governing authorities, which drafts and

implements policies for the handicraft industries in rural India economy. The handicrafts industry of India comes under the unorganized sector of village economy of India.

India is basically an agriculture-based country and the development of rural economy of India depends upon the development of its 700-million strong rural population. The rural economic policies of India is drafted according to the needs of rural India since, majority of the population (around 70%) lives in about 600,000 small villages. The rural India is almost wholly agriculture based and a small part of the rural Indian population is engaged with small industries like handlooms, handicrafts and other traditional produce. The role of Handicraft Industries in Rural India Economy became important, since today the organized sector of Indian industry is ready to absorb the products from these industries. Moreover, with liberal trade and export policy, the export of the Indian handicrafts industry is on an all time high. Presently, the global market of handicraft is valued at US\$ 400 billion and India's share in the global market stands at 2% only. However, the handicraft industries in rural India economy registered an annual growth rate of 15% consistently over the last decade and it is estimated to grow at the rate of 42% over the next five years annually.

Even though there are many allied sector of agricultural with excellent growth but after agriculture, there is other sector which has shown continuous optimistic growth since independence in generating revenue for the nation and employment for the rural people are the handicraft sector. Handicraft sector is a sector which is engaged in production of products which are produced either

completely by hands or with the help of tools. The Indian handicraft is highly labor intensive, cottage based and decentralized. The industry is spread all over the country from east to west to north to south. Most of the manufacturing units are located in rural areas or small towns. The handicraft sector forms the second largest sources of employment in India.

The handicraft sector get a boost since the new economic policy of inclusive growth has been initiated as a route to success towards sustainability by the government of India. The concept of inclusive growth says for the firmness of Indian economy, all sector of economy including handicraft must be given equal opportunity and for the inclusive growth for both rural and urban sector must be given proper attention. While in India rural economy is the backbone as well as the growth of the economy at all, so it must be given most priority, For the purpose of achieving inclusive growth, India needs to better focus on the agriculture and agribusiness industries at the first as they are the main source of employment and income for the people who live in poverty. Handicraft sector is one of the indirectly agricultural linked sectors of the rural economy which provides income for the livelihood which provides income for the livelihood with the aim to eliminate poverty and make India self sufficient in the handicraft sector. The allied sector of agriculture including handicraft sector provides employment opportunities for the upliftmen and prosperity of all kinds of people. It is believed the sector of handicraft is said to be one which have the great potential to be the major part of the growth of Indian economy. The government of India has accorded utmost importance for the growth of these industries through five year plans, and industrial policies because of the high intense in providing employment



opportunities. The handicraft industries of India come under the unorganized sector of the village economy. This sector is an important and integral aspect of village, and cottage industries. Handicraft industries have a pivotal role of rural employment in the Indian economy. Indian handicraft items range from woodcraft, stone cutting, metal ware, glass, bamboo, cane, clay, terracotta, ceramic and textiles and handloom etc. the most popular items of Indian handicrafts are brassware, pen holder, candles, ceramic pots, carpets, bamboo and cane products and some other items of paper. Various states of such as Manipur, Tripura, Rajasthan, Gujarat, Kashmir, Maharashtra, Tamil Nadu and Kerala are popular for its handicraft collection. Each state offers a wide range of handicraft with its identity. These handicraft items represent quality craftsmanship from the respective states. Most of the manufacturing set up has local employees and indigenous owners who operate from home in the rural areas. But, unfortunately, these traditional industries are under threat of sleep or decline because of the competition from the cheaper machine made substitutes, and due to the scarcity of physical capital and risk patrons.

Though the sector has huge market potential in all Indian states, and abroad, but the growing demand for the artificial product has badly affected the livings of many skilled artisans directly, and other related to this sector indirectly. The main reason for affecting the handicraft sector are that, it has no innovative methods and technological advancement have been introduced in the handicraft sector, which leads to stagnation of the sector. Further the increase in manufacturing expenses has led to gap between actual product demanded and actual product produced. The same gap are also utilized by the machine made

products, beside this the raw materials needed in handicraft production has also fallen in short supply in many states of the country because of more wastage and improper utilization of the available raw materials.

Irrespective of the significance given to this sector in different plan outlays, handicrafts present and contribute an entirely distinct pattern of development in the economy. This industry possesses a major share among other village industries in terms of employment, production and export. Emphasizing their role in economy the Industrial Policy Resolution of 1956 stated that handicrafts provide immediate employment as well as it offers means to ensure equitable distribution of income. Therefore, the social and economical significance of handicraft as a village industry and its impact on the life and economy of people could be viewed in terms of its role in employment generation, progress in production and export.

Production from any industry is considered as an index for progress. The mere increase in terms of the number of units registered under this sector or a sudden enhancement of the amount of investment could not remark any, progress unless they ultimately produce steady output. The term production for the present analysis implies conversion of raw materials into finished products either by hand or machines, for sale. The major traditional industries contributing highly to the economy are Khadi and Village, Handloom, Sericulture, Coir and Handicraft industries. Meanwhile, an examination of the performance of handicraft industry assures a very promising progress over the years. The share of handicrafts to total production from village and small industries increased by ranking itself as the top industry among traditional units in production.

As a rural industry the traditional industries of India could generate employment with low capital investment. The performances of these industries are measured in terms of their potential to create large employment opportunities. Being labor intensive in character, these industries are capable of absorbing more labour per unit of output as well as investment. This was also observed by P.C. Mahalanobis in his studies on rural development. He found that with any given investments, the employment possibilities would be ten or fifteen or even twenty five times greater in small industries in comparison with corresponding large industry. Since these industries are mainly concentrated at rural areas, they could also play a predominant role in the poverty alleviation programmes of the country. Among the traditional industries handloom offers more employment followed by handicrafts.

Handicrafts industry in India basifies helping to solve both social and economic problems of the village craftsman and the vulnerable sections of the society have come up to play an important role in earning the valuable foreign exchange for the country. The items which are doing well in the international market include art metals hand printed textiles and embroidery floor coverings, and wood wares. Moreover, Kerala is famous for export of wood carvings especially in different models of elephants. Indian crafts are exported to more than hundredcountries. The major markets include U.S.A, Canada, Germany, France, U.K, Netherlands, Italy, Saudi Arabia, UAE and Japan.

## CHAPTER II

### REVIEW OF LITERATURE

A literature review is a summary of studies related to a particular area of research. It identifies and summarizes all the relevant research conducted on a particular topic. It is important that your literature review is focused. Therefore, you should choose a limited number of studies that are central to your topic rather than trying to collect a wide range of studies that might not be closely connected. Literature reviews help to evaluate past research by collecting relevant resources that help to see what research has already been done. It also identifies experts as it is important to identify credible researchers who have knowledge in a given field, in order to seek their help with certain aspects of research. It also identifies key questions and determine methodologies used in the past research.

**Mohapatra et al (2001)** This research paper finds out different problems associated with craftsmen engaged in producing handicrafts in the state of Orissa, India. Orissa has a distinguished craft heritage. The craftsmanship of the arts and crafts embodies a tradition, which lives in the creative imagination of the artists of the state. The beauty and charm of its crafts has always been a source of attraction to many Indian and foreign tourists. From time immemorial, Orissa has carved out a name for itself in the field of handicrafts. The gifted artisan could produce wonderful objects of craft from simple materials. Their rare artistic skill has been streamlined in the manufacture of exquisite household pieces. This sector of economy directly or indirectly provides employment to more than one lakh people of the state. However, the artisan community faces a number of problems and need intervention to improve their quality of life.

**Smith et al (2004)** emphasized on the fact that rural enterprise needs to be encouraged to preserve the countryside-not just economically but socially and culturally. The logic is to introduce policy measures that encourage enterprise growth to constitute some reversal of economic decline in rural areas is clear. Business enterprises have been targeted as a vehicle to bring about rural regeneration. Research found that most "non-farm but on-farm enterprises are started and run by women, but a little formal support exists to encourage and sustain their growth.

**Kashyap et al (2006)** found that craftsmen have lack of understanding the demand of local products, marketing channel, price fluctuation and value addition possibility which can help them to develop a comprehensive intervention plan based on market plan.

**Mitra(2008)**“The Antiquities of Orissa” has been the earliest reference about the craft. Among: her aspect of Orissa antiquities he has briefly dealt with the patta painting. He has said that the painters are a hereditary sub caste of Chitrakaras and that most of the pictures painted on cloth are produced in Puri itself.

**Dash (2010)** explored craftsmanship of the arts and crafts embodies a tradition, which lives in the creative imagination of the artists of Orissa. The beauty and charm of its crafts has always been a source of attraction to many Indian and foreign tourists. A clear understanding of consumer behavior can give marketers a better idea of how marketing works, enabling them to devise more potent marketing strategies. Usually outdated designs do not attract buyers. In keeping with the changes in consumer tastes and preferences, artisans have to

change their crafts. With change in the outlook of the present customers, artists have to work accordingly, which can fulfill the requirements of the customers. So artists, in order to satisfy and promote this business, should know the art of modern making and work according to the taste of the customers.

**Menon (2010)** focused on the current product mix of village artisanal units with an exploratory research on the reasons limiting them from implementing quantitative marketing approach. The market performance of village crafts depicted that the Kerala artisanal industry has to travel a long way to adopt plausible marketing approaches to survive competition. The demand to apply quantitative marketing methods is rapidly growing across the world. The village handicraft industry is also not an exemption but, heading the markets with quantitative approach would benefit this industry to improve its performance globally. However, at present, with the aforementioned limitations, it is clear that handicraft industry has to travel a long way to adopt quantitative marketing approaches. The rural units should be facilitated with scientific managerial infrastructure, assuring easy access to up-to-date market information with internet linkages. An action plan should be developed to train the functionaries in each unit. This system should be subjected to periodical monitoring till the units achieve self sufficiency in recording, storing, analyzing and dissemination of data to marketers as well as collecting data from markets.

**Sanyal and et al (2010)** performed study on the Leather Industry in India by using the Constant Market Share (CMS) Analysis, found the change in export from (1991-2006) and conveys that the leather export has been seen decreasing due the change in demand in the world, change and market competitiveness.

**Kerr (2011)** crafts development activities should be considered as part of overall development efforts for a given region, rather than an economic panacea that will provide "instant" alternative employment and income opportunities. However, if treated as one element in the development of a comprehensive forestry development programme, handicrafts can make an important contribution to the development of a local economy based on environmentally and socially sound principles. Expectations from efforts aimed at handicrafts development should not be exaggerated. Economic development handicrafts production, alone, cannot be expected to result in maintenance of cultural traditions. In fact, as has I noted above, keeping pace with the demands of the international marketplace may often require modification of traditional designs. However, the improvement of employment and income-generating opportunities based on crafts skills - woodcarving, weaving, pottery, etc. - cannot but help to foster the maintenance of traditional knowledge held by the craftspeople themselves.

**Craig et al (2011)** envisaged the role of marketing in tapping potential in rural areas and suggested how firms can help potential consumers develop their purchasing power, thus creating a situation that benefits both consumers and the firm. The paper found that marketing can play an important role in consumer income levels in rural areas of emerging market economies by integrating them into the value chain and enhancing their ability to consume.

**Khan et al, (2013)** Handicraft is such a product that when a buyer likes it, he is prepared to pay a price, which may be far in excess of the standard price of the product. The prime consideration is his liking of the product. Channel agents,

such as middlemen, retailer or distributor try to capitalize on such possibilities and earn significant profit almost wholly at the cost of the craftsmen. Handicraft product may be categorized on the basis of price, export on domestic market, ease of maintenance, ease of storage, utility value or decorative value and modernity or traditional orientation. Besides, it is necessary for likeminded institutions to come together to provide the strategic direction and action plans to evolve systems. Procedure and norms related to design, market, technology, innovation and quality of life so that product designs, technology and marketing become integral part of the craft up gradation and repositioning process. Craft is the standard mark of creativity and the essential differentiator for a country in the sweeping vines of globalization. Most importantly, craft has to become a fountain head for both industrial design and communication design, for deriving the differential advantage of Indian design in the global market place.

**Mansoor et al (2013)** Handicrafts have a special socio-economic significance in J&K (Kashmir Times-2002). Keeping in view the vast potential in handicrafts for economic activities like the generation of employment and revenue, the state government has launched various measures to encourage the growth of the handicrafts industry. Against an allocation of a mere Rs.19.50 crores in 1974-75, the budgetary allocation for this sector has been increased to Rs. 24 crores during 1998-99. The production of handicrafts crossed the Rs. 400 crores mark during 1998-99. There has also been notable growth in the state's export in recent years.

**Hashmi (2013)** illustrates that the sector is economically important from the point of low capital investment, high ratio of value addition, and high potential for export and foreign exchange earnings for the country. The insight of the study



reveals that the handicrafts Sector plays a significant and important role in the country's economy. It provides employment to a vast segment of craft persons in rural and semi urban areas and generates substantial foreign exchange for the country. The Handicraft sector has, however, suffered due to its being unorganized, with the additional constraints of lack of education, low capital, and poor exposure to new technologies, absence of market intelligence, and a poor institutional framework. Thus it compares poorly with an organized, skilled and systematic sector available in a developed country like Germany where it is not as important for the overall economy and is just a miniscule part. However Indian Handicraft has great growth potential in the changing scenario with its basic strength being the abundant and cheap availability of manpower and being a traditional profession of millions still requires very low investment compared with other countries barring China.

**Sharma (2014)** study that as handicrafts sector plays a significant role in the economy of the Sikkim state. It provides employment to a vast segment of craft persons in rural and semi urban areas and generates plenty income. The handicraft sector had suffered due to poor infrastructure, transport facilities, low capital and poor exposure to new technologies, absence of market intelligence and a poor institutional framework. However handicraft has great growth potential in the changing scenario with its basic strength being the abundant and cheap manpower.

**Mohi-ud-din et al (2014)** Handicrafts are the unique expression of our community and culture. A large group of population is directly or indirectly depends upon handicrafts for their livelihood. It generates employment and foreign

exchange earnings which are vital for economic growth and upliftment of the rural economy. The dynamic factors which determine the growth and decline of craft need to be understood from a total livelihood perspective and not a narrow economic perspective alone. In order to optimal exploration of this handmade industry Government should provide both incentives and assistance. Both state and central Government must take step to increase the wages and improve the working conditions of the artisans and others who are involved in this handmade industry.

According to **Reardon et al (1998)** the success of rural industries crucially depends on two major functions i.e. effective marketing and internal resource generation including finance. Too much production orientation is a common fallacy and causes failure of some entrepreneurship efforts. Marketing involves everything which could be important to lead the market. It is crucial for both type of rural business, farm sector and non- farm sector.

**Bharti (2005)** express that the satisfactory performance in the marketing of handicraft could be possible with the interest of both the central and the state government to boost up the export of the handicraft articles and the qualitative performance of the artisans.

**Liebl & Roy (2003)** figured that in recent years, Indian handicrafts have emerged as a major exportable, illustrating the potential that these apparently obsolete technologies possess for meeting new kinds of consumer demand. And yet, the potential remains vastly underutilized, given the myriad problems on the supply and demand side. He examined why the potential has not so far been realized and discussed some interventions and gave a brief overview of craft production and marketing in India.

**Jaitly (2001)** in her book *Visvakarma's Children* has considered the craftsmen as 'Visvakarma's Children and portrayed them as persons as well as representative figures as their crafts. She has explained from the depth of her heart the social, economic and cultural ethos in which artisans struggle with dignity to make a living. Seven profiles of craftspeople in different parts of the country have been explored emphasizing on the lives of artisans, economies and markets. She has also defined new attitudes and approaches that might help to take them in to better tomorrow. In order to save craftspeople she suggested that there should not be division between the decorative, artistic object and the object made for everyday use, hence we should call utility items Indian handmade crafts rather than ethnic goodies. This would save them from the vagaries of fickle export markets. Explaining further the importance of craftsmen, she has explained that their survival and growth are essential for a new democratic Indian civilization.

**Rizvi (2009)** has artistically explained his experience in his article-'Craft in Deserts: A Report on Tour to Rann of Kachchh (Gujarat). He studied various craft forms such as wood carving, wood lacquer ware, embroidery and patch work, leather work and leather embroidery, bead work, shawl weaving, terracotta and pottery. The author has focused on the changing scenario in the leather processing work of Banni Meghwal community.

**Solanki (2002)** in the article *Migration of rural artisans- evidence from Haryana and Rajasthan*, has pointed out some facts about the migration of artisans. The paper has reported a case where the researcher observed that there had been no migration of artisans from four separate clusters in two different states. A *Techno-Economic Study on Artisans in Unorganized Sector* was conducted in the district of Rohtak (Haryana) and Nagaur (Rajasthan).

**National Institute of Fashion Technology (2005)** in cooperation with Ministry of Rural Development, Govt. of India and Govt. of Gujarat had taken up a project on the “Development of craft / textile clusters in the district Surendranagar” as one of the steps for the clusters development initiative with the objective to facilitate the producers with market linkages through exhibition and display of prototypes at the potential markets, credit linkages, and to become a platform for interaction, co-operation and socio-economic change.

**Kataria (2012)** has highlighted the professional profile of Khatri Community of Kutch district since 18th century and transformation in their dying work in his paper ‘Khatri Community and Development of Handicraft Industries in Kutch’. The dyers of Anjar, Mundra, Kakhtrana and Bhuj have been focused with main three systems of printing craft -Bandhni, Ajrakh Printing and Rogan Art. Author has explained the historical background and evolution of community and craft till date classifying in two categories: Before 1970 and after 1970. Dhamadaka, Ajrakhpur, Jura & Nirona, Bhuj, Mandvi, Anjar, Mundra and Khavda are major centers of Khatri community for these handicrafts. Besides, the author has explained the religious, cultural, social background of this migratory people and the way how they converted themselves from Artisans to Entrepreneurs.

**Umamaheswari (2014)** has studied the Quality of Work Life (QWL) issues of handicraft workers in and around Thanjavur with sample size of 160. The variables included in the study were Adequate and fair compensation; Safe and healthy working conditions; Immediate opportunity to use and develop human capacities; Opportunity for career growth; and Employees problems and

grievances. Artisans' perceptions about motivation to work and quality of work life have been studied. The results showed that the respondents perceived themselves as having a medium level of quality of work life and medium-to-low levels of job motivation. Further the study revealed that there was a significant positive correlation between the categories of the quality of work life and career motivation.

**Shah & Patel (2015)** in their paper 'E-commerce and Rural Handicraft Artisans', have focused on various opportunities of e-marketing available to handicraft artisans, as today is the age of mobile and technology. Evaluating the data of internet users in the country as well as in the world; and the mobile internet users in urban and rural India, the authors have tried to show an ample of opportunities open to these artists, if proper awareness and efficient system is developed in this sector. Besides, researchers suggested the E-commerce as one of the most promising channels in the marketing scenario today for selling handicrafts.

**Karpagavalli (2013)** has highlighted the government guidelines towards handicrafts exports and the role of the government in promoting the crafts and protecting the artists. Various export promotion efforts of Export Promotion Council for Handicrafts (Product Development, publicity and marketing) have been discussed here. Further, the author has explained various schemes of the Office of Development Commissioner (Handicrafts), Ministry of Textiles, Government of India such as Babasaheb Ambedkar Hastshilp Vikas Yojana, Bima Yojana for Handicrafts Artisans, Credit Guarantee Scheme, Training & Extension

Scheme, Design & Technology Up-gradation Scheme as well as Marketing Support & Services Scheme. The author has explained the role of All India Handicrafts Board, The Handicrafts and Handlooms Export Corporation of India, Comprehensive Handicrafts Cluster development Scheme (CHCDS).

**Jain (2016)** has studied the impact of government policies on marketing strategy of handicrafts with special reference to 220 artisans who had participated in 12 trade fairs held in Madhya Pradesh during the span of the study at different point of time. The study has concentrated on the role and performance of the Government in relation to the upliftment of handicrafts and their respective policies and regulations. The researcher has analyzed the awareness of artisan on various Government schemes and policies for handicrafts and their perception on existing marketing strategy for promotion. The research study has revealed the fact that Design Scheme, Marketing Support Scheme, Export Scheme, Publicity Scheme, Planning & Research Scheme and Marketing Scheme were hardly recognized by the artisans. The researcher has also focused on the growing challenges and opportunities for Indian handicrafts.

## **CHAPTER III**

### **AREA PROFILE**

Tripura is a state in the north eastern part India. The third smallest state in the country. Agartala is the capital city of the state. It covers 10491 km<sup>2</sup> (4051 sq mi) and bordered by Bangladesh in three sides (north, south and west) and the India states of Assam and Mizoram to the east. The areas of modern Tripura are ruled for several centuries by the Tripuri dynasty and it was the part of an independent princely state under the British Empire. The independent Tripuri kingdom (also known as the hill tipper) joined the independent India in 1949. Tripura has a very isolated geographical location in India, as it has only one major highway which connects the rest of the country. The state has five mountain ranges- Boromura, Atharamura, Longtharai, Shakhan and Jampui hill.

The state has tropical savanna climate, and receives seasonal heavy rainfall from the south west monsoon. Forest covers more than half of the areas, in which bamboo and cane are common; Tripura has highest number of primate species found in any Indian states. Due to the geographical isolation, economic progress in the state is hindered. Most of the people in the state are engaged in the agricultural and allied activities. According to 2011 census Tripura is the fourth highest literate state in India with a literacy rate of 87.75%. According to 2011 census of India, Tripura has the population of 3671032 with 1871867 males and 1799165 females. it constitute 0.3 per cent of India's population. The sex ratio in the state is 961 females per thousand males. The density of population is 380 persons per square kilometer. Kokborok is a prominent language among the Tripuri tribes.

### 3.1 TRIPURA STATE PROFILES

Tripura is one of the seven sister state of northeast India. It is bordered by the country of Bangladesh on its north, south and south eastern side, whereas the Indian state of Assam and Mizoram are located in the east and shares a common boundary with Tripura. Tripura shares an international border of 856 km with Bangladesh. The capital of the state is Agartala. Tripura was given the status of a separate state of the Indian union on 21<sup>st</sup> January 1972.

Tripura is a land locked hilly states covering an area of 10,491 sq km. It is the third smallest state of India on the basis of its total areas. The economy of the state is dependent on agriculture and allied activities, which provides employment to about 64% of the population. Rice is the principal crop grown followed by oilseeds, pulses, potato and sugarcane

The different people living in Tripura form a beautiful colourful society which again contributes to the rich cultural heritage of Tripura. The society of Tripura portrays very rich culture and tradition distinct to them. The people of Tripura have their very own festivals and fairs. The people are very fond of traditional food. They are known for their handicrafts and handloom works.

In the year 1979 Tripura has also administered separate administration in order to safe guard the interest of the tribal people and to protect the social, economic and cultural interest of the tribal population of the state. The objective behind setting up the autonomous district council is to handover certain administration and legal authority to the council in order that it may devote attention to all aspect of culture, social and economic improvement of the tribal population who for the historical reasons presently belong to the weaker sections of the society and thereby to free them from all kinds of social injustice.



## Demographic Profile

Tripura is the second most populous State in North Eastern Region after Assam. As per Census 2011 population was 36,73,917, out of which 18,74,376 males and 17,99,541 females. The data of Census-2011 shows that Tripura ranks 18th in terms of density of population at all India level. Among the north-eastern states, in terms of density, Tripura remained the second highest populous State after Assam. The population density of Tripura in 2011 was 350 persons per sq.km., which means that 45 more people live in a sq. km. area in the State than they lived a decade ago. The population density for all India in 2011 was 382. There is a positive improvement in sex ratio in the State as it rose from 945 (per 1000 males) in 1991 to 948 (per 1000 males) in 2001 and further to 960 in 2011.

**Scheduled Tribe Population:** The population of Tripura is characterized by social diversity. The people of the Scheduled Tribes (ST) comprise about one-third of the population. As per Census-2011, ST population of the State was 11,66,813 which is 31.75 percent of the total population of the State. The total ST male was 5,88,327 and ST female was 5,78,486. There are 19- sub tribes among the ST population of the State with their own cultural identity, namely i) Tripuri, ii) Reang, iii) Jamatia, iv) Chakma, v) Lusai, vi) Mog, vii) Garo, viii) Kuki, ix) Chaimal, x) Uchai, xi) Halam, xii) Khasia, xiii) Bhutia, xiv) Munda, xv) Orang, xvi) Lepcha, xvii) Santal, xviii) Bhil and xix) Noatia.

**Schedule Caste Population:** The Census-2011 data shows that SC population of the State was 6,54,918 (17.8 percent). The total SC male was 3,34,370 and SC female was 3,20,548. The demography of Scheduled Castes in the State is not confined to any particular location or 'paras' or 'bastis'; instead it is scattered in all regions of the State.

## **Literacy**

The literacy and education are reasonably good indicators of development in a society. As per Census 2011, the literacy rate of Tripura was 87.22 percent against the population group consisting 7 years and above, which were 73.20 percent in 2001 and 60.44 percent in 1991. The corresponding figures in 2011 for males and females were 91.5 percent and 82.7 percent, respectively. At the State level, gap in male-female ratio with respect to literacy has been reduced to 8.8 percent in 2011 as against 17.01 percent in 2001. Tripura has achieved a high level of literacy at all India level and ranked third among the States after Kerala and Mizoram in 2011. As per 7 study conducted by the Indian Statistical Institute (ISI), Kolkata, the literacy rate stands at 95.16 percent in 2013. The ISI, Kolkata, has also appreciated the level of literacy including the women literacy in the State.

**Scheduled Tribe Literacy:** The Census-2011 data reveals that the overall Schedule Tribe literacy rate reached to 79.05 percent from earlier 56.50 percent in 2001. The ST literacy rate has significantly increased during intra-census period of 2001-2011 in the State, i.e., about 22.55 percent, which is quite impressive.

**Scheduled Caste Literacy:** The SC literacy rate has increased to 89.45 percent in 2011 from earlier level of 74.68 percent in 2001. During intra-census period of 2001-2011 an increase of 14.77 percent is noticed for SC literacy.

## **Economy**

Tripura is an agrarian state with more than half of the population dependent on agriculture and allied activities. However, due to hilly terrain and forest cover, only 27 per cent of the land is available for cultivation. Rice, the major crop of the state, is cultivated in 91 per cent of the cropped area. According to the Directorate of

Economics & Statistics, Government of Tripura, in 2009–10, potato, sugarcane, pulses and jute were the other major crops cultivated in the state. Jackfruit and pineapple top the list of horticultural products. Traditionally, most of the indigenous population practised jhum method (a type of slash-and-burn) of cultivation. The number of people dependent on jhum cultivation has declined over the years.

Pisciculture has made significant advances in the state. At the end of 2009–10, the state produced a surplus of 104.3 million fish seeds, primarily carp. Rubber and tea are the important cash crops of the state. Tripura ranks second to Kerala in the production of natural rubber in the country. The state is known for its handicraft, particularly hand-woven cotton fabric, wood carvings, and bamboo products. High quality timber including sal, garjan, teak and gamar are found abundantly in the forests of Tripura. Tata Trusts signed a pact with Government of Tripura in July 2015 to improve fisheries and dairy in the state.

The remote location, lack of power facilities as well as a well developed transport and communication network hindered the growth and development until the year 1950. However, today several small scale industries have mushroomed in the state that deals with the manufacture and production of handicrafts and handloom products, jute and tea. Natural gas and fruits processing unit have also sprung up in the state. Tripura Handloom and Handicraft Development Corporation Ltd are employing a whole array of novel marketing schemes to market the local handicraft items. The All India Handicraft Board has also established an outlet in Agartala to that specializes in the improvement of quality of the products. In fact, more than 5000 people are now employed in the handloom and handicraft industry. The state is also a repository of glass sand, clay, and lignite and building material. The latent hydro electric potential of the state is also

being exploited to further the state's industrial development. 5 industrial estates have also boomed Dharmanagar, Kumarghat, Arundhutinagar, Dhwanjanagar and Dhukli while three industrial centers have come up in Agartala, Udaipur and Kailashahar. The agriculture of Tripura mainly comprises of horticulture products. With an average rainfall of 2500mm, Tripura produces several delicious fruits that add to the economic strength of the state. The warm and humid climate conditions of Tripura are perfect for plenty of fruits, spices and vegetables. Rubber and tea are also produced in some part of the state. Agriculture is the backbone of the economy of Tripura. Most of the indigenous local habitants of the state are engaged in traditional occupation of cultivating fruits and vegetables. Some of the important agricultural production of the state are- jackfruit, orange, pineapple, banana, mango, litchi, lemon, potato, coconut, areca nut, turmeric, ginger, chilly etc.

The State has recorded impressive growth rate during the last decade. States's economy achieved growth rate of 9.2% in real terms during 2014-15. Gross State Domestic products estimated to be about Rs.30, 000 Crores in 2014-15. The Secondary Sector share in gross Domestic Products has risen from 14.12 % to 18% during 1999-2000 to 2014-15. Per capita income of the state raised from Rs.14,119 in 1999-2000 to Rs.71,666 in 2014-15.

## **Transport**

### **Air**

Agartala airport also known as Maharaja Bir Bikram Kishor Manikya Bahadur Debbarma airport, located 12km northwest of Agartala at Singerbhil is the second busiest airport after Guwahati. It was designed and built by the then Maharaja of Tripura Bir Bikram Kishor Manikya Bahadur Debbarma. The airport is also administered by the airport authority of India. During World War II, the airport was

used by the 4th Combat Cargo Group (4th CCG) of the United States Army Air Forces Tenth Air Force, flying Curtiss C-46 Commando transport aircraft over Burma. The airport was used as a supply point from which the unit air-dropped pallets of supplies and ammunition to the advancing Allied forces on the ground.

## **Railway**

Agartala came on India's railway map with the advent of the railways in the subcontinent in 1853 but the link was broken when India was partitioned in 1947. Railway service was established in Tripura in 1964 by constructing 1,000 mm (3 ft 3  $\frac{3}{8}$  in) metre gauge track from Lumding in Assam to Dharmanagar and Kailasahar in Tripura but the track did not connect the state capital Agartala. Rail transport was absent in the state until 2008–09 when the railway track was extended to the capital Agartala.<sup>[84]</sup> The metre gauge rail track was connected to 1,676 mm (5 ft 6 in) broad gauge at Lumding. The major railway stations in this line are in Agartala, Dharmanagar, and Kumarghat. This metre gauge track was converted to 1,676 mm (5 ft 6 in) broad gauge in 2016 and now trains run from Agartala to Calcutta and Delhi. The total length of this railway track in Tripura state is 153 km. It is a single line without electrification.

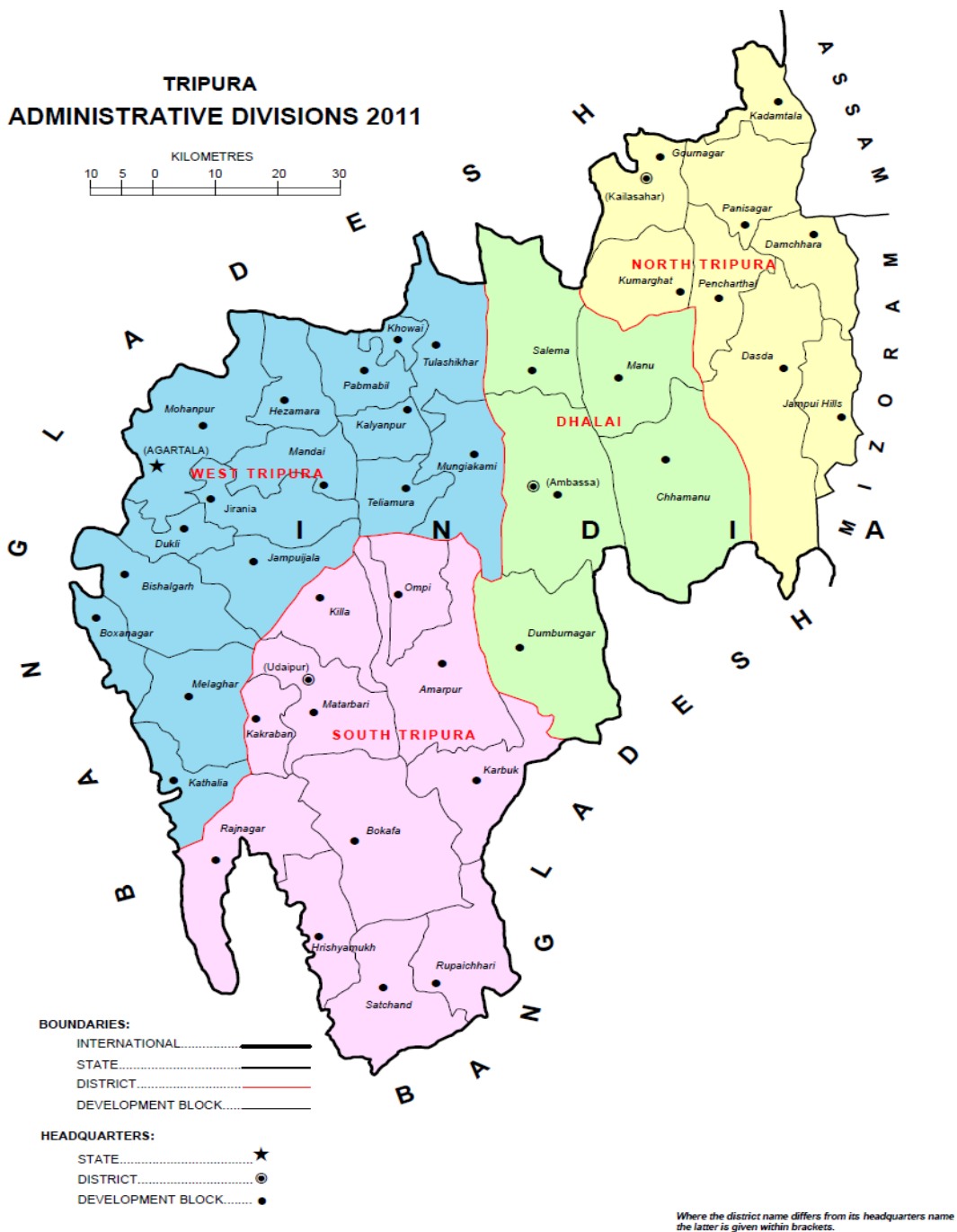
Extension of the railway line from Agartala to the southernmost town of Sabroom at Bangladesh border is in progress. The 76 km long track from Agartala to Belonia railway station (station code BENA) has been commissioned and two trains run on this section. The 38 km long section from Belonia to Sabroom on the bank of Feni River, which separates Tripura from Bangladesh, is being constructed as of 2019.

A new railway line is being laid westwards from Agartala to Akhaura in Bangladesh. This will reduce the distance between Agartala and Calcutta by over 1000 km and provide rail access to Chittagong port.

## Road

Only one major road, the National Highway 8 (NH-8), connects Tripura to the rest of India. Starting at Sabroom in southern Tripura, it heads north to the capital Agartala, turns east and then north-east to enter the state of Assam. Locally known as "Assam Road", the NH-8 is often called the lifeline of Tripura. However, the highway is single lane and of poor quality; often landslides, rains or other disruptions on the highway cut the state off from its neighbours. Another National Highway, NH 108, connects the town Panisagar in North Tripura District with Aizawl, Mizoram. The Tripura Road Transport Corporation is the government agency overlooking public transport on road. A hilly and land-locked state, Tripura is dependent mostly on roads for transport. The total length of roads in the state is 16,931 km (10,520 mi) of which national highways constitute 88 km (55 mi) and state highways 689 km (428 mi), as of 2009–10. Residents in rural areas frequently use waterways as a mode of transport.

Tripura has an 856 km (532 mi) long international border with Bangladesh, of which 777.4 km (483.1 mi) is fenced, as of 2012. Several locations along the border serve as bilateral trading points between India and Bangladesh, such as Akhaura near Agartala, Raghna, Srimantpur, Belonia, Khowai and Kailasahar. A bus service exists between Agartala and Dhaka, the capital of Bangladesh. In 2013, the two countries signed an agreement to establish a 15 km (9.3 mi) railway link between Agartala and the Akhaura junction of Bangladesh. Citizens of both countries need visa to legally enter the other country; however, illegal movement and smuggling across the border are widespread.



Source: <https://www.mapsofindia.com/maps/tripura/districts/west-tripura-district-map.jpg>

### **3.1.2. WEST TRIPURA DISTRICT PROFILE**

West Tripura is an administrative district in the state of Tripura in India. The district headquarters are located at Agartala, which is also the capital of the State. As of 2012 it is the most populous district of Tripura (out of 8). The West Tripura District is bounded by Bangladesh in the north and west by Khowai district in the east and by Sepahijala district in the south. Total area of the district contracted to 983.63 sq.km after creation of four more new districts in the state of Tripura.

West Tripura District headquarter is located in Agartala which is also the capital of the State of Tripura. The district is bounded by Bangladesh in the north and west, by Khowai district in the east and by Sepahijala District in the south. Total area of West Tripura District is 983.63 sq.km. Population in the district as per 2011 census is 9.18 lakhs with population density of around 933 per sq. km. Literacy rate of West Tripura District is 97.43% (2016) which is one the highest in the country. Sex ratio is 970. The population consists of mainly non-tribal population which is 78% of the District Population. Remaining Population mostly consist of Tribal Communities mainly Tripuri, Chakma etc.

West Tripura District has three Sub-Divisions namely Sadar, Mohanpur & Jirania and nine number of RD Blocks. It is having total 172 numbers of Gram Panchayats. It is the most populous district of Tripura and thereby is having largest number of Assembly Constituencies i.e. 14 (fourteen) number of Assembly Constituencies out of total 60 ACs. It is most urbanized district of State of Tripura with urban population of about 54%. It is having 4 number of Urban Local Bodies



(ULBs) out of which the only Municipal Corporation in the state i.e. Agartala Municipal Corporation is under West Tripura District. West Tripura District is having all the essential infrastructure such as well developed Airport, Railway Station, urban transportation and rural transportation facilities, all the Central Government & State Government Head Offices, State Head offices of the all the Banks, Medical colleges, engineering Colleges and other educational institutions including Central University and various other amenities and institutions.

Rural part of West Tripura District is mainly dependent on agriculture and allied activities .Paddy cultivation is the main agricultural activity. Also there are nineteen numbers of Tea Estates which makes West Tripura District as largest producer of tea in the state of Tripura. There are also two numbers of industrial estates in which industries like steel plant, plastic, rubber based production etc exist.

Total International Border length is 77.86 KM out of which all the border has been fenced except 0.552 KM at Mantala Village which is under progress. There are total 14 number of police stations and 12 number of police outposts and 24 number of border outposts manned by BSF.

### **History**

Tripura was a princely State. Maharaja Ratna Fa was the first king and Bir Bikram Kishore Manikya was the last King. After the death of Bir Bikram Kishore Manikya in May 1947, a council of regency under the leadership of his widowed wife Maharani Kanchanpura Devi took over charge of administration on behalf of the minor prince Kirit Bikram Kishore Manikya.

Monarchy came to its end on 9 September 1947. Tripura was taken as a Part-C state administered by Chief Commissioner. Tripura became a Union Territory on 1 November 1956. The Territorial Council was formed on August 15, 1959. The dissolution of Territorial Council and formation of Legislative Assembly and a Council of Ministers in July 1963 were notable events. Finally Tripura became a full-fledged State in January 1972. The district administration was run by one District Magistrate and Collector up to 31.8.1970. For better attention of problems of land and tenancies, for accelerating the pace of development in this backward area especially in the remote Tribal areas and for bringing the people closer to the administration Tripura was divided into three districts, viz., North Tripura District, West Tripura District and South Tripura District. Three district Magistrates and Collectors were appointed for the three districts from 1-9-1970. R Ghosh (IAS) from 5 November 1951 to 26 September 1954, During the period Tripura had only one district and formation of three district (West Tripura, North Tripura and South Tripura) in 1 September 1970, Magistrate was Omesh Saigal (IAS) (from 5 May 1967 to 21 May 1971). While it was one District Union Territory there were 10 sub-divisions. When it became a full-fledged State, the 10 sub-divisions remained the same. The West Tripura district comprises three sub-divisions viz., Khowai, Sadar and Sonamura while North Tripura District comprises Kailashhar, Dharmanagar and kamalpur and South Tripura District comprises remaining Udaipur, Amarapur, Belonia and Sabroom sub-divisions. Out of the six principal hills ranges namely Baramura and part of Athramura fall within the district.

## Geography

Tripura was known as 'Hill Tipperah' and the very much nomenclature is suggestive of its hilly nature of undulating surface made uneven by inter-spaced low hills. A series of hill ranges running north and south divide the territory into broad parallel valleys, consisting of undulating tillas (hillocks) covered with jungle with totuous streane. There are six principal hill ranges in the State increasing in height as one moves west to east (from the summit of the ranges one has a striking view of the surroundings, a heaving monetary of evergreen landscape). Out of the six principal ranges, Baramura and Deotamura ranges and Atharamura ranges partly fall within West Tripura.

It is true that the State as a whole was, in the bygone days, far richer in forest wealth but with the increasing pressure on land through population increase has rendered this rich forest susceptible to decay, through the process of reckless felling of the trees for different reasons like settlement of land use and jhumes in some cases and for also augmenting the revenue of the erstwhile princely State even since the past great wars. With the increase in population, the pressure on land was intensive and the tall tress of the forest had to give way to the increasing need to settling the refugees who came in exodus to this tiny state as well as for maintaining jhum cycle for the considerable percentage of Tribal who still continues to practice jhum cultivation. Without being scholarly to discuss the extent of ecological imbalances created by such indiscriminate exploitation of forest for immediate reasons, it is very much clear that the State has suffered quite heavily in the forest wealth during the past decade. The experimentation for

introduction of rubber plantation, which was found suitable for the soil and climatic condition of the State has also proved to be successful and thus brightened the prospect of this sector which might go a long way in the total economic development of the State as a whole. The total area under rubber plantation has been increased to 3320.77 hectares from the experimental minimum of 5.80 hectares in 1963. The Tripura Forest Development and Plantation Corporation Limited, a public sector enterprise under the State Government have also taken intensive programme of development of rubber plantation in the whole state as well as West Tripura District. Coffee plantation is another addition in the sector which has attained coverage of 10183 hectares in 1981 from 2.40 hectares in 1975. Tripura, being a land locked State is having constraint in importing coal for domestic use. The supply of firewood from the forest is also a main source of livelihood for the population residing in the interior forest area. The quantity of timber produced from the forest as in 1980-81 is about 37204cu.m. As stated earlier, the details for the district in particular are lacking but the overall picture of the State will reflect the position as obtained in the West Tripura District.

### **Religion and Demography**

According to the 2011 census West Tripura district has a population of 1,724,619, roughly equal to the nation of The Gambia or the US state of Nebraska. This gives it a ranking of 281st in India (out of a total of 640). The district has a population density of 576 inhabitants per square kilometre (1,490/sq mi). Its population growth rate over the decade 2001-2011 was 12.5%. West Tripura has a sex ratio of 964 females for every 1000 males, and a literacy rate of 88.91%.

## **West Tripura District Tourism**

### **1. Ujjayanta Palace**

The gleaming white Ujjayanta Palace located in the capital city of Agartala evokes the age of Tripura maharajas. The name Ujjayanta palace was given by a nobel laureate Rabindranath Tagore. It is a unique experience to witness living history and royal splendor within the walls of Ujjayanata palace. The Ujjayanta palace was built by Maharaja Radha Kishor Manikya Debbarma in 1901 A.D. This scenic building is set in large Mughal style gardens on a lake front. The palace has three domes each 65 feet high stunning tiles floor curved wooden door.

There are many tamples set around the palace. Floodlight in the evening enhances the attraction of the edifice. It housed the state legislative assembly up to 2011.today the royal palace house the state museum with an impressive collection of royal and cultural artifacts. The Ujjayanta Palace museum also primarily showcases the lifestyle, art, traditions and crafts of communities residing in the north east India, along with a lot of stone sculptures, coinage of the Manikya Dynasty and some other artifacts.

### **2. Khumulwng Eco Park, Kumulwng, West Tripura**

The Khumulwng Eco Park is within the Tripura Tribal Areas Autonomous District Council, Head Quarter Khumulwng. This park has been raised in the lap of nature covering an area of 14.5 hectre of land. It is an attractive and comfortable tourist spot nearest to Agartala the capital of Tripura. The Tribal Museum cum Heritage Centre is located at Khumulwng.

### **3. Chaturdash Devta Temple, Khayerpur, West Tripura District**

Old Agartala is 6km away from the present Capital City of Agartala where the Temple of fourteen Gods is located. Before 1770 A.D the images of Fourteen Gods were in Udaipur in two Temples beside Tripureswar Bhairab Temple. In 1770 A.D Maharaja Krishna Kishore Manikya being defeated by Shamsheer Gaze, shifted his capital from Udaipur to Old Agartala and the images of Fourteen Gods were also taken to the capital and installed in a new Temple. Capital was once more shifted to the present Agartala in 1840 A.D. but the images of Fourteen Gods remained in the same Temple at Agartala.

On the occasion of the special puja of the Fourteen Gods known as 'Kharchi Puja', a grand mela or fair is held for 7 days in and around the Old palace. It is a popular religious shrine where thousands of devotees across the country assemble to celebrate Kharchi Festival with great pomp.

The worship of the Fourteen Gods has an old history and legend associated with it. During the time of Mahabharata, Trilochana, a contemporary of Yudhisthira, was the king of Tripura who used to worship these Fourteen Gods as Royal deities. The tradition continued with all the subsequent Kings of Tripura. Kharchi Puja observed during the month of Ashar (July) is very famous in Tripura. Animal sacrifices offered by the devotees are an integral feature of Kharchi puja. Inside the temple the images of Fourteen Gods do not consist of full body- only the images of heads of the Gods are there.

### **4. Gedu Mia's Maszid, Agartala, West Tripura**

"Gedu Mia's Maszid" is the pride of place for the minority Muslims of Tripura. This imposing "Maszid" located in Shibnagar area of Agartala bears testimony to the devotion and piety of a remarkable individual.

Gedu Mia, the founder of the 'Masjid', had commenced his eventful career as a humble 'Mahut' (elephant driver) and then became a motor garage worker and a driver. But Gedu Mia's stars smiled on him late in life when he bagged a lucrative contract of Rs 7 lakhs from Tripura's last princely ruler Maharaja Bir Bikram Kishore Manikya (1923-1947) for construction of an airport in Narsingarh area, northeast of Agartala town in the year 1942. He accomplished his task and made a huge profit, a part of which went into building this mosque at Shibnagar. Built of imported white marble stones, this exquisitely beautiful mosque is endowed with a large number of minarets, towers and art works on doors, fronted by a sprawling green space for religious congregations including weekly 'Jumma Namaz'.

#### **5. Akhaura Integrated Check Post, Agartala, West Tripura**

The first Integrated Checkpost along Agartala - Akhaura, India - Bangladesh border was jointly inaugurated on 17 November 2013 by Union Home Minister Sushilkumar Shinde and his Bangladeshi counterpart Mohiuddin Khan Alamgir. The chief Minister of Tripura, Manik Sarkar was also present on the occasion.

The Agartala-Akhaura check post is the second largest trading centre with Bangladesh after Benapole and Petrapole in West Bengal. This integrated checkpost has been created to facilitate easier movement for the goods and passengers across the border and this will help in promoting the relations between India and Bangladesh. The Agartala-Akhaura border is not only a big trading point between India and Bangladesh; it is also an important tourist spot. People travel

especially to the border to witness the ceremony in which the flags of the two countries are lowered by security personnel with a mutually coordinated performance.

Wagah-like infrastructure, including a mini-stadium, would be created at the Agartala (India)-Akhaura (Bangladesh) border to organise a Beating Retreat ceremony like that at the Wagah border with Pakistan. After creation of the proposed infrastructure, the tourist attraction would increase to a large extent.

### **Education**

Education of West Tripura District involves the various educational institutes present here like Tripura University(A Central University), Bir Bikram memorial College, Maharaja Bir Bikram college, women college, Holy Cross College, Agartala govt. medical college, Government College of Education, Agartala, Tripura Government Law College, Agartala and numerable other institutes.

The average literacy rate of the entire district is 41.07. However, the highest literacy rate has measured upto 55.25, which is the literacy rate of eight villages which possessed a population of 10000. The immediate next literacy rate recorded by this district is 45.08, which has been achieved in as many as 34 villages, which consisted of a population of about 5000 to 9999. 13.22 has been the lowest rate of literacy of eight villages involving a population of less than 200 and the second lowest literacy rate is 15.79 which was existent in 14 villages with a population range consisting of 200 to 499. A literacy rate measuring 30.47 and 38.75 were obtained by as many as 106 villages with a range of population of 500 to 1999.



### WEST TRIPURA DISTRICT MAP



Source-<https://www.mapsofindia.com/maps/tripura/districts/west-tripura-district-map.jpg>

### **3.1.3. HEZAMARA RURAL DEVELOPMENT BLOCK**

Hezamara Rural Development (R.D) Block under west Tripura District was established on 1<sup>st</sup> of April, 1999 of bifurcation of Mohanpur R.D. Block. It has 20 ADC Villages comprising 293 habitations or paras. The total Population of the Block is about 50385 and a major share of this population belongs to Tribal Communities who are primarily dependent on agriculture including jhum cultivation for live hood. The Total Geographical area of the Block is 15664 Hectares out of which 6779 hectares are brought under cultivation. Forest land amounts to 2075 hectares and khas land 1225 hectares. The Topography is hilly in nature. Paddy is the main crop under this block area. But some seasonal fruits like pine-apple, Jack fruit and lemon are also produced largely by the individual private effort .Therefore, some small-scale industry can be set up for providing employment opportunity to the local un-employed youth. Road communication is one of the major problem area which, however, is improving at a fair pace with habitations above 250 population being covered under Bharat Nirman Scheme. Habitations below 250 populations are being given priority under NREGA for connection them to the main roads with all weather roads. Drinking water is another area where much attention is required because of the depletion of ground water at an unusual pace. Efforts are being put in both by DWS and by the block to provide safe drinking water to all the habitations .Water conservation through construction of ponds and small dams has been also given a great priority be to the same reason. MGNREGA was introduced in Hezamara R.D.Block during the

financial year 2007-2008. The implementation of NREGA provided a steady source of income to the rural households especially the daily wage earners. The women folk are able to supplement to the family income by availing works under the Employment Guarantee Scheme. The Scheme has also brought about a change in the micro economy of the Village. The markets are busier and more crowded than before. The Block Advisory Committee (BAC), Hezamara R.D. Block and Village Committees play a vital role in the implementation of NREGA at the Block level and the Village level respectively. Policy decision making preparation of action plans, execution and monitoring of works, social audits etc. are all part of the functions of the BAC and the Village Committees .

#### **Block Profile at a Glance**

1. Name of the Block	:	Hezamara R.D. Block.
2. No. of ADC Village Committees	:	20 Nos.
3. No. of GPs	:	Nil
4. Numbers of hamlets (Para)	:	338 Nos.
5. Total Population	:	51541 Nos.
i) ST Population	:	50162 Nos.
ii) SC Population	:	777 Nos.
iii) Others	:	602 Nos.
6. No. of BPL	:	3299
7. No. of APL	:	7132

8. Numbers of Jhumias	:	1463
9. Job Card Holder	:	9310
10. Total no. of ICDS Centre	:	133
11. Total no. of F.P. Shop	:	21
12. Total no. of JB School	:	63
13. Total no. of S/B School	:	27
14. Total no. of High School	:	6
15. Total no. of H/S School	:	3
16. Primary Health Centre	:	3
17. Health Sub Health Centre	:	11

### **18. POLICE STATIONS**

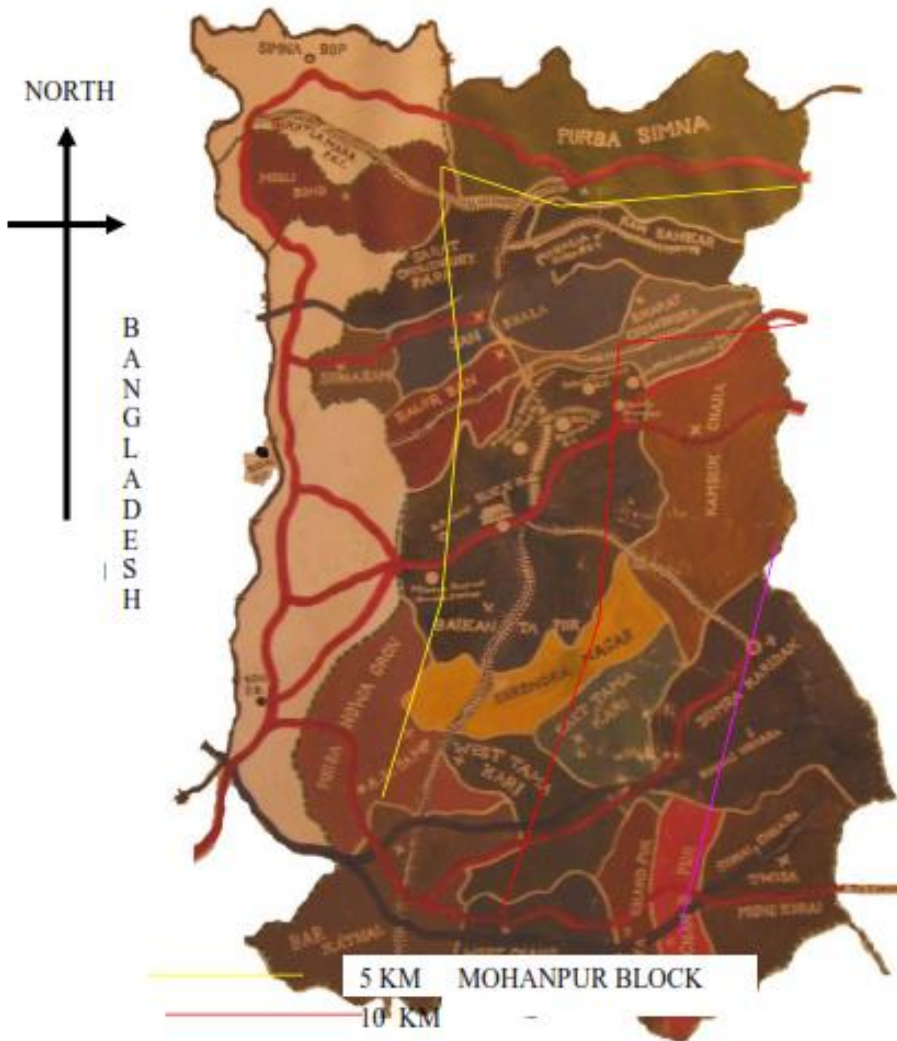
Police Station	Name of the G.P (Location)
Shidhai PS	Mohanpur
1. Total Cultivable Land	: 6779 ha.
2. Total Irrigable Land	: 1588.18
3. Gap in Irrigation	: 428.95 ha.

**GEORAPHYCAL AREA OF THE HEZAMARA R.D.BLOCK**

<b>Sl. No.</b>	<b>Name of Particulars</b>	<b>Quantity</b>
1	Total Geographical area	15664.00 Hector
2	Forest Land	4000.00 Hector
3	Total Non agriable land	3188.00 Hector
4	Total Wastage land	783.00 Hector
5	Agriable waste land	673.00 Hector
6	Present west land	75.0 Hector
7	Other Present west land	5.0 Hector
8	Total Tila Land	5084.0 Hector
9	Agriable land more than one crop	1950.0 Hector
10	Total Agriable land	7162.0 Hector
11	Density of food grains	141% Hector
12	One Crop land	3328.0 Hector
13	Double Crop land	1438.0 Hector
14	Triple Crop land	322.0 Hector
15	Agri based Crop land	7043.0 Hector
16	Horticultural land	1765.0 Hector
17	Total Irrigable land	1875.0 Hector
18	Total land under agriculture	675.0 Hector

# MAP OF HEZAMARA RD BLOCK

BANGLADESH



- Reference:**
- Block boundary
  - Indo-Bang. border
  - Village boundaries
  - Security Camp
  - Chara/River

- Block H/Q
- Main Road
- Proposed/Brick Road
- Village H/Q
- Primary H.Q.

## **3.2. RESEARCH DESIGN**

### **3.2.1. Statement of Problem**

The handicrafts are the art of expressing the values, culture and traditions of the country. For the development of handicrafts numerous schemes and policy have been adopted by the government for the upliftment of the artisans. The artisans facing financial challenges, diminishing craftsmanship, unavailability of raw materials and many hard comings reflecting the gap of policy and execution. The artisans are also facing the challenges and problems of marketing the products. Due to the lack of cluster center and training facilities the artisans are facing the problems in producing the quality products.

### **3.2.2. Objectives of the Study**

1. To study the handicraft activities in the study area
2. To analyze the socio-economic status of the artisans in the study area
3. To study the problems and challenges of the artisans in the study area
4. To study the marketing strategies in the sector in the study area
5. To give some suggestions in the study area.

### **3.2.3. Hypothesis**

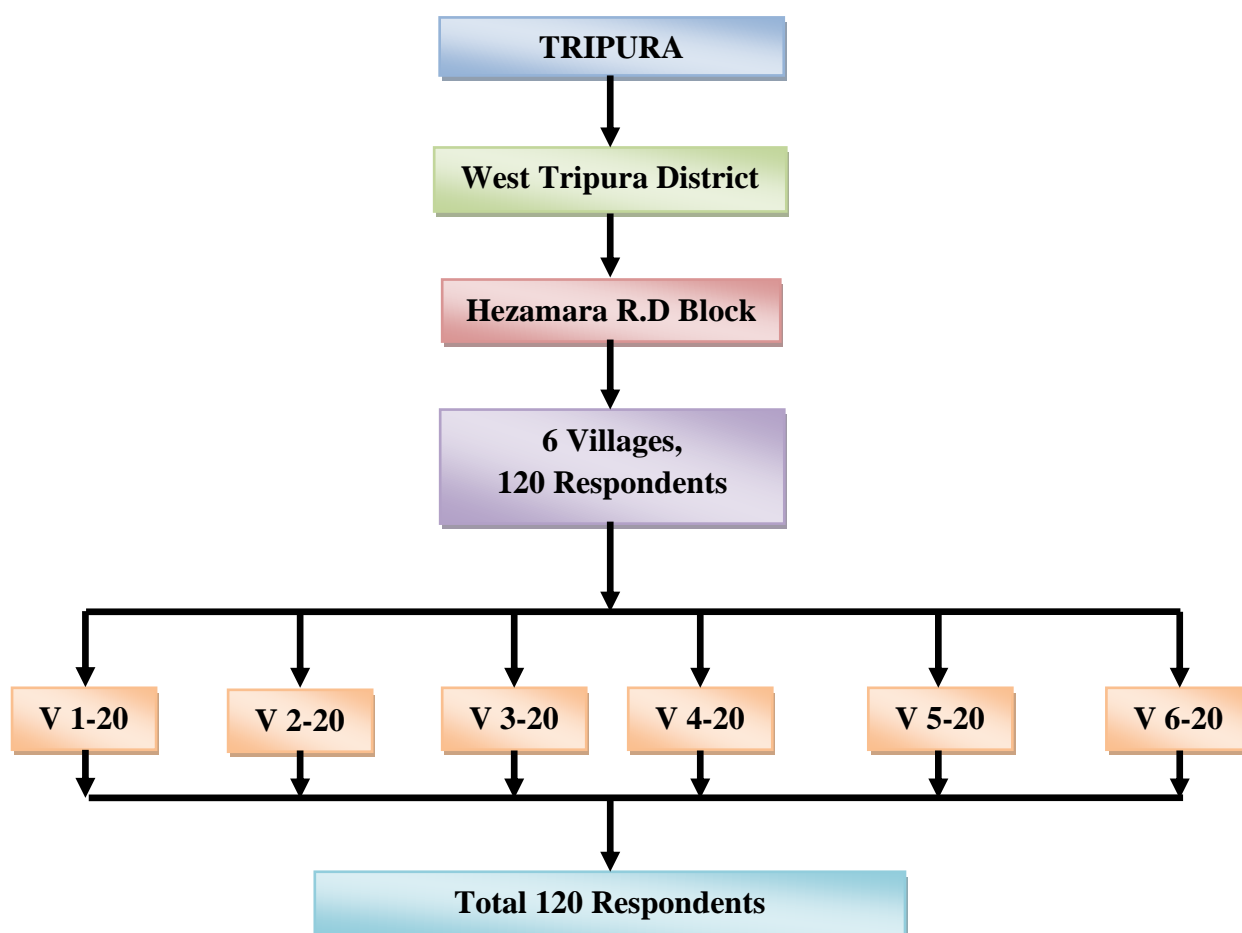
There is a relationship between income of handicraft artisans and the family size.

### **3.2.4. Methodology**

A research method is a systematic plan for doing research. It draw on a variety of both qualitative and quantitative research methods, including experiments, survey research, participant observation, and secondary data.

Quantitative methods aim to classify features, count them, and create statistical models to test hypotheses and explain observations. Qualitative methods aim for a complete, detailed description of observations, including the context of events and circumstances. The study is based on Primary as well as Secondary data. For analyzing the different issues as per the objectives of the research, following methodology has been adopted.

### 3.2.5. Sample Design



Village 1 - Surendra nagar

Village 2 - Kamukchhara

Village 3 - Subal singh

Village 4 - Purba Simna

Village 5 - Barakathal

Village 6 - Chandpur



Dealing with the topic the sample of the study is collected by the purposive sampling methods. The sample size in the study is collected from one block out of nine blocks in the district. 6 different villages are selected out of 20 villages for the sample collection. The sample size from every selected village is 20 respondents each. According the data has been collected from 120 respondents from 6 different selected villages adopting the purposive sampling techniques with the prescribed Interview Schedule.

The area of the study is primarily focused on Tripura. The scope of the study is for the artisans of the Hezamara Block in west Tripura District of Tripura. The study is based on the socio economic status of the handicraft artisans of the study area. The artisans are indeed from the state of Tripura and a residence of different villages under Hezamara R.D Block in West Tripura district of Tripura State, among the handicraft artisans and are engaged in the handicraft activities.

### **3.2.6 Data Collection**

Data collection is the process of gathering and measuring data, information or any variables of interest in a standardized and established manner that enables the collector to answer or test hypothesis and evaluate outcomes of the particular collection. This is an integral, usually initial, component of any research done in any field of study such as the physical and social sciences, business, humanities and others.

#### ***Primary Data***

The study on the basis of primary data collected from the respondents. The primary data is collected with the use of the interview schedule. Samples for the

artisans are selected by purposive sampling from the selected six villages viz. (Surendra nagar, Kamukchhara, Subal singh, Purba Simna, Barakathal, Chandpur,). The primary data are collected from 120 artisans in the study area.

### ***Secondary Data***

The secondary data are collected from the selected journals, magazines, Published and unpublished materials and News Papers.

### **3.2.7 Methods of Analysis**

Purposive sampling method with properly drafted Interview schedule is used for the collection of data from the artisans and Testing of Hypothesis has been used multiple log linear regression model.

### **3.2.8 Limitations of the Study**

- The present study is a micro level study confined to selected villages under Hezamara Block of West Tripura District.
- The study is limited among the handicraft artisans in the study area.
- The study is limited to the period of 2 year from 2017 to 2019.

### **3.2.9 Scope of the Study**

The present study is limited to the socio economic of the Handicraft artisans of the rural areas. The performance of the study is based on the socio economic of the rural artisans, income, problems of the artisans and the challenges faced by the artisans. It is hope that the findings of the study and suggestion would help in the development of the artisans.

### **3.2.10 Definition**

#### ***Handicraft***

According to **UNESCO (1997)** “Artisanal products are those produced by artisans, either completely by hand, or with the help of hand tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant

#### ***Artisan’s Card***

**Development Commissioner**, “Artisans card are the photo ID card provided to the artisans. The card facilitates easier identifications of the artisans. It also acts as an official proof of their identity when they deal with various government schemes related to skill training, access to credit, marketing and insurance, among other things. It carries the photograph of the artisans and denotes the craft he/she is engaged.

#### ***Rural Development***

**World Bank**, “Rural Development is the strategy designed to improve the social and economic life of a specific group of people in the rural areas. It involves extending the benefits of development to the poorest among those who seek livelihood in the rural areas.

### **3.2.11 Chapterisation**

#### **Chapter – I**

The introductory chapter discuss about the handicraft artisans, handicraft activities, handicraft in India, handicraft in Tripura and the types of handicraft available in India.

#### **Chapter – II**

Review of literature of the past studies which is to support the present work.

#### **Chapter – III**

Area profile information on Tripura state, West Tripura District and Hezamara Block Profile.

#### **Chapter – IV**

Analysis and discussion on the socio – economic background of the sample respondent, problems and challenges of the artisans.

#### **Chapter – V**

Present the summary of findings and suggestions and offers some suitable suggestions based in the findings of the study.

## CHAPTER IV

### DATA ANALYSIS

Providing a better market to the bamboo handicraft products, the Tripura Bamboo Mission on Sunday has signed a memorandum with the National Centre for Design and Product Development during a programme at the Bamboo and Cane Development Institute of Lichu Bagan in Agartala. The signing of the MoU took place in the sidelines of the distribution of free toolkit certificate among bamboo artisans aiming at improving the quality and quantity of products and towards increased income by proving to market all bamboo made products from the state in different parts of the country and abroad. According to the chief minister, the State Government has decided to go for massive bamboo cultivation covering 14000 hectares by 2022 and implementation has also started by the despite highly trained skilled artisans in the State who are producing international quality bamboo products they are unable to get the profit is because of the lack of proper marketing and the government is now emphasizing on that aspect.

#### A. SOCIO – ECONOMIC PROFILE OF THE RESPONDENTS

**Table 4.1: Age-wise Distribution of the Respondent**

Sl. No	Age	No. of Respondents	Percentage
1	Less than 20	6	5
2	20-30	19	15.84
3	30-40	30	25
4	40-50	25	20.83
5	Above 50	40	33.33
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

Table 4.1, explains the age of the respondents. Age is a determining factor in an individual physical growth, mental maturity, decision making, physical and confidence level differs on the basis of age. The distribution of respondent shows the age wise distribution of the respondent. There are 120 respondents, of which 6 respondents belong to the age group of less than 20, 19 respondents belong to the age group of 20-30, 30 respondents belongs to the age group of 30-40, 25 respondents to the age group of 40-50 and 40 respondents to the age of above 50. In this table it is found that 40(33.33%) respondents are at the age of above 50yrs followed by the age group of 30-40 yrs that comprises 25% of the total respondents. It is concluded that the age group of above 50yrs is more engaged to the handicrafts work.

**Table 4.2: Sex Wise Distribution of Respondent**

<b>Sl. no</b>	<b>Sex</b>	<b>No. of Respondent</b>	<b>Percentage</b>
1	Male	50	41.67
2	Female	70	58.33
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The above table, shows the sex wise distribution of the respondent. In this table out of 120 respondents female respondents comprises of 70 respondents and 50 respondents are male. In this context out of 120 respondents 58.33 per cent belongs to the female respondents where they are engaged in handloom weaving, which means females, are more engaged to the handicraft activities as compared to 41.67 per cent of males.

So it is referred from the above analysis that more females are involved in handicraft activities.

**Table 4.3: Educational Status Wise Distribution of the Respondents**

<b>Sl. no</b>	<b>Educational status</b>	<b>No. of Respondents</b>	<b>Percentage</b>
1	Illiterate	21	17.5
2	Primary	40	33.33
3	High school	32	26.66
4	Higher secondary	27	22.5
5	College/ university	0	0
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

In table 4.3, it explains the educational status of the respondents in the rural areas. It explains that out of 120 respondents 21 respondents, 17.5 percent are illiterate. 40 respondents, 33.33 percents are upto the primary level. 32 respondents, 26.66 percent are upto high school and 27 respondents, 22.5 percent are upto the higher secondary level of education. There are no respondents having the educational level upto college/university.

So it can be referred that no respondents in the study area have the education level upto the college/universities. Only 27 respondents, 22.5 percent are having the educational level upto the Higher secondary (10+2) in the study area. 33.33 percent and 26.66 percent have the education level upto primary and high school respectively. As per data 17.5 percent are illiterate.

**Table 4.4: Marital Status Wise Distribution of the Respondent**

<b>Sl. no</b>	<b>Marital status</b>	<b>No. of respondents</b>	<b>Percentage</b>
1	Married	101	84.16
2	Unmarried	19	15.84
3	Widow	0	0
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The above table 4.4, shows the marital status of the respondents in the study areas. In this table it explains that out of 120 respondents, 101 respondents, 84.16 percent of the respondents are married and 19 respondents, 15.84 percent of the respondents are unmarried. It also shows that there is widow among the respondents in the study areas.

So we can conclude that married respondents are more engaged in the handicraft activities as compared to unmarried. 101 (84.16%) of the respondents are married in the study area and only 19(15.84%) respondents are unmarried

**Table 4.5: Religion Wise Distribution of Respondent**

<b>Sl. no</b>	<b>Religion</b>	<b>No. of Respondent</b>	<b>Percentage</b>
1	Hindu	75	62.5
2	Christian	45	37.5
3	Muslims	0	0
4	Other	0	0
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed



In Table 4.5, it shows the religion of the respondents. In this table it shows that 75 respondents out of 120 respondents belong to Hindu religion and 45 respondents out of 120 respondents belongs to Christianity. It means that Hindus are the majority that comprises of 62.5 per cent of the total respondents and 45 respondents i.e. 37.5 per cent belongs to the Christians. The table also shows that Muslims and other religion comprises of no respondent in the study area.

**Table 4.6: Caste Wise Distribution of the Respondents**

<b>Sl. no</b>	<b>Caste</b>	<b>No. of respondent</b>	<b>Percentage</b>
1	ST	118	98.33
2	SC	2	1.64
3	OBC	0	0
4	Other	0	0
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

In the above table 4.6, it shows the involvement of respondents from different community in handicraft in the study area. Of the 120 respondents, 118 respondents belongs to the schedule tribe community which comprises of 98.33 per cent of the total respondent and 2 respondents out of 120 belongs to the schedule community, which comprises of only 1.64 per cent in the area. There is also no other community that resides in the study areas other than the schedule tribe and schedule caste in a small number.

So, it can be explain that the schedule tribe community are more involved in the handicraft activities as compared to the schedule caste as the study area are mostly dominated by the schedule tribe community. It also explains there is no involvement of other community in the handicraft activities other then the schedule tribe and schedule caste

**Table 4.7: Distribution of Respondents According to Types of Family**

<b>Sl. no</b>	<b>Family type</b>	<b>No. of Respondents</b>	<b>Percentage</b>
1	Nuclear	115	95.83
2	Joint	5	4.17
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The table 4.7, explains the type of family of the respondents in the study area. It explain that out of 120 respondents,115 respondents, 95.83 percent are living the nuclear family, as the respondents in the study area preferred to live in a nuclear family as it lesser his/her responsibility as compared to the joint family. Only 5(4.17%) respondents out of 120 respondents choose to live in a joint family.

So it can be concluded that maximum respondents 115 respondents, 4.17 percent in the study choose to live in the nuclear family as compared to joint family.

**Table 4.8: Distribution of Respondents According to Types of Houses**

<b>Sl. no</b>	<b>Types of Houses</b>	<b>N0. of respondents</b>	<b>Percentage</b>
1	Bricks	21	17.5
2	Bamboo	15	12.5
3	Mud	53	44.16
4	Tin	24	20
5	Other	07	5.84
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The above table 4.8, explains the type of houses among the respondent in the study area. In the study area, out of 120 respondents, 21 respondents, 17.5 percent of the respondents have bricks houses. 15 respondents, 12.5 percent have houses built with bamboo. 53 respondents, 44.16 percent of the respondents have mud houses, and 24 respondents, 20 percent of respondents have houses built with tin and 7 respondents, 5.84 percent of the respondents are having their houses built in some other materials in the study areas.

So it can be concluded that majority of the respondents 44.16 percent, have their houses built with mud, followed by tin house which have houses 20 percent of the respondents. 17.5 percent of respondents are having bricks houses, followed by 12.5 percent with bamboo. Only 5.84 percent of respondents have houses built with other materials.

**Table 4.9: Distribution of Respondent Based on Sources of Drinking Water**

<b>Sl. no</b>	<b>Source of Drinking water</b>	<b>No. of Respondent</b>	<b>Percentage</b>
1	Municipality Supply	48	40
2	Well Water	32	26.66
3	Hand Pump Water	15	12.5
4	Streams Water	25	20.83
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The data in Table 4.10 show the source of drinking water in the study area. In his data 48 respondents, 40 percent of the respondents have the access to the municipality drinking water, followed by 32 respondents, 26.66 percent have their drinking water source from the well. 15 respondents, 12.5 percent are accessing the hand pump for drinking water in the areas. 25 respondents, 20.83 percent of the respondents are still depending on the stream water for their source of drinking water in the study areas.

So it can be concluded that only 40 percent of the respondents are having the access to municipality water, where as 60 percent of the respondents still do not have the sources of municipality drinking water in the areas. As we see in the data that 25 respondents, 20.83 percent are still relying on stream for their drinking water sources.

**Table 4.10: Distribution of Respondents According to Type of Toilet**

Sl. no	Toilet	No. of Respondent	Percentage
1	Puccha	89	74.16
2	Kutcha	31	25.84
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

In table 4.10, explains the type of toilet in the area. The study stats that 89 respondents 74.16 percent have the access to the puccha toilets in the area, where as 31 respondents off 120 respondents are access to the kutcha toilets.

It can be infered that, with the implementation of the swatch Bharat Abhiyan, maximum respondents have transformed their kutcha toilet to Puccha toilet in the study areas

**Table 4.11: Distribution of Respondents on the Basis of Income Annually**

Sl. no	Income (Rs)	No. of Respondent	Percentage
1	Below 50,000	61	50.83
2	50,000-70,000	33	27.6
3	70,000-90,000	19	15.8
4	90,000-1 lakh Above	7	5.83
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The above table 4.11, shows the income of the respondents of the study area. It state that 50.83 percent, 61 respondents of 120 respondents have the annual income below 50,000 followed by 27.6 percent has an annual income of between

50,000-70,000 that comprise of 33 respondents off 120 respondents in the area. 19 respondents, 15.8 percent have their annual income of 70,000-90,000. Only 7 respondents, 5.83 percent of the respondents are the annual income of 90,000-1lakhs above in the area.

The table can be concluded saying that only a few respondents of 7(5.83%) of the respondents are earning an annual income of Rs.90, 000- 1lakhs on the basis of the work done or products sold by the artisans

**Table 4.12: Distribution of Respondent According to Sources of Savings**

Sl. no	Sources of Savings	No. of Respondent	Percentage
1	Banks	55	45.84
2	Post-office	25	20.83
3	SHG	40	33.33
4	LIC	0	0
5	Cooperatives	0	0
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The table 4.12, here shows the sources of savings of the respondents. There are different types of savings sources which the artisans preferred for their better future. Here the data shows that 55 respondents out of 120 respondents have their savings in different banks, as it can be easily accessible to the respondents, followed by the SHGs which comprise of 40 respondents. 25 respondents of 120 respondents have their savings in post office. There are no respondents with their savings in the LIC and Cooperatives.

So it can conclude that 45.84 percent of respondent preferred banks for their source of savings, followed by the SHG with 33.33 percent of the respondents. 20.83 percent of the respondents have their savings in post office. It also shows that there are no respondents, saving either in the LIC or the Cooperatives

**Table 4.13: Distribution of Respondents as per Size of Land Holdings**

Sl. no	Size of Land Holdings	No of Respondent	Percentage
1	Less than 1 acre	54	45
2	1-2 acre	27	22.5
3	2-3 acre	13	10.84
4	3-4 acre	20	16.66
5	Above 4 acre	6	5
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

In the table 4.13, shows the distribution of respondents on the basis of the size of land holdings among the handicraft artisans. Here the table shows that 54 respondents, 45 percent have the land holding of less than 1acre, followed by 27 respondents, 22.5 percent having the land holdings of 1-2acre. 13 respondents 10.84 percent of the respondents are having the land of 2-3acre of lands in the area. 20 respondents, 16.66 percent of the respondents having the land holdings of 3 – 4 acre. Only 6 respondents, 5 percent respondents are having the land holdings of 4acre and above in the study area.

So the table can be concluded that maximum of the respondents does not have the large size of land holdings as only 6 respondents, 5 percent of the respondents of more than 4acre followed by 20 respondents,16.66 percent have 3-4acre of land and 45 percent of the respondents having less than 1acre of land in the study area.

## **B. STATUS OF RURAL HANDICRAFT ARTISANS**

**Table 4.14: Reason for choosing Handicraft**

<b>Sl. no</b>	<b>Reason of Handicraft Activities</b>	<b>No of Respondents</b>	<b>Percentage</b>
1	Self Employment	62	51.66
2	Family Business	05	4.16
3	Low Investment	14	11.66
4	Profitable Prospects	26	21.66
5	Others	13	10.83
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

From the table 4.14, explains the reason for choosing handicraft activities in the study area. It has found out that out of 120 respondents, 62 respondents, 51.66 percent of the respondents choose it for the self employment. 5 respondents, 4.16 percent of the respondents are having a family business. 14 respondents, 11.66 percent of the respondents have chosen handicraft as the respondents feel, it requires low investment to start the business in handicraft. 26 respondents, 21.66 percent of the respondents have the profitable aspects in handicraft and 13 respondents, 10.83 percent of the respondents have joined the handicraft activities for some other aspects in the study area.



So the table can be concluded that majority of the respondents, 51.66 percents have chosen handicraft for the self employment activities in order to earn and depend on themselves for income purpose followed by 26 percent of the respondents for the profitable aspects. 11.66 percent also chose it for as it requires low investment in the sector. Only 4.16 percent of respondents have the family business in the area.

**Table 4.15: Distribution of Respondent According to Nature of Employment**

<b>Sl. no</b>	<b>Nature of Employment</b>	<b>No. of respondent</b>	<b>Percentage</b>
1	Part-time	79	65.84
2	Full-time	41	34.16
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The above table 4.15, shows the respondents nature of employment, in which 79 respondents are engaged in the part-time employment and 41 respondents out of 120 respondents are engaged in full time employment activities. In the 65.84 per cent of the respondents are engaged in part time employment so as to support the family or for the self employment opportunities. 41 per cent of the respondents are engaged in full time employment activities where they are engage in bamboo and cane craft and also handloom activities among the women.

**Table 4.16: Distribution of Respondents According to Types of Handicraft**

<b>Sl. no</b>	<b>Handicraft types</b>	<b>No. of Respondent</b>	<b>Percentage</b>
1	Bamboo	31	25.84
2	Clay	09	7.5
3	Wood	11	9.16
4	Handloom	65	54.16
5	Others	04	3.33
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The table 4.16 describes the types of handicraft present in the study area. In this table it shows that the handloom sector has more respondents, 65 out of 120, 54.16 percent of the total respondents collected, followed by the bamboo and cane products with the involvement of 31 respondents out of 120 in the study area, that comprises only 25.8 percent in the study area. The area also comprises of wood craft and clay craft which have 11 and 9 respondents, 9.16 percent and 7.5 percent respectively out of 120 respondents collected. 4 respondents 3.33 percent out of 120 are engaged to other miscellaneous crafts in the area.

So the analysis concludes that handloom and bamboo and cane craft are the dominating craft in the study areas with 54.16 percent and 25.84 percent respectively.

**Table 4.17: Distribution of Respondents According to Types of Product Produce**

<b>Sl. no</b>	<b>Product type</b>	<b>No of respondents</b>	<b>Percentage</b>
1	Decorative items	16	13.33
2	Household products	27	22.5
3	Ornaments/jewelry	05	4.16
4	Handloom/Embroideries	65	54.16
5	Other	07	5.83
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The above table 4.17, shows the type of products produce by the artisans in the study area. In the area out of 120 respondents 16, respondents are engaged in producing decorative items for different occasion's and festivals. 27 respondents are producing the house hold items like mate, baskets and many other house hold products. 5 respondents engaged in producing ornaments and jewellery and 65 respondents are engaged in producing the handloom and embroidered products which are mostly used by women's in the state and only 7 respondents are engaged in producing in some other items.

The table can be concluded that majority of the respondents 54.16 percent of the respondents are engaged in producing the handloom and embroidered products in the study area, followed by the household products that comprises of 22.5 percent of the total 120 respondents. 13.33 percent of the respondents are engaged in producing decorative items for different occasion and festivals. Only 5 percent and 7 percent of the respondents are engaged in producing ornaments/ jewellery and other products respectively.

**Table 4.18: Distribution of Respondents According to Sources of Raw Materials**

<b>Sl. no</b>	<b>Raw materials</b>	<b>No. of Respondents</b>	<b>Percentage</b>
1	Own firm	11	9.16
2	Relatives	12	10
3	Markets	54	45
4	Govt. Subsidized materials	29	24.16
5	Other	14	11.66
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

From the table 4.18, explains the sources of raw materials for the handicraft production in the study area. Raw materials are very important for the production of anything. In this table it shows that out of 120 respondents selected 54 respondents, 45 percent of the respondents in the area get the raw materials from the market, followed by 29 respondents, 24.16 percent relies on Government subsidized materials. 11 respondents, 9.19 percent of the respondents get the raw materials from their own firm. 12 respondents, 10 percent get it from relatives and 14 respondents, 11.66 percent on other sources.

So it can be concluded that maximum respondents, 54 respondents, 45 percent of the respondent are totally dependents on markets, as the respondents may not have their own firm for the raw materials or any other sources for the raw materials.

**Table 4.19: Distribution of Respondents on the Basis of Marketing**

<b>Sl. no</b>	<b>Marketing of Products</b>	<b>No. of Respondent</b>	<b>Percentage</b>
1	Village market	73	60.83
2	Retail Sales	19	15.83
3	Handicraft Fair	7	5.83
4	Whole sale	4	3.33
5	Town Stalls	17	14.16
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

Above table, shows the marketing of the handicraft products in the study area. It state that 73 respondents of 120 respondents has opted to sell in the village market that consists of 60.83 percent of the respondents in the study area. 19 respondents 15.83 percent have chosen to sell in the retail sells. 7 respondents 5.83 percent have chosen to sell in the handicrafts fair organized by different organizations. 4 respondents 3.33 percent sells to the whole sale in the local or whole sale market. Off the total 120 respondents 17 respondents 14.16 percent in the area sells their products in town's stalls.

So in this table we can conclude that people feels easier for them to take the finished crafts in the village markets as compared to some other source of marketing in the state.

**Table 4.20: Training Wise Distribution of Respondents**

<b>Sl. no</b>	<b>Training</b>	<b>No. of Respondent</b>	<b>Percentage</b>
1	Trained	13	10.84
2	Un-trained	107	89.16
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The Table 4.20 explains the skills of the artisans. Not all the artisans have obtained the training facilities for the handicraft activities. Here in the study area there are artisans who have received training for the job. Of the 120 respondents only 13 respondents has availed training which occupies only 10.84 per cent of the total respondents in the area. 107 respondents 89.16 percent of 120 respondents do avail the training due to various factors.

So it can be concluded that no. of untrained artisans has more active involvement in the handicraft sector

**Table 4.21: Distribution of Respondents on the Basis of Artisans Card**

<b>Sl. no</b>	<b>Artisans card</b>	<b>No. of Respondent</b>	<b>Percentage</b>
1	Yes	37	30.84
2	No	83	69.16
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

In this Table 4.21, we are to discuss the availability of the artisan's card. The artisan's card is provided to every artisan for the identity of the artisans. In this table it show that only 37 respondents, off 120 respondents have the artisans card that comprise of only 30.84 percent in the area. 83 respondents 69.16 percent do not have the artisan's card in the area.

So in this table we can conclude that 83 off 120 respondents do not have the artisan's card due to the lack of awareness of artisan's card in the study area.

**Table 4.22: Distribution of Respondents According to Borrow Money for Investment**

Sl. no	Borrowing money	No of respondents	Percentage
1	Yes	62	51.66
2	No	58	48.34
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The table 4.22, explains the respondents borrowing money for investment in the handicraft sector. It explains that out of 120 respondents 62 respondents are borrowing money for investment in the sector from different lenders and 58 respondents do not borrow it for the investment in the sector.

So the table concludes that 62(51.66%) respondents are borrowing money for the purpose of investment in handicraft production and 58(48.34%) of the respondents do not borrow money for investment in the handicraft sector.

**Table 4.23: Respondents Distribution on Sources of Borrowing**

<b>Sl. no</b>	<b>Source of Borrowing</b>	<b>No of Respondents</b>	<b>Percentage</b>
1	Banks	24	20
2	Cooperatives	0	0
3	Self Help Group(SHG)	53	44.16
4	Money Lender	12	10
5	Relatives	31	25.84
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

From table 4.23, explains the sources of borrowing money by the handicraft artisans in the rural areas. The data shows that out of 120 respondents 24 respondents, 20 percent borrows money from the banks in the area. 54 respondents, 44.16 percent choose self help group (SHGs) as the source of borrowing money. 12 respondents, 10 percent depends on money lender for the source of borrowing money.

Here the table analysis can be concluded as 44.16 percent of the respondents have chosen self help groups as their source of borrowing money as the artisans feels that self help group are easier to borrow money for the needs. The artisans also borrow money from relatives as the respondents have better understandings between them. Only 24 respondents, 20 percent have chosen Banks as the source of borrowing money. The money borrowing process from the banks are much lesser compared to the source of self help group or relatives as the artisans feel that borrowing money from the self help group and relatives are much easier as compared to the Banks.



**Table 4.24: Income Wise Distribution from Handicraft Activities Annually**

<b>Sl. no</b>	<b>Income from Handicraft</b>	<b>No of respondents</b>	<b>Percentage</b>
1	Below 50,000	69	57.5
2	50,000 – 70,000	34	28.33
3	70,000 – 90,000	14	11.66
4	90,000 and above	03	2.5
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

From the table 4.24, show the income of the respondents from the handicraft sector annually. Here it has shown that out of 120 respondents 69 respondents are having an annual income of below 50,000 rupees annually. 34 respondents have the income between 50,000 – 70,000 rupees annually. 14 respondents are having the income of 70,000 – 90,000 rupees per year and only 3 respondents are having the annual income of 90,000 rupees and above in the study area.

So the table concludes that 69(57.5%) respondents have the annual income of less than 50,000 rupees, which can be considered as low income in the sector. 34(28.33%) respondents are having an income of 50,000 – 70,000 rupees, 14(11.66%) respondents have their annual income of 70,000 – 90,000 rupees and only 3(2.5%) respondents have the annual income of 90,000 and above from the sector in the study area.

**Table 4.25: Problem Wise Distribution of Respondents**

<b>Sl. no</b>	<b>Problems of Artisans</b>	<b>No. of Respondents</b>	<b>Percentage</b>
1	Raw materials	31	25.84
2	Marketing	41	34.16
3	Transportation	19	15.84
4	Irregular payment	12	10
5	Rejection of products	17	14.16
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

In table 4.25 explains about the problems faced by the handicraft artisans in the study area. The study shows that out of 120 respondents, 31 respondents, 25.84 percent of the respondents have the problem with the raw materials in the study area. The respondents do not have ample raw materials for the production of the handicraft items. 41 respondents, 34.16 percent of respondents are having the problems in marketing of the products. 19 respondents 15.84 percent of the respondents in the area are having the problems in transporting the products of the area. 12 respondents, 10 percent of the respondents use to get irregular payments from the consumer or traders in the area. 17 respondents 14.16 percent respondents in the area are having the problems when their products are rejected by the traders or the consumer in the study areas.

So we can conclude that most of the respondents are having the problems in the marketing of their products due to unavailability of the marketing agencies in the study areas for which they have to go for a long distance for marketing the products.

**Table 4.26: Challenges Wise Distribution of Respondents**

<b>Sl. no</b>	<b>Challenge by Artisans</b>	<b>No. of Respondents</b>	<b>Percentage</b>
1	Branding	51	42.5
2	Pricing	18	15
3	Credit sales	06	05
4	Product quality	19	15.84
5	Urban counter part	16	13.33
6	Other	10	8.33
	<b>Total</b>	<b>120</b>	<b>100</b>

Source – Computed

The above table 4.26, explains the challenges faced by the artisans in the study areas. It explains that branding are the major challenges among the respondents, as out of 120 respondents, 51 respondents 42.5 percent of respondents are facing the challenges of branding. 18 respondents 15 percent of the respondents are having the challenges in pricing the products as the respondents are facing the challenges in fixing the price of the products. 06 respondents 05 percent of the respondents are having the challenges in credit sales, as the respondents have to sell their products in credit. 19(15.84%) respondents are facing the challenges of product quality. 16(13.33%) respondents facing the challenges with the urban counterpart in selling their products. 10 respondents are facing other miscellaneous challenges in the study areas.

So the table concluded that majority of the respondents 42.5% are facing the challenges in branding their products in the study areas. 15% of respondents

are facing the challenges in pricing the products. The respondents also face the challenges in credit sales as the artisans have to sell their products in credit to the consumer. 5% of the respondents are facing the challenges of the credit sales. 15.84% of the respondents are challenging the product quality as the respondents are facing the lack of training facilities in the study area. 13.33% of the respondents are facing the challenges with their urban counterparts as the urban handicrafts are more attracted to the taste of the consumer with the quality of products and also the brand of the products.

### **HYPOTHESIS TESTING**

In order to assess the relationship between income of handicraft artisans and the family size in handicraft activities, the following multiple log linear regression model.

$$\text{Log } Y = \beta_0 + \beta_1 \log X_1 + \beta_2 \log X_2 + U$$

Where

Y = Total family income (in rupees)

X<sub>1</sub> = Earning of Handicraft artisans (in rupees)

X<sub>2</sub> = Earning of parents/ spouses (in rupees)

U = Error term or unexplained variations of the total family income associated with the left out variables.

$\beta_0$ ,  $\beta_1$ , and  $\beta_2$  are the parameters to be obtained.

The above model was estimated separately for the handicraft artisans of the handicraft activities and non handicraft activities by the method of least squares.

From Table 4.27, it has been observed that the handicraft activities,  $R^2$  indicates that 79.25% variation in total artisans income explained by two independent variable included in the model.

**Table 4.27: Estimated Regressing Results for Handicraft Artisans**

Variables	Artisans Activities
Intercept	2.8314
X <sub>1</sub>	0.1326*(3.8215)
X <sub>2</sub>	0.0929*(2.8215)
R <sup>2</sup>	0.7925
F-value	39.46
No. of observation	70

Note: The number in the bracket indicated percentage

Both variables were statistically significant at 5% level. It means that an additional unit of these variables could increase the total family income by 0.1326 and 0.929% respectively. The F- value indicated that the estimated regression model is statistically significant at 1% in these cases. Thus to may be concludes that the contribution of handicraft artisans towards family income is more or less equal.

From Table 4.28 it has been revealed that in non-farm activities,  $R^2$  indicates that 81.26% variations in the dependent variables are explained by all explanatory variables. The variables namely earnings of the two members and earning of the spouse were statically significant at 5% level. It implies that for one unit increases in these variables, the total income could be increased by 0.1326% and 0.1126 respectively.

**Table 4.28: Estimated Regression Results for Handicraft Artisans in Handicraft Activities and Non-Handicraft Activities**

<b>Variables</b>	<b>Handicraft Activities</b>
Intercept	3.1226
X <sub>1</sub>	0.1326*(3.7146)
X <sub>2</sub>	0.1126*(3.0183)
R <sup>2</sup>	0.8126
F-value	33.45
No. of observation	70

Note: The number in the bracket indicates percentage

As per F- values given in the table, the regression model fitted has been found to be significant at 1% level. Thus, it is concluded from the analysis that the contribution of handicraft respondents towards family has been more than the earnings more than the spouse. Therefore, the earning artisans contribute significantly towards the income.

**Table 4.29: Estimated Regression Results for Overall Members in Handicraft Activities and Non-Handicraft Activities**

<b>Variables</b>	<b>Handicraft Activities</b>
Intercept	2.8115
X <sub>1</sub>	0.1231*(2.9472)
X <sub>2</sub>	0.0981*(3.1226)
R <sup>2</sup>	0.7929
F-value	35.16
No. of observation	120

Note: The number in the bracket indicates percentage

From Table 4.29 the estimated value of regression for overall members 1 both handicraft activities have been observed. It has been found out that the co-efficient of multiple determinations ( $R^2$ ) has been 0.7926 indicating 79.26% variation in total income.

The regression co-efficient of variables namely earning of artisans member and spouse earnings were statically significant at 5% level. It means that an additional unit of these variables could increase total the family income. The F-values indicates that estimated regression model has been statically significant at 1% level. Thus, it proves the hypothesis that the artisans contributes a significant share towards their family income.

## **CHAPTER V**

### **FINDINGS, SUGGESTIONS AND CONCLUSION**

This chapter discusses the findings, conclusions and suggestions of the analysis done on the data collected in the research study. This study makes an effort to study the perceptions of the employees working with handicraft industry of India regarding quality of work life. The handicraft industry is one of the oldest industries of India. The handicraft industry is labor intensive in which lakhs of people are earning their livelihoods. Handicraft sector is an integral part and replica of Indian culture and produces products which have aesthetic, artistic, creative, decorative functional, traditional, religious, social and cultural value. Handicraft could possibly impact on the improvement of the socio-economic status of the people in the rural areas as it can possibly provide employment opportunities. The people in the rural areas can also take handicraft for the self employment activities in the rural areas.

#### **5.1 FINDINGS**

- ❖ The study finds less involvement among the youth in the handicraft sector. It finds that the age group of 50 years of age and above has more active involvement in Handicraft activities in the study area. The age group has 40 respondents which is 33.33 percent.
- ❖ In the study are more females are a part of handicraft work as it comprise of 70 respondents out of 120 respondents which is 58.33 percent of the respondents.



- ❖ The study finds the educational status of the artisans respondents. It finds out that there are no respondents having a qualification up to the college or the university level. Majority 40 (33.33%) of the respondents have the educational status up to primary level. 32 (26.66%) of the respondents are having an educational status of high school, 27 (22.5%) respondents have studies up to the higher secondary level and 21 (17.5%) are illiterate.
- ❖ The study found out the marital status of the respondents in the study area, as 101 (84.16%) of the respondents are married and 19 (15.84%) respondents are unmarried. There are no widow artisans among the respondents in the study area.
- ❖ In the study majority of the respondents follows Hindu religion with 75 (62.5%) and 45 (37.5%) belongs to Christian and absent of Muslim and other religion in the study area.
- ❖ In the study it is found that the Schedule Tribe (S.T) population has dominated the study area and the handicraft sector. Out of 120 respondents 118 (98.33%) belongs to the schedule tribe (S.T) category and only 2 (1.64%) are from the schedule caste (S.C) and it is also found that there absent of some other community i.e. like Other Backward Class (OBC) or some other community in the study area.
- ❖ The study finds the type of family of the respondents. In the study it finds that 115 (95.83%) respondents are having a nuclear family while only 5 (4.17%) of the respondents are having a joint family.

- ❖ The study finds that majority 53 (44.16%) respondents built a mud house, while 24 (20%) respondents are built their houses out of tin. 21 (17.5%) of the respondents are having a bricks house and 15 (12.5%) respondents choose to build a bamboo house. Only few 7 (5.84%) respondents choose to build the houses with some other materials.
- ❖ Drinking are the basic needs for the survival. In the study area it finds that 48 (40%) respondents are having the municipality water for the source of drinking water, 32 (26.66%) choose well water as the source for drinking water. 15 (12.5%) choose to drink a hand pump water and out of 120 respondents 25 (20.83%) respondents are still depending the stream water as their source of drinking water.
- ❖ In the study area 89 (74.16%) respondents are having the access of using a Puccha toilets where as 31 (25.84%) are still accessing the kutchha toilets in the study area.
- ❖ The study finds the annual income of the respondents in the study area. It finds that 61 (50.83%) respondents are having the annual income of less than 50,000 rupees. 33 (27.6%) respondents are earning an annual income of rupees 50,000 – 70,000 annually. 19 (15.8%) respondents have the annual income of Rs.70,000 – 90,000 and only 7 (5.83%) respondents are earning Rs. 90,000 and above in the study area.
- ❖ In the study the artisans highly depend on different Banks for the source of savings in the area. It has 55 respondents 45.84 percent respondents who have their savings in the banks followed by self help group as the source of savings with 33.33 percent of respondents

- ❖ It is found that 79 respondents, 65.84 percent are engaged in the part time job in the sector.
- ❖ It is found out that more respondents are engaged in handloom weaving as 65(54.16%) respondents have chosen for handloom weaving and it is mostly engaged by women.
- ❖ In the study it is found that due to lack awareness and lack of cluster center, maximum respondents in the study area does not avail any sort of training facilities for the improvement in the production or the quality of the products. Only 13(10.84%) respondents have received the training in handicraft, as compared out of 120 respondents 107(89.16%) respondents do not have any training for the handicraft sector.
- ❖ The study found out the marketing of the handicraft products by the artisans. Majority respondents 73(60.83%) respondents choose the village market for marketing the handicraft products in the study area due to lack of quality product which cannot be sold in towns and cities. 19 (15.83%) respondents choose to sell in the retail market. 7(5.83%) take it to the fair to market the products, 4 (3.33%) to the whole sale and 17(14.16%) to towns and cities.
- ❖ The study finds that majority 89.16% of the respondents in the study area are untrained artisans and 69.16% of the respondents do not have the artisan's card.
- ❖ The study finds 62(51.66%) respondents are borrowing money for the purpose of investment in handicraft production and 58(48.34%) of the respondents do not borrow money for investment in the handicraft sector.

- ❖ In the study 44.16 percent of the respondents have chosen self help groups as their source of borrowing money as the artisans feels those self help groups are easier to borrow money for the needs. The artisans also borrow money from relatives as the respondents have better understandings between them. Only 24 respondents, 20 respondents have chosen Banks as the source of borrowing money. The money borrowing process from the banks are much lesser compared to the source of self help group or relatives as the artisans feel that borrowing money from the self help group and relatives are much easier as compared to the Banks.
- ❖ The study finds 69(57.5%) respondents have the annual income of less than 50,000 rupees, which can be considered as low income in the handicraft sector. 34(28.33%) respondents are having an income of 50,000 – 70,000 rupees, 14(11.66%) respondents have their annual income of 70,000 – 90,000 rupees and only 3(2.5%) respondents have the annual income of 90,000 and above from the sector in the study area.
- ❖ In the study most of the respondents are having the problems in the marketing of their products due to unavailability of the marketing agencies in the study areas for which they have to go for a long distance for marketing the products.
- ❖ Majority of the respondents 42.5% are facing the challenges in branding their products in the study areas. 15% of respondents are facing the challenges in pricing the products. The respondents also face the challenges in credit sales as the artisans have to sell their products in credit to the consumer.5% of the respondents are facing the challenges of the credit sales. 15.84% of the

respondents are challenging the product quality as the respondents are facing the lack of training facilities in the study area. 13.33% of the respondents are facing the challenges with their urban counterparts as the urban handicrafts are more attracted to the taste of the consumer with the quality of products and also the brand of the products.

- ❖ Hypothesis shows the relationship between the handicraft artisans and the contribution towards the family income.

## 5.2 SUGGESTIONS

The present study mainly aims at evaluating the socio - economic status and the problems of handicraft artisans in the area. The study finds the problems faced by the artisans and also the socio – economic of the artisans.

- ❖ There should be more active involvement among the youth for the development of the handicraft sector and also the self employment and improve the socio – economic conditions of the rural people.
- ❖ More involvement of male artisans are required for the development of the handicraft production as and for producing different types of bamboo and cane product as the females mostly concentrates on the handloom and embroidered items.
- ❖ Cluster center should be establish for providing training to the artisans and improving the product design and quality of the products.
- ❖ Workshop and seminars should be conducted in the village level in order to bring awareness for the handicraft productions and also the schemes related to the sector.

- ❖ The quality of the products should be improved in order to satisfy the taste of the city consumers and for the purpose of exporting of the products.
- ❖ The artisans should be provided with training and should be issued an artisans card for the development of the artisans in order to avail the govt. schemes.
- ❖ The artisans should be encouraged to approach the banks for the purpose of borrowing the money for the purpose of investment in the sector.
- ❖ More emphasis is to be provided in order to increase the income of the artisans involved in the sector.
- ❖ The handicraft marketing agencies should be set up in the village level market in order to eliminate the marketing problems.

### **5.3 CONCLUSION**

Artisans mostly work in traditional and unorganized sector in which they are vulnerable to exploitation and low wages. They fall in lower strata of the hierarchy both socially and economically. These people are mostly engaged in household or cottage industries in which they work hard but do not get enough to maintain a minimum standard of living. The term 'Handicraft' encompasses a wide range of artifacts. The informal sector, which includes handicrafts has been described by the International Labour Organization (ILO) as a part of economic activity characterized by certain features like reliance on local available resources and skills, family ownership, small scale operations, labour intensity, traditional technology, skills generally acquired outside the formal school system, unregulated

and competitive markets. It finds that the artisans are unaware about the schemes and also due to lack of training facilities quality of the products could not meet the taste of the consumer in the towns and cities.

## REFERENCES

- Bharti G.S (2005), "Eastern India Handicraft", all Orissa craft review
- Craig, S., & Douglas, P. (2011).Empowering rural consumers in emerging markets. *International Journal of Emerging Markets Volume: 6 Issue: 4.*
- Dash, M. (2010). Buyers Preferences for Purchase of Selected Handicrafts with Special Reference to Orissa. *The IUP Journal of Management Research Vol. 9, No. 6*
- Hashmi, S. K.(2013).Market for Indian Handicrafts. *Excel Journal of Engineering Technology and Management Science, Vol. I No. I , 1*
- Jain, R.(2016).A Study of the Impact of Government Policies on Marketing Strategy of Handicrafts.Ph.D. Thesis Submitted to the Devi Ahilya Vishwavidyalaya, Indore
- Jaitly, J. (2001). *Visvakarma's Children*. Institute of Social Sciences and Concept Publishing Company, New Delhi.
- Jaitly, J.(1990).*The Craft Traditions of India*. Luster Press, New Delhi
- Karpagavalli, V.S.(2013, June- December).Government Guidelines towards Handicrafts Exports. *Nehru E-Journal(A Journal of Nehru Arts and Science College) Review Article, Vol 1 (2013) 30 -32*
- Kashvap, P., & Raut, S. (2006).*The Rural Marketing Book*. Biztantra Publications.
- Kataria, D.(2012, October) Khatri Community and Development of Handicraft Industries in Kutch. *PARIPEX -Indian Journal of Research, 1(10), ISSN: 2250-1991*
- Kerr, K.(2011).*Economic Potential of Handicrafts Entreprises in Rural Development.*



- Khan, W. A. & Amir Z(2013).Study of Handicraft Marketing Strategies of Artisans in Uttar Pradesh and its Implications. *Research Journal of Management Sciences*,
- Liebl M, & Roy T. (2003). Handmade in India: Preliminary Analysis of Crafts producers and Crafts Production. *Economic and Political Weekly*,Vol. 38,.
- Mansoor Ahmad Dar and Aubid Hussain Parrey, Socio-Economic Potential Of Handicraft Industry In Jammu And Kashmir: Opportunities And Challenges, *International Monthly Refereed Journal of Research In Management & Technology*,Vol-2,july 2013
- Menon,V.(2010).Art of Marketing Village Crafts. *International Review Of Business Research Papers*,
- Ministry of Textiles- *Annual Reports (2001-02 to 2016-17)*.Government of India.
- Ministry of Textiles.(2011).*Working Group Report on Handicrafts for 12<sup>th</sup> Five Year Plan*, Government of India.
- Mitra. R. (2008).The Antiquities of Orissa, Volume 1 In R. Mitra, The Antiquities of Orissa, Volume I. R.K. Maitra for Indian studies: past & present.
- Mohapatra, S,, & Dash, M. (2001) Problems Associated with Artisans in Making of Handicrafts in Orissa, India. *Management Review: An International Journal*, Volume 6, Number 1,
- Mohi-ud-din, Mir, L. A, & Bhushan, D. S.(2014).An Analysis of Current Scenario and Contribution of Handicrafts in Indian Economy. *Journal of Economics and Sustainable Development*,
- Mukherjee,S. Mukherjee, M. & Bhattacharya, S. (2016, January).*Exploring the Potential of Handicraft as a Promotional Tool for West Bengal Tourism*. *Indian Journal of Research*, 5(1), 239-244.

- Naidu, L.K. (Ed.) *Bank Finance for Rural Artians*(1988).Ashish Publishing House, New Delhi.
- National Council of Educational Research and Training.(2011).*Craft Traditions of India: Past, Present and Future*. Textbook in Heritage Crafts for Class XII, ISBN: 978-93-5007-139-7.
- National Institute of Fashion Technology, Ministry of TEXTILES, GoI.(2005)*A Baseline Survey Report on Artisans and Crafts of Surendranagar, Gujarat*.Under Special SGSY Project, Ministry of Rural Development, GoI.
- Reardon, T., Stamoulis, K., & Balisacan, A.(1998).*Food and Agriculture Organization of the United Nation*. Retrieved from [www.fao.org](http://www.fao.org/docrep/w9500e/w9500e02.htm): <http://www.fao.org/docrep/w9500e/w9500e02.htm>
- Rizvi, B. R. (2009). Craft in Deserts: A Report on Tour to Rann of Kachchh (Gujarat). *Crafts and Craftsmanship*, Volume-1
- Sanyal, S., Banerejee, S., & Majumder, S.(2010). India's Leather in the World Market: Exploration of Recent Trends. *Trade and Development Review*, 22-58.
- Shah, A. & Patel, R. (2016,December).E-commerce and Rural Handicraft Artisans. *Voice of Research*, 5 (3), ISSN: 2277-7733, p. 24-29
- Sharma B & Sezhiyan T.(2014).Marketing of handicrafts in Sikkim. *EPRA International Journal of Economic and Business Review*, 138-144.
- Smith, W. I., & Jackson, C. (2004).Women creating wealth through rural enterprise. *International Journal of Entrepreneurial Behavior & Research*, Volume: 10 Issue: 6.
- Solanki, S. S.(2002, August 31).Migration of Rural Artisans Evidence from Haryana and Rajasthan. *Economic and Political Weekly*

Solanki,S.S. (2008, May, 10).Sustainability of Rural Artisans. *Economic and Political Weekly*, May, 10, 2008, p. 24-27.

Tiwari A. & Dutta B(2013) Indian Handicrafts Industry: Evaluating Inclusivity of Current Business Models.

Umamaheswari, D.(2014, April).A Study on Quality of Work Life of Handicraft Workers in Thanjavur. *International Journal of Scientific Research*,3(4)

Vijayagopalan, S.(1993).*Economic Status of Handicraft Artisans*. National Council of Applied Economic Research, New Delhi, ISBN: 81-85877-02-5.

Yadav, M.(2012). Role of Artisans in Rural Development: A Study of Mahindergarh District. *International Journal of Research in Economics & Social Sciences*, 2(11), ISSN: 2249-7382.

### **Websites**


<http://tripuratourism.gov.in/art-crafts>

<http://ttaadc.gov.in/About--TTAADC-reference>

[http://www.bharatheritage.in/tripura/traditional\\_crafts.html](http://www.bharatheritage.in/tripura/traditional_crafts.html)

<https://nenow.in/north-east-news/tripura-signs-mou-to-appoint-consultants-to-market-bamboo-products.html>

<https://www.tripuraonline.in>

**ANNAMALAI**  **UNIVERSITY**  
**CENTRE FOR RURAL DEVELOPMENT**

**A study on Socio – Economic status of Rural Handicraft Artisans in  
Hezamara Rural Development Block of West Tripura District, Tripura**

***Research Scholar***

**SAHEN DEBBARMA**  
Reg.No.1704520003  
M.Phil. Research Scholar  
Centre for Rural Development  
Annamalai University

***Research Supervisor***

**Dr. S.CHANDRASEKARAN**,M.A., M.Phil., Ph.D.,  
Assistant Professor  
Centre for Rural Development  
Annamalai University

**INTERVIEW SCHEDULE**

**A. Socio – Economic**

1. Name of the respondent
2. Age
  - a) Less than 20
  - b) 20-30
  - c) 30-40
  - d) 40-50
  - e) Above 50
3. Sex
  - a. Male
  - b. Female
4. Educational status
  - a. Illiterate
  - b. Primary
  - c. High School
  - d. Higher secondary
  - e. College/University
5. Marital status
  - a. Married
  - b. Unmarried
  - c. Divorced

6. Religion
- a) Hindu
  - b) Christian
  - c) Muslim
  - d) Other
7. Caste
- a) ST
  - b) SC
  - c) OBC
8. Types of Family
- a) Nuclear
  - b) Joint
9. No. of members in the family
- a) 2
  - b) 3
  - c) 4
  - d) 5
  - e) above 5
10. No of working member in the family
- a) 1
  - b) 2
  - c) 3
  - d) 4
  - e) 5 and above
11. No. of dependents in the family
- a) 0
  - b) 1
  - c) 3
  - d) 4
  - e) 5
  - f) above 5

## 12. Status of houses

- a) Own house
- b) Rent
- c) Others

## 13. Types of Houses

- a) Bricks
- b) Bamboo
- c) Mud
- d) Tong

## 14. Do you have drinking water facilities?

- a) Yes
- b) No

## 15. Do you have electrification in your house?

- a) Yes
- b) No

## 16. Do you have toilet facilities in your houses?

- a) Yes
- b) No

## 17. Types of Employment in handicraft

- a) Part-time
- b) Full-time

## 18. Family Income per year

- a) Below 50,000
- b) 50,001 – 70,000
- c) 70,001 – 90,000
- d) Above 90,000

## 19. Do you have any savings?

- a) Yes
- b) No

## 20. Sources of savings

- a) Banks
- b) Post-office
- c) SHGs
- d) LIC
- e) Cooperatives

21. Do you have agricultural land?

a) Yes

b) No

22. Size of land holdings

a) Less than 1 acre

b) 1-2 acre

c) 2-3 acre

d) 3-4 acre

e) above 4 acre

23. Are you engaged in any agricultural and allied activities?

a) Yes

b) No

24. Do you have live stocks?

a) Yes

b) No

25. Types of livestock.

a) Cows

b) Goats

c) Chicken

d) Piggery

e) Fish

f) Others

## **B. HANDICRAFT**

26. Why do you choose Handicraft activities?

a) Self employed

b) Family business

c) Low investment

d) Profitable prospects

27. Types of Handicraft?

a) Bamboo craft

b) Clay

c) Plastic

d) Wood

e) Handloom

f) Other

28. Types of product produce.

- a) Decorative items
- b) Household products
- c) Ornaments
- d) Pottery
- e) Other

29. Sources of raw materials

- a) Own farm
- b) Relatives
- c) Market
- d) Govt. subsidized materials
- e) Other

30. Where do you sell the products?

- a) Village market
- b) Retail market
- c) Fair
- d) Whole sale
- e) Town/city

31. Distance to market

- a) Less than 1km
- b) 1 km to 2km
- c) 2km to 3km
- d) 3km to 4km
- e) Above 4km

32. Are you trained artisans?

- a) Yes
- b) No

33. Do you have artisans card?

- a) Yes
- b) No

34. Do you avail govt. schemes for Handicraft?

- a) Yes
- b) No



35. Do you receive any help from NGOs?

- a) Yes
- b) No

36. Do you borrow money for investment?

- a) Yes
- b) No

37. Source of borrowing

- a) Banks
- b) Cooperatives
- c) SHGs
- d) Money lender
- e) Relatives

38. Income from Handicraft per year?

- a) Below 50,000
- b) 50,001-70,000
- c) 70,001-90,000
- d) Above 90,000

39. Do you provide employment opportunities?

- a) Yes
- b) No

40. Problems of handicraft artisan

- a) Raw materials
- b) Marketing
- c) Transportation
- d) Training facilities
- e) Technology
- f) Other

41. Challenges faced by artisans

- a) Branding
- b) Low price
- c) Credit sales
- d) Product quality
- e) Availability of raw materials
- f) Urban counterpart