

CHAPTER FIVE

Research Methodology: The Blueprint of Research Steps

'There is no such thing as a worthless conversation, provided you know what to listen for. And questions are the breath of life for a conversation'-(James Nathan Miller, Contemporary Journalist).

5.1 The Prelude

This chapter discusses the methodology followed to collect and analyze data. Section 5.2 explains the research design which includes the choice of research approach and rationale behind the approach. The selection of crafts to be studied and geographical sites with justification is presented in 5.3. Section 5.4 mentions the period of fieldwork undertaken for the study. Methodology and methods adopted for the objectives is presented in section 5.5. Each section is arranged according to sample size, sampling criteria, methods of data collection including instruments and techniques and the process of analysis of the collected data. In section 5.6, data analysis is discussed with section 5.7 concluding the chapter.

5.2 Research Design

A good research design helps to solve research problems in a scientific way. It helps in building a necessary logic behind use of methods and steps of research (Jena, 2010). It is important for harmonious working of components for efficiency and successful functioning (Maxwell, 2013). The research design and its conduct are shaped by our mental models or basic beliefs that guide our action, organize our reasoning and observations (Bhattacharjee, 2012; Guba, 1990). It thus provides logical blueprints to link research questions, data to be collected, and strategies for analyzing the data and thereby strengthen its validity (Yin, 2011).

5.2.1 Combining Qualitative and Quantitative Approaches

The study herein uses a combination of qualitative and quantitative approaches. The primary research question aims at developing an understanding of the stylistic changes in the crafts due to commercialization. These issues are difficult to be assessed through quantitative approach. As such, qualitative approach is applied which provides a constructionist overview to 'identify variety of constructions that

exist and bring them into as much consensus as possible' (Guba, 1990). The subjective meanings are formed through interactions which helps inquirer generate a pattern of meaning (Creswell, 2014). Qualitative approach offers deep immersion into other's world (Garybill, 2009). It comprises more than one level of data collection unit (Yin, 2011) and is built on documentation (field notes), archival records, interviews (semi-structured and unstructured), direct observation, and physical artefacts (Yin, 2009 as cited in Bui and Jolliffe, 2013).

The secondary research question is to study the impact of commercialization on socio-economic status of craftsmen. The economic dimension of culture and cultural products, i.e. commercialization of crafts, shall remain partial and shallow till socio-cultural and economic conditions of artisans are taken into consideration. Douglas and Isherwood (1979, cited in Pearce 1994) identify that socio-economic and cultural aspects of commercialization must be studied in conjugation. Hence, a relative understanding of the socio-economic status of the artisans is sought. The research herein takes a quantitative approach. Finally the research aims to offer suggestions for sustainable commercialization of traditional crafts. It undertakes a pragmatic approach by taking into consideration both quantitative and qualitative research perspectives.

5.2.2 Rationale for Selection of Combination Approach

The mixed approach, since it offers a pragmatic dimension, is selected to address underlying research questions in the best possible manner (Creswell, 2003). It is an increasingly recognized approach used in works that deal with culture or crafts and impact of commercialization on crafting communities (Bhatia, 2005; Fabiel, 2013; Kaewnuch, 2010; Limkriengkrai, 2010).

5.3 Selection of Crafts and Sites of the Study

As mentioned in the scope of the research (refer to Chapter 4, Section 4.7), the crafts and sites selected for the study are:

1. Pottery and terracotta craft of Asharikandi
2. Bell metal craft of Sarthebari
3. Brass metal craft Sarthebari & Hajo
4. Bamboo craft of Nalbari
5. *Pat* and *Muga* Silk craft of Sualkuchi
6. *Eri* craft of Kamrup

The rationale for selection of these crafts and craft production sites, in details, is presented in Chapter 3 and section 4.7 of Chapter 4.

5.4 Period of Field Research

The initial field work was initiated as a preliminary survey in the mid of 2013 to understand the feasibility of the study. It consisted of trips to locales found in the literature and documented texts. The final field work commenced from January 2014 and continued till December 2016. However, some interviews, especially of the entrepreneurs and experts also got carried over to the first months of the year 2017. The exact dates are provided in the Appendix 6 & 8.

5.5 Methodology and Methods

Methodology describes the strategy, action plan, and process behind the choice of specific methods (Crotty, 1998). It links the choice and use of methods to the desired outcomes (ibid). Methods are the techniques or procedures applied to gather the information sought and analyze the data related to the research questions or hypothesis (ibid).

5.5.1 Methodology Followed for Objective One

The objective is to study the commercialization of traditional crafts with respect change in style, functionality, clientele and use of raw materials. Stylistic changes, in this work, are proposed to be studied in terms of modification in motifs and designs, raw materials used and change in functionality of the crafts. Style (for more discussions, refer to Chapter 4, Section 4.9.7) refers to assemblage of aesthetic features specified subjectively (Glassie, 1972) which may include motifs or designs, their denseness or sparseness (Kapoor, 2015), particular shape (Shapiro, 1953) and use of material (Kapoor, 2015). Functionality of object is considered as a perfect complement of style (Sackett, 1977). Style can comprise of many other elements (such as shape, form and structure) since it has no quantifiable form or definition (Lun, et al., n.d.). In motifs study, it can relate to size of the motif, percentage covered, etc. (ibid). Structural form and shape of craft can also be an aspect of style which changes due to change in functional dimension. However, emphasis will be given on study of motifs and designs under style. This work shall also discuss change in shape, form and structure of craft under the study of stylistic changes in craft

objects. In commercialization related studies on crafts (refer to Chapter 4, Section 4.9.7), researchers while explaining changes refer to visual elements like motif or design change, change in use of raw material and change in functional dimension of the crafts.

The study of style is exclusively an area covered under the field of design whereas the present researcher is from the field of management. But, since the work takes into consideration the commercialization aspect of crafts and its related influence on modification of crafts, the stylistic changes shall be limited only to aspects like study of motifs or designs, shape or form, raw materials and functionality. It is important to mention here that features like shape, structure or form are related to both design and functionality. As such, during explanation of the stylistic changes in crafts, at times, it might be difficult to present these aspects separately.

The typologies viz. spontaneous commercialization and sponsored commercialization developed by Cohen (1989, refer to Chapter 2, Section 2.7) are used with an aim to explore the interface of craft producers and customers in the process of commercialization. These terms are used only as a guide to study the commercialization process of the crafts of Assam with scope of further exploration.

The basic methodology followed is *narrative inquiry* and *documentary-historical* style. Through narrative inquiry, an attempt is being made to find out people's experiences by trying to understand the major forces of history at work that led to commercialization of the crafts. Narratives of ordinary people give insight (Andrew et al. 2004) into large social forces that are arguably the key to understand the past (Keegan, 1998). Harris (2012) used narratives to explain the commercial transformation of the traditional apron piece of Tibet known as *pang gdau*. Dorson (1976) suggests a wide range of phenomenon that can be studied through narrative inquiry; material culture, custom, arts, recollections and myths are few of them (as cited in Connelly and Clandinin, 1990). Socially situated methods like talking to artisans about the crafts (Ronald, 2012) through in-depth interviews are used to gain deeper insight into how the crafts have been shaped by the evolving circumstances. Documentary-historical style focuses on artifacts and material culture which can be archives, literature, art pieces, records, etc (Miller and Crabtree, 1999); these are used to supplement narratives of people. In the following section, the various techniques of

collecting the data for narrative inquiry and documentary historical style are presented.

5.5.1.1 Methods Used for Data Collection

A) Observation and Photography Method

Observation of old and new crafts is done to study the modification in crafts. Old products found in museums, in households and with craft collectors are studied. Likewise, new crafts are also examined. The observed crafts are recorded in visual formats. In this study, photographs are used for photographic presentation of modification taking place in crafts. Observation proves invaluable because ‘what you see with your own eyes and perceive with your own senses is not filtered by what others might have reported’ (Yin, 2011). Observation entails description of events, behavior and even artefacts (Neuman, 1991).

To trace the evolution of forms and styles, changes in colors as well as find precious indications on the social and cultural meaning of such an artefact’ (Riello, 2011), the researcher, in this work, have focused on the object (herein, a craft item), either from museum or field. Artefacts along with interviews help contribute to the interpretation of the data. Reynolds adopted observations along with interviews to study commercialization of Tibetan Thangkas (2011).

Taylor (1998, 2002) and Styles (1998) have suggested centering craft object related research on museum and object-based studies. Cohen (1983) based his craft research on objects and photographs to study its modification due to commercialization. Similarly, Craig (2010) studied the patterns of change of Hmong textiles through observation and photographic documentation. Thomas (1969), Parezo (1981), Kant (2009), Jennings-Rentenaar (2005), Hume (2009), Pandya and Dholakia (2013), Pandya and Vishwakarma (2010), etc. included photography and art galleries and museums objects in their methodology to study art commercialization and modification. Photography is particularly required for documentation purposes as visual is always valuable (Thompson et al. 2012).

B) Oral History

Oral history, as a method, is used in this study to collect and record information and memories on crafts and its commerce from old artisans. Yesteryear artisans, as eye-

witness of the past events are interviewed for purposeful reconstruction of history (Grele, 1996) of crafts and its practice. The artisans were asked to describe about the particular craft of their times and reflect upon its commerce and transformation. Apart from old artisans, oral history of old knowledgeable persons is also sought in the study. The questions were guided by Spradley's (1979) 'descriptive questions' category. Questions like 'Could you reflect upon the changes taking place in the traditional crafts?'; 'Could you explain the reasons for the changes taking place in the crafts?', 'How did you carry on the commerce of the craft?', etc. are asked to the key respondents. Such questions proved fruitful in eliciting memories about the past craft forms as practiced in the respondent's family or in his community or locality. These guiding questions geared the answers to the researcher's research interests.

Oral history and storytelling are closely related lines of inquiry focus (Connelly and Clandinin, 1990; Miller and Crabtree, 1999). Storytelling, as a part of oral history, can generate information that the interviewee recollects as major incidences he can relate with the topic in question. 'Oral history draws on memory and testimony to gain a more complete or different understanding of a past experience' (Thompson, 2000 as cited in Bornat, 2004). It helps reconstruct the events of the past through eye-witness participants (Grele, 1996) especially in cases like traditional handicrafts and indigenous knowledge (Limkriengkrai, 2010). It is a 'believing game' (Elbow, 1986, as cited in Connelly and Clandinin, 1990 'Since objects themselves cannot speak' (Ronald, 2012), oral history is appropriate to understand the processes surrounding the crafts (ibid). Oral histories elicited through interviews with craftspeople can provide details on 'past local markets' and information on the emergence of new markets in recent period (Berg, 2013). Kant (2009), Pandya and Dholakia (2013), Kamaruddin and his colleagues (2013), etc. used such interviews to understand historical journey of crafts.

C) Unstructured Qualitative Interviews

Verbal interactions were also conducted with current artisans pursuing the craft and experienced persons engaged in the commerce of the craft activity with the help of qualitative interviews. It was done to add valuable information related to the commercialization process of the crafts. The list of persons approached for the interviews is enclosed in Annexure 3 and 4.

The decision to use unstructured qualitative interview stems from application of qualitative approach of the research question. Such interviews are without any fixed or predefined list of questions (Yin, 2011). The researcher simply followed a mental framework of the study questions. Accordingly, the specifically verbalized questions posed by the researcher to the participants differed according to the context and setting of the interview. Some guiding questions framed mentally were to elicit responses related to role played by middlemen in commerce of the craft. Questions were also asked regarding modifications in the craft and the reasons for changes in craft objects. Qualitative interviews of these kinds are quite flexible and create a participative atmosphere and hence opted for in this work.

Since respondents are part or member of the community or society and engaged in the craft related activity, they have exact insight about the subtleties about the phenomenon in question. Patton (2002) points that ‘one must undertake in-depth interviews with people who have directly experienced the phenomenon of interest’ that is, they have lived experience as opposed to secondhand experience’.

It is important to state here that initial attempts through structured interviews during pilot study limited the flow of information and generated unsatisfactory results. Therefore, it was decided that rather than restricting the respondents to specific questions, allow them to open up as much as they could, with inquisitive and evocative questions in-between to keep the flow of the information intact. This method, in fact, yielded more positive response and enthusiasm on part of the respondents.

5.5.1.2 Recording of the Data

The data gathered took many forms. It included field notes, sketches, tape recordings, photographs of craft objects and audio-visual recordings. On instances where old products were not available for representation, artisans were requested to make drawings and sketches of the objects. Researchers like Punpairaj (2010), Bhatia (2005) used sketching and drawing to recreate designs of the past. However, this did not yield sufficient data. There were several issues concerning the sketching of the crafts. The artisans never worked as designers and were not effective with paper and pencil. Basically, they mould crafts with the guidance of the images they develop in their minds. Hence, rough sketches for some crafts and designs prevalent were only

possible to be obtained which were further developed by the researcher according to the narrations of the key respondents.

Notes were taken to jot down observations and informal conversations and interviews. Simultaneously, photographs of the observed items were also taken in order to present a pictorial analysis of the transformation of the crafts later. Punpairoj (2010) utilized photographs to study the transformation of traditional Thai houses of Thailand. Good photographs always help in elicitation of the subject in a more scientific way as these are visual inventories of objects and artifacts (Harper, 2002). At the same time, it ‘adds validity and reliability to a word based survey’ (ibid). Hence, pictures were taken on a 14 mega-pixel Sony digital camera. Likewise, discussions were recorded in Sony digital Handy cam wherever possible.

5.5.1.3 Sampling Procedure

In qualitative sampling, technique and sample size depends on the ‘capability of conceptualization’ (Glaser, 1978) of the researcher. Hence, the researcher can choose anyone, go anywhere and read anything with nothing more than the research problem in hand (ibid).

A) Unit of Analysis

Since the objective is to study modification in crafts in view of commercialization, the unit of analysis is the craft object itself. The required information related to the craft item is generated from the makers of crafts or persons who are a part of the society where craft is produced.

To ensure richness of information (Kuzel, 1992), living artisans or members of the society who are 60 years of age or above are approached for this study. Elderly people are regarded as invaluable storehouse of useful information which is ‘time tested and is preserved from generation to generation through oral or trial methods’ (Dixit and Goyal, 2011). Dholakia (2012) and Pandya and Dholakia (2013) also interviewed old artisans above 60 years of age to document textile craft traditions of Kutch, Gujarat. Other than old artisans, other practicing craftsmen and persons engaged in the commerce of the craft who are knowledgeable are also approached.

B) Technique

The sampling technique followed is purposive sampling and snowball sampling. Purposive sampling is used with the purpose to select units yielding most relevant and plentiful data (Yin, 2011). Based on judgment of the researcher units are selected to obtain the broadest range of information related to the study (Kuzel, 1992). Initial respondents were identified by the researcher during initial field visits. These participants facilitated the identification of further participants. Later, snowball technique was used to identify other knowledgeable informants for the study. Snowballing enhances the completeness of information gathered and credibility of interpretations (Guba and Lincoln, 1985 as cited in Ronald, 2012).

Purposive or judgment sampling is driven by ‘practical and pragmatic considerations’ which helps sample ‘information rich cases’ required for learning ‘a great deal about matters of central importance to the purpose of the research’ (Patton, 1990). It also depends on ‘resources available’ (ibid), quite possible in terms of information rich respondents. In major arts and craft related studies, purposive and snowball sampling is generally used to rich the information rich respondents. Bhatia (2005), Sirika (2008), Ronald (2008), Jena (2010), etc. used such sampling methods for data collection.

C) Sample Size

In qualitative research, there is no fixed formula or rule to define the desired number of samples (Patton, 1990; Yin, 2011). It depends upon the purpose of inquiry (i.e. what is sought to be known), usefulness, credibility of the data source and the availability of resources like time and money (Patton, 1990). Both large as well as small samples are justified. However, when larger sample size is chosen (seeking breadth), the enquiry becomes superficial whereas small sample size (seeking depth) is easy to handle for intensive examination (ibid; Yin, 2011). Focusing narrowly helps examine the problem in depth (Garybill, 2009) and increase the amount of detail collected thereby reducing the chances of error in information collected (Hammersley, 1992). In theoretical sampling, the final number of participants is determined when the outcome becomes repetitive or no new themes emerge (Levy, 2006). Samples should be to the point of redundancy; it is terminated when no new information is forthcoming from the new sampled units (Lincoln and Guba, 1985). It is thus to the

point of minimizing or maximizing similarities in data categories (Emmel, 2013). In other words, sampling continues till diverse instances have been explored fully (Fossey et al, 2002). Reynolds (2011) conducted 15 interviews to study commercialization of Tibetan *thangkas* while Popelka and Litrell (1991) conducted 31 such interviews.

Based on the above mentioned considerations, the researcher approached informants till new information and themes kept emerging. In total 108 numbers of elderly artisan respondents spread across different craft segments were consulted on the research question in hand (refer to Appendix 3). Other knowledgeable respondents who could give substantial information related to the commerce of the craft were also approached through purposive and snowball sampling techniques. The lists of the respondents are enclosed in the Appendix 4.

5.5.1.4 Timeline of the Study

Transformation related studies, as a matter of fact, takes into consideration specific timeline. However, in this case specific time period to study the modifications in craft is not fixed. It is due to the fact that commerce and trade of crafts had been in practice even in earlier times (refer to Chapter 3, Section 3.3). In this study, primary data on modifications due to commercialization are based on narratives of old artisans and data from secondary sources. As such, the study emphasizes, especially, on the commercialization process from the 20th century onwards.

5.5.1.5 Qualitative Approach and its Challenge

Qualitative research is a broader but less restrictive concept of design lacking any elaborate typology into which studies can be pigeonholed (Maxwell, 2009). The method for this work also evolved gradually as the research progressed to develop in response to the specific line of enquiry which is adaptive to the research situation and in response to what is found in the field. As said so, it was thought important to include the inputs of knowledgeable persons other than elderly artisans to study the commercialization process of the crafts. The undertaking, thus, was a challenge and was evolving on field because it did not have a strictly predetermined blueprint of steps or predefined research tools for data collection for the primary objective of studying the changing pattern of the crafts.

5.5.2 Methodology Followed for Objective Two

Objective two studies the socioeconomic status of the artisan households engaged in Pottery and Terracotta, Brass and Bell metal, Bamboo, *Pat* and *Muga* and *Eri* crafts in view of commercialization. To study this objective, quantitative research paradigm is used. It deals with objective socioeconomic status measured in terms of income, education, occupational type, etc as well as subjective assessments like perception measurement in quantitative form. According to Cohen (1989b), there is an important link between transformation of crafts and social change. Hence, studies should be directed to study this link as well as the economic dynamics of the artisans engaged in the process.

5.5.2.1 Methods Used for Data Collection

To study the relationship between commercialization and present socioeconomic status (SES) of the artisans, a survey comprising of schedule was considered. A literature review was conducted to identify variables for assessment of Socio Economic Status (SES).

A) Variables Measured for Socio-Economic Study

Socio-economic status (SES), in general, is measured with the help of objective data like income, education, occupational type (Cohen, et al. 2008; Operario et al., 2004), etc. Economic resource is prototypically associated in objective assessment (Strumpel, 1974) of socio-economic welfare. However, such objective data may not reflect the real situation of the studied subjects when it is more related to the belief and perception of the subjects (Grable et al. 2013; Sanchon-Macias, et al. 2013). Hence, variables that can measure objective as well as subjective SES of artisans are included in the schedule. Subjective SES is measured in the form of perception data. Perception about the craft activity is measured on a 7 point Likert scale ranging from '1=Strongly Disagree' to '7=Strongly Agree'. The list of variables used for the study is provided in Table 5.1. The Schedule is presented in the Appendix 1.

Table 5.1: List of Variables for Socio-Economic Study

DEMOGRAPHIC VARIABLES			
No.	Variable	Measures	Source
1.	Age	25 years & below, 26 to 40 years, 40 to 60 years, Above 60 years	Fabeil (2013); Yousuf (2013); Bhattacharyya (2015); Handloom Census Report of India (2009-10); Bhimanna and Kawale (2014)
2.	Gender	Male, Female	Census of handicraft artisans, Jharkhand (2009-10)
3.	Marital status	Married, Unmarried	Census of handicraft artisans, Jharkhand (2009-10)
4.	Social Class	SC, ST, OBC, General/Others	Census of handicraft artisans, Jharkhand (2009-10; Handloom Census Report of India (2009-10)
5.	Education	Primary (1-4), Middle school (5-7) Secondary (8-10), Senior Secondary (9-12), Graduation & Above, No School Education	Bhatia (2005); Das (2007); Handloom Census Report of India (2009-10); Singh and Naik (2009)
6.	Type of House	Kuchcha, Pucca, Semi-pucca	Bhatia (2005); Handloom Census Report of India (2009-10)
7.	Family Type	Joint, Nuclear	Bhatia (2005); Bhattacharyya (2015); Crafts Council of India (2011); Ramakrishnamoorthy (1996)
8.	Family size	Small (up to 3), Medium (4-6), Large (more than 6)	Ganguly (2016); Singh and Naik (2009); Yousuf, et al. (2013)
9.	Involvement of family members in traditional craft practice	Number of members engaged on a regular basis including you, Number of members engaged on a casual basis in the craft activity, Number of members engaged in other economic activity	Bihar Institute of Economic Studies (2009). Bhatia (2005); Berma (1996); Pal (1994)
10.	Type of school children go to	Government, Private	Raju (2012)
11.	Household durables	T.V/ Radio/mobile phone / Fan / Fridge / Bi-cycle / Motor-cycle / Gas-stove / pressure-cooker /others	Bhatia (2005); Bihar Institute of Economic Studies (2009); Crafts Council of India (2011)
OCCUPATIONAL VARIABLES			
No.	Variable	Measures	Source
1.	Type of craft produced	Conventional, Decorative, Both Conventional & Decorative	All India Handicrafts Board (Planning and Research Section), Ministry of Commerce and Industry, GoI Report on the survey of the brassware industry at Moradabad, (1961). Barber and Krivoslykova, 2006); Dash (2011); Ramakrishnamoorthy (1996); Rao (1992); Xie et al, (2012)
2.	Years of engagement with the craft activity	5-10 years, 10-15 years ,15-20, Above 20 years	Bihar Institute of Economic Studies (2009); Sinha and Behera (Planning Commission, Govt. of India Report, n.d)

(Table 5.1 Cont.....)

3.	Occupational type	Primary, Secondary	Census of handicraft artisans, Jharkhand (2009-10)
4.	Reasons of engagement in the craft activity	Hereditary occupation To keep tradition alive Interested in the craft Source of income for the family No other choice	Bhimanna and Kawale (2014); Bhatia (2005); Ray and Phukan (1999); Sahoo (2014); Sarmah (2006)
5.	Working hours in a day	1-4 hours, 4-8 hours, 8-12 hours, Above 12 hours	Akhtar (2013); Sahoo (2014)
6.	Number of months engaged	Months	Sinha and Behara (Planning Commission, GoI, n.d)
7.	Level of change in the craft	None, Slight, Considerable, Great	Berma (1996); Khirasariya (2010); Vogt (1999)
8.	Number of units produced	Decreased, Stayed the same, increased	Bhimanna and Kawale (2014); Ismalina (2010)
9.	Number of working hours	Decreased, Stayed the same, increased	Bhimanna and Kawale (2014); Ismalina (2010)
10.	Working pattern	Independent artisan, Piece-rate artisan, Daily-rate artisan	Dash (2015); Handloom Census Report of India (2009-10); Miralao (1988); Modesto (2001); Rao (1992); Pal (1994)
11.	Primary Channel of selling	Direct to customers/ Retail shops/ Bazaars-Haats, Mahajans / Wholesalers/Chief artisan/Hawkers, Cooperative societies/Self Help Groups/Govt. agencies	Census of handicraft artisans, Jharkhand (2009-10); Ismalina (2010); Jena (2010); Khirasariya (2010); Sahoo (2014); Rao (1992)
12.	Net Monthly household income from the craft activity	Up to Rs. 3,000, Rs. 3,001 to Rs. 6,000, Rs. 6,001 to Rs. 9,000, Rs. 9,001 to Rs. 12,000, Rs. 12,001 to Rs. 15,000, Rs. 15,001 to Rs. 18,000, Rs. 18,001 to Rs. 21,000,	Bansal and Kumar (2011); Bhimanna and Kawale (2014); Bhatia (2005); Sarmah (2006); Sahoo (2014)
13.	Total monthly expenditure of the household	Up to Rs. 3,000, Rs. 3,001 to Rs. 6,000, Rs. 6,001 to Rs. 9,000, Rs. 9,001 to Rs. 12,000, Rs. 12,001 to Rs. 15,000, Rs. 15,001 to Rs. 18,000, Rs. 18,001 to Rs. 21,000,	Sahoo (2014)
14.	Annual savings from the craft activity	No savings, Up to Rs. 5,000, Rs. 5,000 to Rs. 10,000, Rs. 10,000 to Rs. 20,000, Rs. 20,000 to Rs. 30,000, Rs. 30,000 to Rs. 40,000, Rs. 40,000 to Rs. 50,000, Above	Sahoo (2014)
15.	Indebtedness	Rs. 1000 and below, Rs. 2001-Rs. 3000, Rs. 3001-Rs.4000, Rs. 4001-Rs. 5000, Rs. 5001 & above	Rao (1992)
16.	Indebtedness condition	No loan, Bank loan/SHG loan/money lenders, Loan from family members/ neighbours/ friends, Advances from order	Samanta (2015); Sinha and Behera (Planning Commission, Govt. of India Report, n.d.)

PERCEPTION VARIABLES (Table 5.1 Cont...)

No.	Variable	Measures	Source
1.	Opinion on profit situation of the craft	Highly profitable, Profitable, No profit, Loss	Berma (1996)
2.	Opinion about the craft activity and economic condition five years from now	Better off economically, About the same, Worse off, Do not know	Berma (1996)
3.	Women's participation in:	Production, Selling through intermediaries from home, Selling outside the home through exhibitions, fairs, etc.	Kumar (2008); Devi (2012); Sahoo (2014)
4.	Perception about the craft activity	The craft activity provides: Sufficient income to maintain the family properly/ Sufficient income for food/ Sufficient income for clothing/ Sufficient income for medical needs, travel and other personal needs, etc./ Sufficient income for supporting education of children/ Sufficient income for purchasing household durables The craft activity is a reliable source of income The craft activity helps me to enjoy high status in my society	Bansal and Kumar (2011); Berma (1996); Bhimanna and Kawale (2014); Das (2007); Gabor (2013); Grable et al, (2013); Litwin and Sapir (2009); Ormsby and Fairchild (1987); Pradhan and Ravillion (2000); Sahoo (2014); Sumarwan and Hira, 1993)

Source: Compiled by the Author

B) Rationale for Use of Perception Variables

Perceptions as fundamental aspects of well-being are important components of social indicators (d'Iribarne, 1974). There is a straightforward relationship between a person's objective income statuses with his satisfaction (Strumpel, 1974). Affordability and income adequacy perceptions being psychological manifestation of underlying economic variable provides subjective assessment of economic well-being (Garner et al. 1996). Perception data provides respondents' own view towards a subject matter regardless of objective circumstances (Takeuchi et al. 2015). There might not have any perfect coincidence between qualitative and quantitative data. Rather than the mismatch being a problem, it shows that they each contribute different useful information (ibid). Perceptions are, in fact, more important than objective evaluations (Litwin and Sapir, 2009). Perceived income adequacy (PIA) refers to

‘manner in which a person subjectively evaluates sufficiency of income to meet household expenses’ (Grable et al. 2013). Given a budget constraint and belief about one’s budget constraint, it reflects a person’s ability to meet needs or reflects belief about some basic income necessary to buy a particular thing (Garner et al. 1996). Perceived income adequacy can be seen as the income one requires to live at the level one desires (Litwin and Sapir, 2009). Income sufficiency is an amount of financial resources sufficient to meet basic human needs (Cramer, 1980). Perceived financial sufficiency is a subjective measure of whether income meets basic needs (ibid).

The Organization for Economic Cooperation and Development (OECD) working party on social indicators expresses that objective indicators should be supplemented by subjective indicators based on people’s opinion (d’Iribarne, 1974). Some standard concepts can be ‘satisfaction with standard of living of the extent to which present income is seen as providing for a comfortable life’ (Strumpel, 1974). Other than providing linkages with objective measurements, subjective readings also exhibit differences among various groups of respondents in their ‘meaning’ (ibid). For example, ‘whether someone thinks his/her household’s income is adequate to meet basic needs’, is one ‘way of saying that the individual thinks the household can afford to meet these needs’ (Garner et al. 1996). That is, if the person thinks that he can afford some commodity, it can be assumed that his economic well-being is higher than the other individual who cannot afford it (ibid). To understand the association of income and socio-economic status of the poor in Malawi in a subjective way, Oliver (2010) in his doctoral work used the research variables, “Is household clothing adequate? Is household food adequate?” on a three point scale.

Mikolajczyk et al. (2008) assessed economic situation of students from different countries based on their subjective perception of income sufficiency on a four point scale, viz. totally sufficient to not at all sufficient. He believed that comparison of some absolute amount of money is meaningless for respondents with different living arrangements (ibid). His study identified difference between perceived sufficiency and available absolute amount. Sanchon-Macias and his group’s study (2013) on 371 Latin American immigrant women explored that subjective socioeconomic status measurements were a better predictor to measure inequalities, particularly among disadvantaged groups. Subjective social status is more accurate as it defines a person’s belief regarding his position and hence measures perception of the

respondents about their social position (ibid). It gives information about the positive and negative perceptions. Undoubtedly, people adjust their perceptions by comparing what was and what is. Herrera and his colleague's (2006) comparative study found that average household income and subjective perception of social well-being converge greatly.

Ismalina (2012) used subjective approach to study the socio-economic structures of industrial clusters in Indonesia where she studied firm performance by adopting subjective (perceptual) statements of respondents with respect to profit and sales turnover (ibid). This was done in order to overcome the problem of obtaining objective measures due to no record keeping and also to overcome reluctance to give exact figures (ibid). Respondents may be reluctant to give complete or accurate information depending on the interviewer's degree of familiarity (Leones and Rozelle 1991 as cited in Shrivastava and Heinen, 2005). In other cases, respondents may not know details of income or may not remember past income or expenditures. Such income sufficiency perceptions are also needed to be ascertained for artisans in Assam. Based on literature, subjective variables are thus framed, that are included in the schedule. Some other studies on subjective SES are provided in Table 5.2.

Table 5.2: Studies on Socio Economic Status Based on Subjective Assessments

No.	Researcher s & Studies	Measured (Item)	Place of Study
1.	Howe, et al (2010)	Perceived income sufficiency and consumption adequacy of households: (Likert Scale type data) Adequacy of food consumption, adequacy of housing, adequacy of clothing, income adequacy	Malawi
2.	Pradhan and Ravillion (2000)	Perceived income adequacy	Jamaica and Nepal
3.	Bhimanna and Kawale (2014)	Perceived income sufficiency for regular expenses like food, clothing and other necessary expenses, income sufficiency for extraordinary personal expenses that include medical, marriage expenses, etc.	Gulbarga (Karnataka)
4.	Ormsby and Fairchild (1987)	Sufficiency of income for provision of food, clothing, housing, transportation, healthcare and education	Chile and Mexico
5.	Cramer (1980)	Perceived income adequacy among the retirees	Omaha (USA)
6.	Lorenzana and Sanjur (1999)	Perceived household food sufficiency based on monthly income status	Caracus (Venezuela)

Table 5.2: Studies on Socio Economic Status Based on Subjective Assessments

7.	Stanovnik and Verbik (2003)	Income sufficiency based on the costs of living of the family	Slovenia
8.	Royo and Velazco (2006)	Satisfaction with children's education, satisfaction with family's food consumption, satisfaction with family's health	Thailand

5.5.2.2 Sampling Procedure

A) Population of the Study

According to Polit and Hungler (1999), population refers to aggregate of all members of subjects that conform to a particular range of specifications. For the present study, the population is the artisan households of the select regions who are involved in the commercialization of the crafts, at least for a period of five years when the field survey was undertaken. This period of involvement is taken to ensure that the respondents are able to provide information on craft change and modification taking place in the market in view of commercialization. The estimated approximate population sizes are provided in Table 5.3. The population sizes are estimated based on secondary data as well as field survey.

Table 5.3: Estimated Population Sizes of Different Crafts

Craft	Population Size (N)	Source
P & T	130	Asharikandi Terracotta Doll Making Samabay Samiti Ltd, a registered society, conducted a door to door survey in 2013 records of which puts the number of artisan households at 130
Brass	750	Hajo Pital Karigar Sanstha, a registered society of brass metal artisans at Hajo estimates the number at around 300. Sarukhetri Pital Xorai Sanstha, a newly registered society of artisans at Sarthebari, places the number of artisan households at 450 as per their survey. The total number of brass artisan households in these two places is around 750.
Bell	In between 1680-1960	Assam Co-Operative Bell Metal Utensils Manufacturing Society Ltd, Sarthebari states the total number of bell metal units at Sarthebari Bell metal cluster at 280 with each unit having a <i>kanhar</i> (master)- <i>baiga</i> (worker) ratio of 1:5 or 1:7 (primary data). Accordingly, households are in between 1680 to 2240. However, Assam Kanhar Silpi Sanstha, Sarthebari put the total number at 1720 (primary data). Among all villages in the cluster, Sarthebari village has the highest number of 152 bell metal units out of a total 280 units.
Bamboo	More than 1400	The population size of bamboo artisans is not available. However, based on information obtained from Govt. offices, around 12 villages were visited during pilot study. The Headman of these villages was approached to find a rough estimate of the number of artisan households in the respective villages. It is found that there were more than 1400 households engaged in bamboo crafting and commercialization in these villages.

Table 5.3: Estimated Population Sizes of Different Crafts

Craft	Population Size (N)	Source
<i>Eri</i>	15796	In the case of <i>eri</i> craft too, there is inconclusive data regarding the number of artisan households producing <i>eri</i> textiles with various Government departments. However, the Economic Survey of India (2014-2015) places the number of families engaged in <i>eri</i> at 15,796.
<i>Pat & Muga</i>	8679	Sualkuchi Tatshilpa Unnayan Samiti, a registered society, has placed the number of <i>pat & muga</i> artisan households in Sualkuchi village at 4600. However, Sualkuchi <i>pat & muga</i> cluster comprises of 16 villages including Sualkuchi village consisting of 8679 artisan households (NEDFi i.e North Eastern Development Finance Corporation, document authored by Baishya, 2003).

B) Unit of Analysis

The unit of analysis is the artisan household having a minimum of five years of engagement in the commercial activity of the craft and the respondent is the artisan. This minimum threshold of 5 years of involvement is taken to ensure that the respondents are able to provide information on craft change and modification taking place in the market in view of commercialization. Herein, artisan household is defined as the household where the craft activity is at least a secondary, but important source of income, if not primary activity. The household generates a substantial part of income from the craft and relies on it in some way for its sustenance. This categorization was done to ensure that *eri* artisans, predominantly women can be accommodated in the study. It was seen that *eri* craft is undertaken by the women, wherein the head of the household is engaged in other economic activity. Hence, care has been taken to ensure that households which cannot do away without the craft activity is taken up for the study.

C) Sampling Technique

Non-probabilistic convenient sampling technique is followed for data collection. Conclusive population sizes are not available for all the crafts undertaken for the study. As stated earlier (refer to section 5.3.1 of this Chapter), geographical sites were selected based on criteria like concentration of craftsmen. The villages visited for the survey within these sites were based on convenience of the researcher. Craft producing villages which were easy to commute and access from the nearby towns of the region in question were visited by the researcher. Some preliminary information on known villages for respective crafts was availed from the field, through

interrogation with sellers of crafts and government offices and establishments. Other adjacent villages engaged in the craft are also considered. Snowballing helped in identifying such other villages. Punpairoj (2010) and Karolia and Ladia (2013) adopted this route to have information on suitable villages for their respective studies. The list of the villages so visited for the survey and the number of respondents is provided in *Appendix 5*.

D) Sample Size Determination and Rationale for the Proposed Sample Sizes

Sample size is a choice of statistical as well as budgetary (time, space and energy along with money) considerations (Alreck and Settle, 1995; Roscoe, 1975). It is a concerted view that there is no accepted method of determining necessary or a just sample size (Hill, 1998) as it is mostly context dependent (Lenth, 2001). The primary objective of this research is to study transformation in craft in view of commercialization. Socio-economic status of artisans is a secondary objective framed with an idea to include those villages and artisan households visited primarily for the study of the first objective. As such, the researcher has to remain confined to these geographical spaces for studying the socioeconomic status of the artisans. To have a firsthand idea, data are collected while visiting the villages for the study of the primary research question.

In behavioral sciences, sample sizes are justified even at minimum size of 30 (Roscoe, 1975; Abranovic, 1997). A sample size of 500 is large (Israel, 1992) enough to have sample error not exceeding 10%. In case of known sample size, probabilistic sample technique is often followed. For finite population, sample size determination tables by Krejcie and Morgan (1970) and Israel (1992) are often used in determining n which are set at ± 3 to ± 10 percent precision levels at varying degrees of confidence levels. Precision level or sampling error is a range in which 'true value of the population is estimated to be' (Israel, 1992).

For the present study, population sizes of some of the crafts are only approximate figures due to unavailability of exact population estimates. As such, Conroy's sample determination table, which provide bigger acceptable margin of error (between ± 3 percent to ± 20 %), are used for all crafts except pottery & terracotta (for which, Israel's table is used at ± 15 % precision levels). This table is also used since

convenience technique is used for including the villages to be surveyed. Villages that could be visited for the survey, thus, necessitated the use of a bigger acceptable margin of error. The sample sizes, hence, vary between $\pm 7\%$ to $\pm 15\%$ precision levels. Isreal’s sample size table provides n value for N as small as 100. In case of pottery & terracotta, N is 130. Hence, at $\pm 15\%$ precision level, n is rounded off to 30. According to Rescoe (1975), successful test may be done with small sizes of 10 to 20. Sample sizes of 30 or more are recommended always, especially for correlational research (Hill, 1998).

Table 5.4: Distribution of Sample

Craft	Population Size (N)	Israel’s Sample Size within Acceptable Margin of Error Based on Yamane’s (1967)			Proposed (n)	Collected (n)
		($\pm 7\%$)	($\pm 10\%$)	($\pm 15\%$)		
P & T	130	125	56	33	30	30
<p style="text-align: center;"> Formula $n = \frac{N}{1 + N(e)^2}$ where level of precision is: ($\pm 7\%$) ($\pm 10\%$) ($\pm 15\%$) </p>						
Craft	Population Size (N)	Conroy’s Sample Size within Acceptable Margin of Error			Proposed (n)	Collected (n)
		($\pm 7.5\%$)	($\pm 10\%$)	($\pm 15\%$)		
Brass	750	146	88	41	70	70
Bell	1680-1960	160	93	42	70	70
Bamboo	> 1400	160	93	42	100	100
Eri	15796	165	94	42	150	150
Pat & Muga	8679	165	94	42	150	150
Total					570	570

Source: Conroy (2016); Israel (1992); Yamane (1967)

A total of 570 subjects were finally covered in the survey that is spread across different crafts taken for the study. Bhatia (2005) surveyed 237 respondents for zardosi crafts in four selected cities in India. Berma (1996) utilized data from 200 respondents to study commercialization of crafts of the Iban community in Malaysia. The present samples considered for the study fall within the acceptable level of margins suggested in tables by Conroy (2016) and Israel (1967) and are considered standard and suitable for studying socio-economic status of artisans of the respective crafts. The distribution of the subjects for each craft is presented in Table 5.4.

5.5.3 Methodology Followed for Objective Three

The final objective of the study is to provide suggestions for the sustainable commercialization of traditional crafts. It utilizes a mixed approach comprising of

qualitative as well as quantitative data from various groups of respondents apart from using researcher's own suggestion based on the overall study.

5.5.3.1 Methods Used for Data Collection

Various data collection methods like Tourist Survey, Focus Group Discussions, Interviews with shopkeepers and sellers as well as experts were used.

A) Exploratory Tourist Survey

A pre-constructed questionnaire was used to collect quick responses from tourists. It is done with the aim to understand tourists' disposition to craft objects, their aesthetic requirements and considerations in craft object while buying it as souvenirs. Understanding the requirements of tourists can help to provide suggestions to local artisans for developing products accordingly. Moreover, there is very limited research on tourist's craft purchase habits and criteria in Assam. Some important works in this direction are by Sarma (2004; 2007), Dey and Sarma (2006) and Baruah and Sarma (2015). A tourist survey was thus included in the study to have an idea about craft and tourist inclination to crafts. The survey span was from December 2014 to March 2015 since it is a tourist season.

Souvenir sales are considered as most lucrative business. Direct sale of souvenirs brings in more revenues than indirect sales through exports (UNESCO Crafts/Tourism Index, 2004 May). Research indicates that more revenue is generated through direct selling to tourists than exports. Traditional crafts have more potential to productize material forms of culture into much sought after touristic souvenirs (Kouhia, 2012). Also, the growing sense of altruism among visitors drives them to buying handicrafts produced by local communities of the visited place (Timothy, 2005). However, it is well established that in the absence of well identified local products, visitors spend less money (Hannam and Diekmann, 2011). Hence, it is important to take into consideration visitors' perception about appealing crafts to productize them as souvenir objects.

i. Variables Measured

Literature on tourism and crafts were consulted to identify the variables for the study. The variables measured through the survey are presented in Table 5.5.

Table 5.5: List of Variables for Exploratory Tourist Survey

Variables	Measures	Source
<i>Demographic Variables</i>		
1. Type of Tourist	Local, National, International	Park and Reisinger (2009); Agapito, Valle and Mendes (2014)
2. Age	Less than 25 years, 25-40 years, 40 -60 years, Above 60 years	Kim and Litrell 2001; Oh (2007); Chang, et al. (2008)
3. Gender	Male, Female	Oh (2007); Park and Reisinger(2009);
4. Marital status	Unmarried, Married	Kim and Litrell (2001); Agapito, Valle and Mendes (2014)
5. Education	Primary Education, Secondary/Higher Secondary, Graduate & Above	Kim and Litrell (2001);
6. Occupation	Professional, Self Employed/Business, Service Holder, Student, Retiree, Homemaker	Oh (2007); Kim, et al. (2011)
<i>Travel Characteristics</i>		
1. Purpose of trip	Pleasure or Vacation (sightseeing, visiting friends, etc.), Combined pleasure and Business, Business	Nomura (2002); Hu and Yu (2007); Sau-Yeelo (2007); Kim, Timothy and Hwang (2011)
2. Type of places preferred to be visited	Places of historical importance, Places with natural beauty, Places of religious importance, Places of cultural importance	Sau-Yeelo (2007)
3. Persons travelling or accompanying with	None (alone), Friends, Family, Tour Groups	Nomura (2002); Oh (2007); Chang, et al. (2008); Park and Reisinger (2009); Kim, Timothy and Hwang (2011)
4. Number of persons travelling or accompanying with	Children under 18 years of Age, Adult Female, Adult Male	Oh (2007); Sau-Yeelo (2007)
5. Mode of travel back to home	By air, By rail, By Road	Oh (2007)
<i>Purchasing Habits</i>		
1.Type of purchase	Planned, Unplanned, Both Plan & Unplanned	Anderson and Litrell (1996)
2. Knowledge about crafts of Assam	Not at all Knowledgeable, Slightly knowledgeable, Somewhat knowledgeable, Moderately knowledgeable, Extremely Knowledgeable	Kim and Litrell (2001);
3.Likelihood to buy crafts as souvenirs	Extremely unlikely, unlikely, neutral, likely, extremely unlikely	Nomura (2002);
Money spending	Value	Kim et al. (2011); Sau-Yeelo (2007); Park and Reisinger (2009)
<i>Reasons for Purchase</i>		
1.Identification of the craft as	Functional object, Decorative object, Object of cultural significance, As collectibles/Mementos, As gifting object	Ahn (2008); Anderson and Litrell (1995); Li and Cai (2008); Liao and Ma (2009); Lunyai, de Run and Atang (2008); Damrongpipat (2009: 72); Rao (1992); Setiyati and Indrayanto (2011)

Table 5.5: List of Variables for Exploratory Tourist Survey

Variables	Measures	Source
<i>Purchase Criteria/ Souvenir Product Attributes (Table 5.5 Cont...)</i>		
2. Appealing features	i. Craftsmanship scale: Handmade, Example of fine craftsmanship, Fine finishing, High quality ii. Indigenouness Scale: Original, Available only in the place of visit, Make use of local raw materials, Expresses local culture, Made by prominent craftsman iii. Aesthetics Scale: One of its kind (unique), Attractive design, Attractive color, Traditional but trendy, Makes a good gift, Can be displayed at home or office iv. Ease of Handling Scale: Easy to pack & carry, Easy to care and clean	Anderson and Litrell (1995); Asplet and Cooper (2000); Chang, et al. (2008); Dodd and Gustafson (1997); Ho and Yu (2007); Kim (1997); Kim and Litrell (2001); Kim, et al. (2011); Kong and Chang (2012); Lee, et al. (2009); Li and Cai (2008); Litrell et al. (1993); Lookin (2007); McIntyre (2010); Mogindol and Bagul (2010); Nomura (2002); Park and Reisinger (2009); Paige and Litrell (2003); Revilla and Dodd (2003); Swanson and Horridge (2006); Setiyati and Indrayanto (2011); Yazdani (2007)
3. Features tourists avoid in crafts	Bulkiness, Difficulty to fit in bag, Fragility, Heavy weight, Lack of durability, Difficulty to care and clean, Of no practical use, Lack of multi-functionality, Unsuitability for collection, No price tag, expensiveness, No warranty, No bargaining opportunity, not culturally linked, Not made by local artisans	Chang, et al. (2008); Jiurong (n.d.); Kim, et al. (2011); Litrell et al. (1992, 1993); Lookin (2007); McIntyre (2010); Setiyati and Indrayanto (2011); Suriya and Srichoochart (2011);
4. Can be made with non-traditional components to cut cost	1=Strongly disagree to 5=Strongly Agree	Revilla and Dodd (2003);
5. Prefer Promotion and attractive packaging	1=Strongly disagree to 5=Strongly Agree	Li and Cai (2008); Lookin (2007);
6. Awareness about originality mark/logo	Yes/No	Asplet and Cooper (2000); Liao and Ma (2009)
7. Importance of authentication mark	1= Not at all important to 7=Extremely important	Asplet and Cooper (2000); Chang, et al. (2008); Kim and Litrell (2001)
8. Shopping information source	Acquaintances, Travel agencies, Tourism information guide book, Internet, Recommendation via social media, Airlines, Hotels. Others	Chang, et al. (2008); Ho and Yu (2007); Kim, et al. (2011); McIntyre (2010)
9. Preferred shopping place	Any souvenir shop, Government authorized souvenir shops, Shops near tourist site, Artisan's workshop, Nearby shops near staying, Duty free shops	Ho and Yu (2007); Kim, et al. (2011); McIntyre (2010)

Source: Compiled by Author

The first section of the questionnaire examined respondents' travel patterns, travel motives, destination choice and frequency of travel. The second section had variables measuring respondents' attitudes towards local craft souvenirs, their knowledge about

the local crafts and perceptions regarding appealing crafts. It also included items to understand what tourists' find favorable and unfavorable attributes in craft objects that determine their purchase. Apart from that, the section had questions to judge tourists' attitude towards innovative crafts and certain marketing considerations. The third section contained questions on demographic characteristics.

Reliability Scores for Scales: Craftsmanship, Indigenusness, Aesthetics & Ease of Handling

As mentioned in the Table 5.6, scales measuring tourists' perception about craftsmanship, indigenusness, aesthetics and ease of handling were adopted from Kim (1997), Yu (2000), Kim and Litrell (2001), Mogindol and Bagul (2014), Hu and Yu (2007) with modifications in wording and new items were introduced suiting the study. The first three scales have a Cronbach's alpha value above 0.7 which is considered as a minimum acceptable level (Fields, 2002). The scale 'ease of handling' had a Spearman-Brown's coefficient of 0.89 which is considered more appropriate for a two item scale (Eisinga, et al. 2012). The items in the scales were on a 5-point Likert scale (1=strongly disagree to 5=strongly agree).

Scale	No. of items in the scale	Cronbach's Alpha value	Spearman-Brown's Coefficient
Craftsmanship	4	.838	
Indigenusness	5	.868	
Aesthetics	6	.762	
Ease of handling	2		.895

ii. Sampling Technique

Convenience sampling technique was used to collect data from tourists. Tourist frequented places like Kaziranga and Guwahati are chosen for the survey based on high levels of tourist footfall and tourist activities. Bentor (1993), Lo (2007) and Kant (2009) surveyed tourists in sites where their footfall is highest. Respondents were targeted at hotels, refreshment sties in the tourist area, at museums and shops.

iii. Sample Size

The sample size for the survey was purposefully kept at 200 since it only focused on generating some exploratory information related to tourist perception about crafts as souvenirs and to understand their aesthetic requirements in crafts. For the present

study, questionnaires were distributed till the target 200 respondents were reached. This led to distribution of 326 questionnaires. Only 200 well completed questionnaires were finally used for the analysis. At times, where respondents find it difficult to answer the questionnaire, it was used as a schedule. This method in fact, was more positive in completion of the questionnaire. In similar studies on tourist related shopping activities, Kant (2009) targeted 100 tourists but ended up distributing 486 questionnaires. Likewise, Agapito, Valle and Mendes (2014) collected 204 questionnaires and Par and Reisinger (2009) in Miami collected 275.

B) Focus Group Discussions (FGD) with Artisans

		Table 5.7: List of Focus Group Discussion		
		Craft	Place	No. of FGD
Focus Group Discussions were conducted among artisans to understand their opinion regarding commercialization of crafts, their views on modification and innovation in traditional craft line and their		Pottery and Terracotta	Asharikandi	2
		Brass Metal	Hajo	1
			Sarthebari	1
		Bell Metal	Sarthebari	1
		Bamboo	Mugkuchi	1
			Kaithalkuchi	1
		<i>Eri</i>	Jiakur, Rampur	1
			Duamari Hohua, Chaygaon	1
			Pyrauga, Boko	1
		<i>Pat & Muga</i>	Sualkuchi	1
		Total		11

opinion to address future sustainability of crafts. It is important to understand artisans’ perspectives and viewpoints for making any suggestions related to successful commercialization of crafts. In total, 11 FGDs were conducted for different crafts as listed in Table 5.7. The detailed list of participants is provided in Appendix 6.

The number of participants in the groups varied in between 8 to 10 members. According to social sciences researchers, six to eight participants give satisfactory data (Kaewnuch, 2010) and the group is also manageable. However, participants in a group can be anywhere between 6 to 12 (Bernard, 1995 as cited in Onwuegbuzie et al. 2009). The artisan groups were focused as the participating individuals have a common experience of being an artisan which is a similarity or homogeneity among the participants (Krueger, 2002).

Rationale behind Different Numbers of FGDs:

At Asharikandi pottery & terracotta village two FGDs were conducted. The first FGD was among elderly artisans still practicing the conventional craft objects though with certain modifications. The second was conducted among young women artisans below 40 years of age who are engaged in the making of innovative clay objects. It is important to understand their respective view points. Artisans at Hajo are into the production of conventional brass items whereas at Sarthebari artisans produce both decorative and conventional products. For bell metal, only one FGD was conducted at Sarthebari. In case of bamboo craft, first FGD was among *japi* makers of Mugkuchi whereas second was among decorative craft makers at Kaithalkuchi villages in Nalbari. Among *eri* artisans, first FGD was conducted at Jiakur village where artisans produce only conventional products in *eri* and sell their products on their own. Second FGD was conducted among *eri* artisans of Duamari Hohua and its neighbouring villages at Duamari Hohua village. These artisans are into the production of decorative *eri* crafts and sell them through local middlemen and vendors. At Pyranga, government sponsored design interventions are seen. Hence, it is thought prudent to conduct different interviews for these locations.

C) Informal Interviews with Shopkeepers and Persons Engaged in Selling of Crafts

Informal interviews were also conducted among shop owners, sales personnel, intermediaries, individuals and agencies dealing with the selling of handicraft items. This was done to ascertain the type of products demanded by various segments of customers. Information was also sought on the buyer attitude toward local crafts and their purchase behaviors. Shopkeepers both from the place of craft production and in Guwahati are consulted. Shops in Guwahati are particularly chosen as it is the entry and exit point for customers from different parts of the country as well as for international visitors. Sales personnel of the shops provided plentiful idea into the purchase habits of the customers. Owners themselves directed the researcher to have discussion with the sales personnel as they are in direct contact with customers. Also, owners generally tend to not sit at the shop regularly which curbed direct access to customers. The list of the shops visited and the persons approached for informal interviews is enclosed in Appendix 7. The data were recorded as field notes and as audio-visual formats.

Parezo (1981), Bentor (1993) and Chibnik (2000) included informal interviews with shopkeepers and sales person to understand craft attributes demanded by customers in the market.

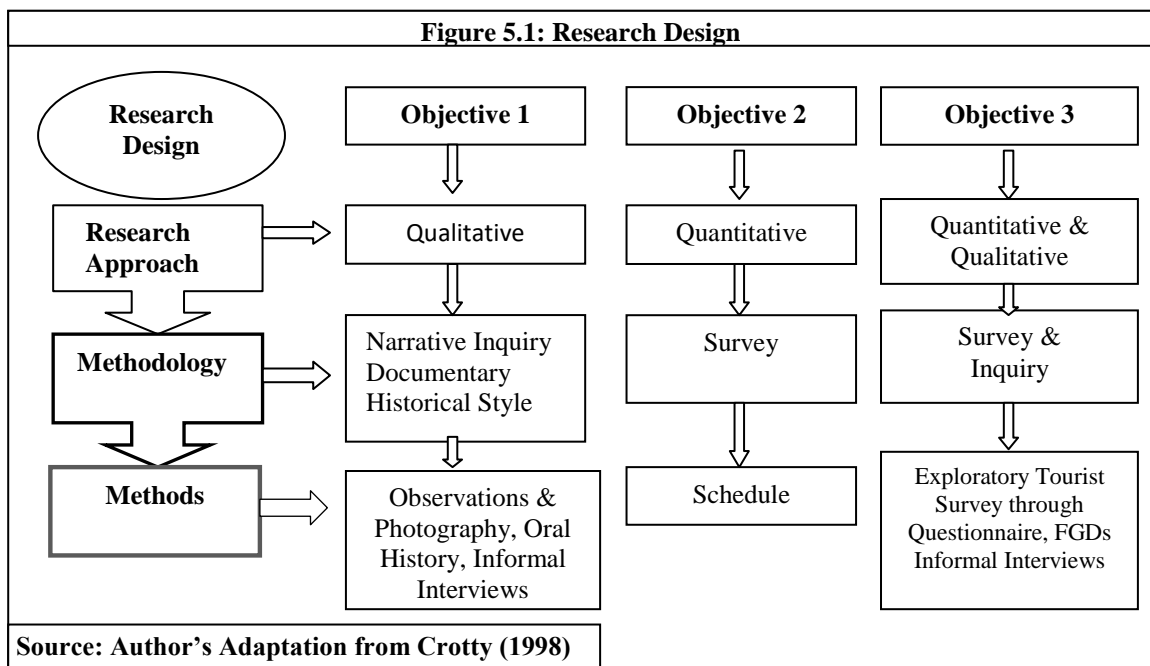
D) Interviews with Government Officials & Experts

Officials of the government and semi-government handicraft production, promotion and marketing bodies, academicians, experienced people associated with cooperative societies, and private entrepreneurs are also interviewed. It is done with a view to take their opinion on making handicrafts sector sustainable. The researcher sought permission to record the interview but government officials insisted on being interviewed informally due to their respective positions. Hence the information was noted down in diary.

A total of 18 individuals were interviewed. The list of people interviewed is enlisted in Appendix 8. Fabeil (2013) interviewed 8 key informants' viz. four government agency officials, three people recommended by government officials and one academician.

5.5.4 Research Design

The entire research design is presented in a diagrammatic framework below.



5.6 Data Analysis

5.6.1 Analysis of Qualitative Data

In this study, qualitative data gathered through observation, oral history, interviews and photography and FGDs contains content focused and meaning focused data. Analysis of craft objects form the content focus data collected through observation and photography. Jules Prown, (1982; 1994) in analysis of cultural objects, typically gives impetus to examination on the ‘content’. Craft objects, its design, motifs, etc. work as content as it reflects the conscious or unconscious belief of every individual involved, either in its making, or purchasing, its intermediate commissioning or sell (Prown, 1982; Prown, 1994). Crafts through its presentable content, reflects the belief of a society to which they belonged (ibid). ‘Content focused’ (Ronald, 2012) data thus uses objects and observations.

The views and interpretations of artisans and various other respondents on the subject of research is the meaning focused data. Such data reflects upon the subjective meaning of experiences of the artisans (Reason, 1994). The data gathered through oral history, informal discussions and interviews are transcribed, compared, grouped and refined to make the subjective interpretations. The analytical procedure identified ‘common themes’ to create meaningful narrative (Fossey, et al. 2002). Common themes that are looked at while grouping and presenting the qualitative information are: i) earlier designs/motifs and forms, ii) subsequent changes in the designs/motifs and forms, iii) shift in the use of raw materials, iv) changing functionality of the crafts and, v) influence of intermediaries/external agents in the commercialization of the craft. Information collected through FGDs is also synthesized and presented in the form of meaningful interpretations.

Qualitative analysis takes into consideration reviewing, synthesizing and interpreting of data (Fossey, et al. 2002; Ronald, 2012). While presenting the analysis, both content and meaning focused data are comprehended and weaved together. The findings are presented in the form of photographic description interpreted through related and meaningful texts in line with the purpose of the study. The photographs taken were segregated into representative pictures of old products, intermediate and new ones based on which a comparison in the changes seen in the craft object is

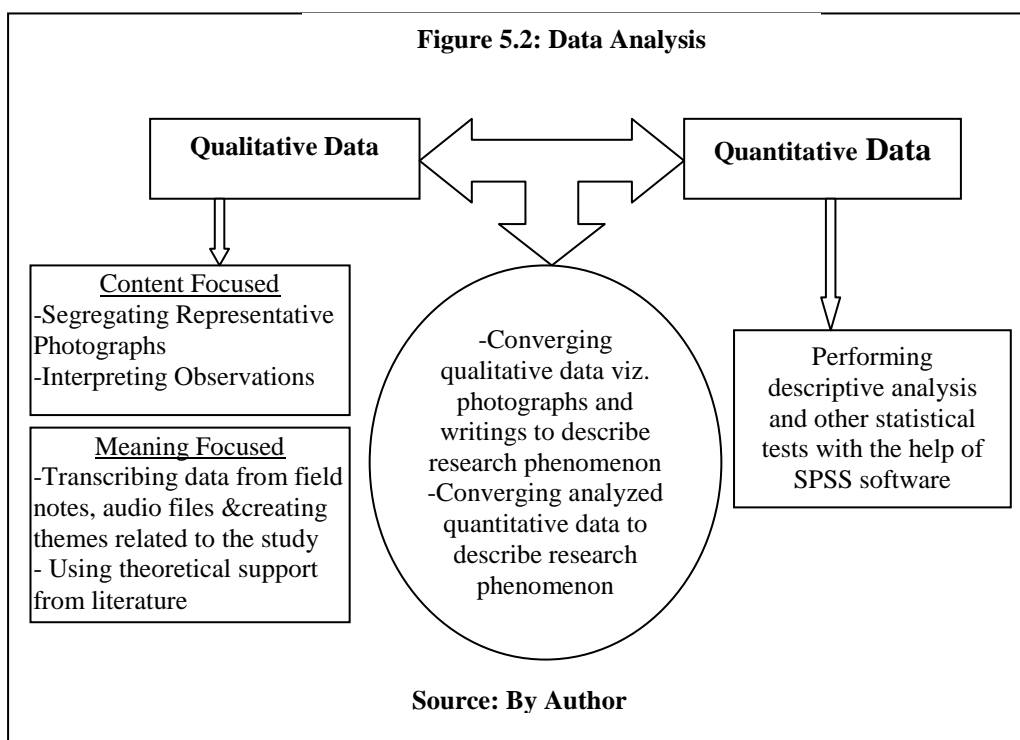
drawn. Only representative photographs out of many of the old and new crafts' pictures are used in the study.

5.6.2 Analysis of Quantitative Data

The data gathered through surveys recorded demographic characteristic and responses to occupational variables, perception variables, socio-economic aspects, craft purchase considerations, travel characteristics, etc. These were entered into SPSS software and analyzed through various statistical tests like percentages, Kruskal-Wallis Rank Test, Chi-Square, ANOVA, Mean, etc.

5.6.3 Diagrammatic Representation of the Data Analysis Process

The diagrammatic representation of data analysis process is shown in Fig 5.2.



5.7 Wrapping up the Chapter

The main aim of this chapter was to explain the strategies used in the study. The chapter describes stepwise the process of conducting the field study. Given the primary consideration of understanding the transformation process of the crafts and reasons behind the modifications, the research methodology was developed with a qualitative epistemology. It utilized diverse qualitative data collecting techniques like oral history method, observation, informal discussions, qualitative interview methods, etc to generate content and meaning focused data. The methodological framework to

understand the socio-economic aspects of commercialization on the artisan community utilized the quantitative technique wherein schedules were used. Also, for making suggestions for sustainable marketing, questionnaire method was used on one groups of respondents' i.e the tourists. The resulting analyses are presented as textual descriptions with illuminating examples of craft transformation through pictures.