

**SOCIO – ECONOMIC STATUS OF RURAL HANDICRAFT ARTISANS IN
HEZAMARA RURAL DEVELOPMENT BLOCK OF WEST TRIPURA DISTRICT,
TRIPURA**

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ABSTRACTS

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; it is 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 due 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.

KEYWORDS: *Handicrafts, Heritage, Skill and Imagination, Utility, Decoration, Household items, Ornaments, Jewellery, Employment, Product Innovation*

1. INTRODUCTION

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 holds 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

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.

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.

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 Commercial loom 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.

TYPES OF HANDICRAFT

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. Various types of handicrafts namely Bamboo Handicraft, Bell Metal Handicrafts, Bone and Horn Handicrafts, Brass Handicrafts, Clay Handicrafts or Pottery, Dhokra Handicrafts, Jute Handicrafts, Paper Handicrafts, Rock Handicrafts, Shell Handicraft, Weaving or Embroidery Handicrafts, Wood Handicrafts, Leather Handicrafts, Painting and Cane Handicrafts

2. REVIEW OF LITERATURE

Craig et al (2016) 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 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 (2018) 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.

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.

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 fares 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.

3. RESEAR METHODOLOGY

Objectives

- ❖ To study the handicraft activities in the study area
- ❖ To analyze the socio-economic status of the artisans in the study area

Hypothesis

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

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.

SAMPLE DESIGN

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 v 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 village sunder Hezamara R.D Block in West Tripura district of Tripura State, among the handicraft artisans and are engaged in the handicraft activities.

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.

METHODS OF ANALYSIS

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

4. RESULTS AND DISCUSSION

4.1 SOCIO – ECONOMIC PROFILE OF THE RESPONDENTS

Table 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
	Total	120	100

Source – Computed

Table 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 belong 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 50 yrs 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 50 yrs is more engaged to the handicrafts work.

Table 2 Sex Wise Distribution of Respondent

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

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 3 Educational Status Wise Distribution of the Respondents

Sl. no	Educational status	No. of Respondents	Percentage
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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
	Total	120	100

Source – Computed

In table 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 up to the primary level. 32 respondents, 26.66 percent are up to high school and 27 respondents, 22.5 percent are up to the higher secondary level of education. There are no respondents having the educational level up to college/university. So it can be referred that no respondents in the study area have the education level up to the college/universities. Only 27 respondents, 22.5 percent are having the educational level up to the Higher secondary (10+2) in the study area. 33.33 percent and 26.66 percent have the education level up to primary and high school respectively. As per data 17.5 percent are illiterate.

Table 4 Marital Status Wise Distribution of the Respondent

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

Source – Computed

The above table 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 5 Religion Wise Distribution of Respondent

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

Source – Computed

In Table 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 6 Caste Wise Distribution of the Respondents

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

Source – Computed

In the above table 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 7 Distribution of Respondents According to Types of Houses

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

Source – Computed

The above table 7 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 8 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
	Total	120	100

Source – Computed

The above table 8 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

4.2 STATUS OF RURAL HANDICRAFT ARTISANS

Table 9 Reason for choosing Handicraft

Sl. no	Reason of Handicraft Activities	No of Respondents	Percentage
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
	Total	120	100

Source – Computed

From the table 9 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 10 Distribution of Respondent According to Nature of Employment

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

Source – Computed

The above table 10 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 11 Distribution of Respondents According to Types of Handicraft

Sl. no	Handicraft types	No. of Respondent	Percentage
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
	Total	120	100

Source – Computed

The table 11 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 12 Distribution of Respondents According to Types of Product Produce

Sl. no	Product type	No of respondents	Percentage
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
	Total	120	100

Source – Computed

The above table 12 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 respondent's 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 13 Distribution of Respondents According to Sources of Raw Materials

Sl. no	Raw materials	No. of Respondents	Percentage
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
	Total	120	100

Source – Computed

From the table 13 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 14 Distribution of Respondents on the Basis of Marketing

Sl. no	Marketing of Products	No. of Respondent	Percentage
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
	Total	120	100

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 respondent's 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 15 Distribution of Respondents on the Basis of Artisans Card

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

Source – Computed

In this Table 15 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 16 Income Wise Distribution from Handicraft Activities Annually

Sl. no	Income from Handicraft	No of respondents	Percentage
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
	Total	120	100

Source – Computed

From the table 17 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 18 Estimated Regressing Results for Handicraft Artisans

Variables	Artisans Activities
Intercept	2.8314
X ₁	0.1326*(3.8215)
X ₂	0.0929*(2.8215)
R ²	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 18 it has been revealed that in non-farm activities, R² 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 19 Estimated Regression Results for Handicraft Artisans in Handicraft Activities and Non-Handicraft Activities

Variables	Handicraft Activities
Intercept	3.1226
X ₁	0.1326*(3.7146)
X ₂	0.1126*(3.0183)
R ²	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 20 Estimated Regression Results for Overall Members in Handicraft Activities and Non-Handicraft Activities

Variables	Handicraft Activities
Intercept	2.8115
X ₁	0.1231*(2.9472)

X ₂	0.0981*(3.1226)
R ²	0.7929
F-value	35.16
No. of observation	120

Note: The number in the bracket indicates percentage

From Table 20 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 (R²) 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 contribute a significant share towards their family income.

5. FINDINGS AND CONCLUSION

- ❖ 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 upto 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 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 built a bamboo house. Only few 7(5.84%) respondents choose to build the houses with some other materials. 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. 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.

- ❖ 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.
- ❖ 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.

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 artisans. 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.

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