

CHAPTER ELEVEN

Commercialization of Crafts: A Socio-Economic Perspective of the Artisan Community

“If we could free even one village from the shackles of helplessness and ignorance, an ideal for the whole of India would be established... Let a few villages be rebuilt in this way, and I shall say they are my India. That is the way to discover the true India”

- (Tagore, 1928).

11.1 Prelude

This Chapter describes the socio-economic status of the 570 surveyed artisan households engaged in the production of Pottery & Terracotta, Brass & Bell Metal, Bamboo, *Eri* and *Pat & Muga* (refer to section 5.5.2.2, chapter 5). It measures the perception of the artisan households about their socio-economic status in view of the commercialization of the respective traditional crafts. It is seen that researchers mostly dwelt into studying socio-economic status from the quantitative perspective. However, artisan households’ perception towards commercialization of crafts is difficult to be measured in quantitative terms. In this Chapter, the endeavor is to highlight objective socio-economic status along with subjective perceptions among the producers of conventional crafts, decorative crafts, and artisans producing both the types of crafts.

11.2 Crafts, Commercialization and its Importance in Artisan Community

Crafts in earlier days were not seen as the main source of livelihood but were rather recognized as a spare time activity. However, the role of crafts in the economic conditions of the artisans has changed. If not primary, craft is at least providing a secondary source of livelihood to the artisan households. Income from handicrafts is a substantial share of the total household income (SEEDS, May 2006). Handicrafts, in their own way add to a great degree to the sustenance of the rural artisans. Artisans are supposed to have supplemented their family income by commoditizing their cultural objects like crafts (Wallace, 2009). Studies conducted by Burns (1996), Chibnik (2003a), Connelly-Kirch (1982), Morrell (2005) and Zorn (2004) rationalize the idea that commercialized crafts produced out of indigenous craft objects for non-community members benefitted the artisan communities both economically and

culturally. Mbaiwa and Darkoh (2009) demonstrated increased earnings of rural communities in Botswana by commercialization of agricultural baskets to modified souvenir objects. Similarly, Yang (2008) and Novellino (2006b) also highlighted economic benefits to artisan communities. Hence, it is important to understand the socio-economic impact of handicraft commercialization among craftsmen communities of Assam. Again, as demonstrated in literature review, commercialization of crafts takes place through various channels. Sometimes, it is a direct process wherein craftsmen sell their products to direct customers of crafts while at times it takes an indirect route through intermediaries and other marketing channels. It is important to study the impact of commercialization on crafts' communities based on the type of production they enter in, the type of communication system they follow and the marketing channel they undertake (Bentor, 1993; Cohen, 1983; Cohen, 1989; Radovich, et al. 2010).

11.3 Socio-economic Status Measurements

Socioeconomics studies the relationship between social life and economic activity (Srivastava and Goswami, 2007). In order to study the socioeconomic status of artisans in view of commercialization of the crafts, objective measurements as well as subjective perceptions as described in Chapter 5 (Table 5.1) are taken into consideration. Objective data like income, education, occupational type, age, family size, number of earning members, experience, working hours, savings, expenditure, etc are measured. Other than this, subjective data, like perception regarding profit from the craft activity, income sufficiency from the craft activity and perception on women's involvement, are measured for 570 artisan households.

11.4 Demographic Profile of the Respondents

Demographic profiling of handicraft artisans is useful for understanding participation of handicraft workers based on age, gender and social class for different traditional crafting communities of Assam. It helps

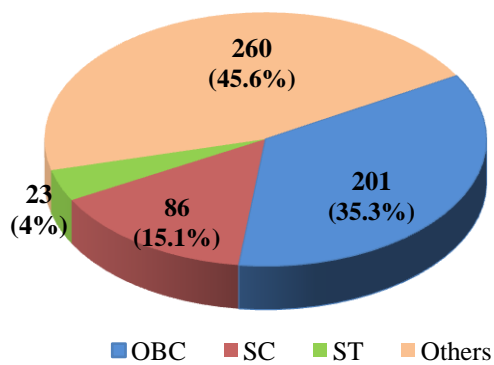
Age Group	Male	Female	Total	%
Below 26 years	11	10	21	3.7
26 years to 40 years	161	102	263	46.1
40 years to 60 years	180	64	244	42.8
Above 60 years	36	6	42	7.4
Total	388	182	570	100
Source: Field Survey				

understand members’ participation in commercialization of crafts based on age and gender and education.

11.4.1 Age and Social Class

Of the 570 respondents (refer Chapter 5, Table 5.4) interviewed, 388 are male and 182 are female artisan respondents. The percentage of respondents belonging to the 26 to 40 years is the highest at 46.1%. Another 42.8% of the respondents belong to the 40 to 60 years age groups. Young artisans falling in the 25 years and below age group comprise only 3.7% while above 60 years age group comprises 7.4% respondents.

Figure 11.1: Social Class



Social class wise, 35.3% of the respondents belong to Other Backward Castes. Schedule Castes formed 15.1% while Schedule Tribes comprised 4%. Respondents belonging to the Other Caste category formed 45.6% of the respondents surveyed.

11.4.2 Family Type of the Respondents

Figure 11.2: Family Type

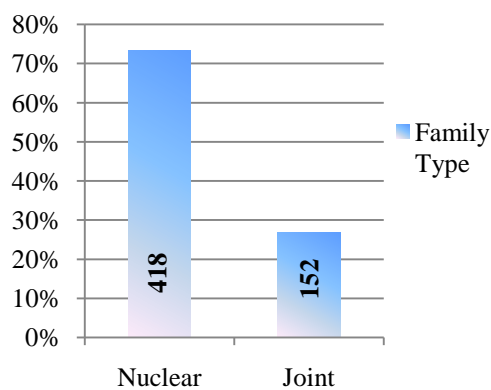
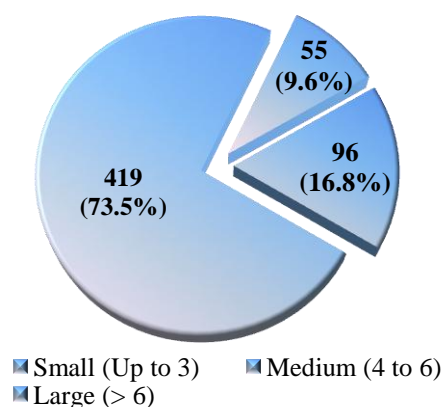


Figure 11.3: Family Size



Family forms the main social institution in human society. Traditional families, especially in rural societies, commonly live under single roof with a common hearth. However, in the fast modernizing Indian society, the joint system is rapidly disintegrating (Rao, 2011). Nuclear family, same as elsewhere, is becoming the

characteristic feature of the society (ibid), especially among the artisans in Assam. The results of the survey show that 73.3% of the respondent households are nuclear in structure and only 26.7% fall within the purview of the joint family systems. With respect to family size, 73.5% families have 4 to 6 members categorized as medium families. Small family type comprise of 16.8% while 9.6% families belonged to the large family types.

11.4.3 Educational Profiles of the Respondents

Education	Count	%
Primary (Class 1-4)	89	15.6
Middle (Class 5-7)	177	31.2
Secondary (Class 8-10)	164	28.8
Senior Secondary (Class 11-12)	93	16.3
Graduation & Above	11	1.9
No Schooling	34	6.0
Source: Field Survey		

Education is another important identifier of socio-economic conditions and plays an important role in any trade or occupation. Data show that only 1.9% of artisan respondents have acquired

graduate degree or have studied beyond graduation. Persons without schooling or any formal education comprise 6% of the total respondents. On an average, 15.7% of the respondents underwent primary schooling (class 1-4), 31.2% went up to attaining middle schooling (class 5-7), 28.8% attained secondary schooling (class 11-12) and 16.4% could achieve senior secondary schooling.

11.5 Craft Production Profile of the Artisan Communities

As explained in Chapter 5 on Research Methodology, six traditional craft types were selected from places well known for the particular craft's production. The craft types are: Pottery & Terracotta (P&T), Brass metal, Bell metal, Bamboo, *Eri* and *Pat & Muga* (P & M). Artisan respondents were selected from the places based on their dependence on the craft as a major source of income or at least a secondary source of livelihood. The craft wise distribution of respondents was: P & T (30), Brass (70), Bell metal (70), Bamboo (100), *Eri* (150), *Pat & Muga* (150).

11.5.1 Occupational Type of the Artisans

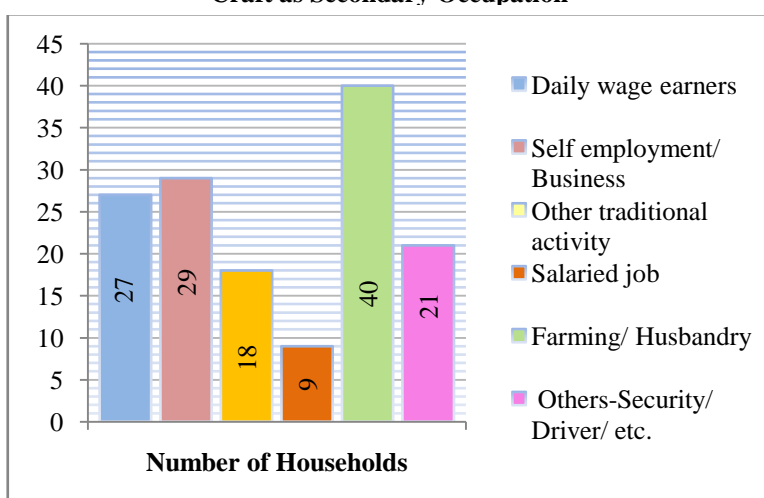
Craft production forms primary source of income as it forms the primary activity in 74.3% of the respondent households. The craft wise occupational type distribution is presented in the Table 11.3.

It is observed that P & T craft forms the primary occupation for the entire respondent households surveyed. In case of Brass, Bell metal and Bamboo, the craft is primary occupation for above 95% of households surveyed. *Pat* & *Muga* weaving constitutes the primary occupation of 81.8% of the households.

Traditional Craft Types	Primary		Secondary	
	Count	(%)	Count	(%)
P & T	30	100%	0	0.0%
Brass Metal	68	97.1%	2	2.9%
Bell Metal	67	97.1%	2	2.9%
Bamboo	98	98.0%	2	2.0%
<i>Eri</i>	36	24.3%	112	74.7%
P & M	121	81.8%	27	18.2%
Total	420	74.3%	145	25.7%

Source: Field Survey

Figure 11.4: Primary Occupation Profile of Households Having Craft as Secondary Occupation



Eri crafting is a primary occupation in only 24.3% of the households surveyed. Since primarily a women oriented art and male persons of the household being traditionally considered as the main earners, *Eri* craft is

considered a secondary work in the family. Yet, these families depend on the craft for running their families and cannot do away with it. In cases where the craft occupation is a secondary source of income, the primary occupation in the households is farming or animal husbandry in 27.6% of the cases, 20% have self employment or business; daily wage labour as primary occupation in such households constituted 18.6%. Other traditional jobs like, masonry, artisan belonging to other craft, carpentry, tailoring, etc. comprised the job profiles of 12.4% households. 6.2% households had salaried jobs while 14.5% constituted the profiles of households working primarily as security guards, drivers, handy-mans, etc.

11.5.2 Craft Genres Based on Type of Craft Produce

The craftsmen community within the traditional crafts produces different categories of crafts (defined as craft genres in this Chapter) viz. Conventional (C), Decorative (D),

Conventional & Decorative (Both or C & D) crafts (Barber and Krivoshlykova, 2006; Dash, 2011; Rao, 1992; Ramakrishnamoorthy, 1996; Xie, et al. 2012). The artisans within the conventional genre produce the same traditional craft form with little or no change (Krivoshlkova, 2006) which has recorded history, being practiced by traditional craftsmen for generations (Rao, 1992; also refer to Chapter 4, Section 4.9.2). These are utilitarian in nature. Such crafts include earthen items (like *kalah, bati, handi, gamla, saru, khoja*), bamboo items (like *pasi, khorahi, dola, duli, saloni, haluwa japi*) metal items (like *kahi, bati, ban-bati, xorai, bota, lota, ghati*, etc) and woven items (like *eri chadar, jora kapor, mekhela-chadar*, etc).

As defined in the working definitions (refer to Chapter 4, Section 4.9.2), the term decorative craft is used in reference to those crafts which show plurality in its design and style due to contemporary influences or crafts that are completely new eluding the history of the producing community and those which represent aesthetics and functional dimensions (Khan and Amir, 2013). These are generally produced for aesthetic satisfaction and influenced by contemporary needs. New range of items like keychain, metal jewellery & cutlery, wall decorations and other fanciful items used as souvenirs or ornamental items are decorative crafts. In bamboo, decorative crafts include agricultural and fishing equipments trinketized into aesthetic pieces whereas in traditional weaves such items include modern wears like stoles, mufflers, home furnishings etc. The third category of artisan, that is, the Conventional and Decorative craft makers produce both the types of crafts.

From Table 11.4, it can be seen that there is very minimal percentage (only 4.3%) of

Craft Types	Conventional		Decorative		Both	
	Count	(%)	Count	(%)	Count	(%)
P & T	10	33.3%	10	33.3%	10	33.3%
Brass Metal	46	65.7%	13	18.6%	11	15.7%
Bell Metal	67	95.7%	3	4.3%	0	0%
Bamboo	31	31.0%	55	55.0%	14	14.0%
Eri	77	51.3%	36	24.0%	37	24.7%
Pat & Muga	107	71.3%	21	14.0%	22	14.7%
Total	338	59.3%	138	24.2%	94	16.5%
Source: Field Survey * w.r.t means 'with respect to'						

artisan producing decorative Bell metal products. Only three Bell metal artisans engaged in the production of decorative Bell metal products can

be contacted for the study, the practice also being less than a decade old (Kalita, 2007;

also based on information obtained from pioneers of craft in the studied area). As compared to Bell metal, 18.6% of the respondents in the Brass metal craft comprise the producers of decorative Brass metal products in the surveyed areas. Surveyed artisans represent 33.3%, 55%, 24% and 14% of P & T, Bamboo, *Eri* and *Pat & Muga* decorative craft works respectively.

11.5.3 Relation between Age of the Artisans and the Craft Genres

Age Groups	Conventional		Decorative		Both		Total	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)
25 years & Below	11	52.4%	7	33.3%	3	14.3%	21	100%
26-40 Years	149	56.7%	68	25.9%	46	17.5%	263	100%
40-60 Years	150	61.5%	57	23.4%	37	15.2%	244	100%
Above 60	28	66.7%	6	14.3%	8	19.0%	42	100%
Total	338	59.30%	138	24.21	94	16.49%	570	100%

Source: Field Survey

Age may influence the type of craft production undertaken by the artisan. It is seen that 40-60 years age group and above 60 years age group artisans mostly fall in the conventional craft genre, that is, they mostly produce the conventional crafts. Only 14.3% of the above 60 years artisans produce decorative crafts. In the decorative crafts category, 33.3% of the artisans are 25 years and below age group.

11.6 Produced Craft Genre and Housing Conditions of the Artisans

Housing conditions provide crucial information regarding the quality of life and human well-being. Surveyed data reveals that only 9.8% of the surveyed artisan households dwell in *pucca* house and 23.7% had semi-*pucca* houses while 66.5% of

House Type	Conventional		Decorative		Both		Total	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Pucca	21	6.2%	18	13.0%	17	18.1%	56	9.8%
Semi-Pucca	72	21.3%	31	22.5%	32	34.0%	135	23.7%
Kuchcha	245	72.5%	89	64.5%	45	47.9%	379	66.5%

Source: Field Survey

the total households lived in *kuchcha* houses.

If the housing conditions are observed based on the produced craft genres, the data reveals that there might be some association between the craft genre and housing conditions. From Table 11.6, it can be seen that only 6.2% of the conventional craft makers possess *pucca* houses, 21.3% possess semi-*pucca* house while 72.5% possess

kuchcha houses. However, in case of decorative craft producers and makers of both the categories of craft, the respective number of *pucca* houses possessed stands at 13% and 18.1% respectively. Similarly, percentage of *kuchcha* house owners is also found to be comparatively less in the latter two genres of craft producers. Though no exact and possible explanation can be derived based on the genre of craft produced and dwelling unit type, it can be observed that artisans producing decorative category and both categories of crafts comparatively have more *pucca* houses than those who produce mere conventional crafts. In the similar pattern, artisan families' dwelling in *kuchcha* houses is less in the makers of decorative and both categories of crafts compared to the conventional craft producers.

11.7 Involvement of Family Members in the Craft

The number of earning artisan members in a family is an important parameter to understand the dependency of the family on the craft occupation. Other than that, number of members engaged casually in the craft also reflects the passive dependency on the craft activity. However, it is difficult to estimate the exact magnitude of employment in an artisan household since family members assist the main artisan of the household at various stages of production. By and large, it is equally difficult to distinguish members on the basis of full-time or part-time contribution based on their level of involvement and time spent.

Traditional Craft Type	Average Family Size	Average Number of Members Engaged on		Total Number of Members Engaged Including Respondent w.r.t Craft Genres			
		Regular Basis	Casual Basis	C	D	Both	Total
P & T	4.90	2.37	1.44	2.90	3.80	2.70	3.13
Brass Metal	4.64	1.30	0.06	1.24	1.31	1.91	1.36
Bell Metal	5.13	1.43	0.09	1.54	1.00	-*	1.51
Bamboo	4.46	1.49	0.45	1.45	2.07	2.50	1.94
<i>Eri</i> weaving	4.45	1.07	0.40	1.49	1.33	1.46	1.45
<i>Pat & Muga</i>	4.67	1.84	0.29	2.09	2.05	2.41	2.13
Total	4.64	1.49	0.33	1.70	1.91	2.02	1.80

Source: Field Survey, w.r.t Means 'with respect to' * In Bell Metal, there are no Craftsmen Producing Both the Craft Genres

Results show that number of family members engaged on a regular basis in case of P & T craft is the highest with 2.37 persons actively involved in the occupation. It is

less for metal craft, Bamboo works and *Eri* weaving. Number of persons actively involved in *Pat & Muga* weaving in a household is 1.84. It is also observed that average number of members engaged in the craft on a casual basis is the highest for P

& T craft while it is low for rest of the crafts. However, when involvement is seen with respect to produced craft genre, it is observed that total number of members engaged in decorative craft genre for P & T is higher while it is higher in *both* craft category for brass, bamboo and *Pat & Muga*. In case of *Eri*, it is slightly higher for conventional craft. Craft genre is, thus, seen to have an influence on engagement of family members according to craft genres.

11.8 Type of Other Major Economic Activity in the Artisan Families

From Table 11.8, it is seen that in more than 70% of the households engaged in Pottery & Terracotta, Brass & Bell metal and Bamboo crafts, members of the households engage in no other economic activity. In *Pat & Muga* weaving, 51.4% of the families have no other occupation whereas only 6.7% of the households engaged in *Eri* weaving depend entirely on the craft. This is due to the fact that *Eri* weaving is generally undertaken by the female members of the household. The male members of these households generally undertake occupation like daily labour (26.7%), self employment or business (19.3%), other traditional activities like carpentry, masonry, tailoring, etc (12.7%), farming or animal husbandry (19.3%) and other petty jobs like driver, handyman, security guard, etc (15.3%).

Other Main Economic Activity	Type of Crafts					
	P & T	Brass	Bell Metal	Bamboo	<i>Eri</i>	<i>Pat & Muga</i>
None	26 (86.7%)	56 (80.0%)	49 (70.0%)	72 (72.0%)	10 (6.7%)	293 (51.4%)
Daily Labour	2 (6.7%)	4 (5.7%)	1 (1.4%)	7 (7.0%)	40 (26.7%)	61 (10.7%)
Self Employment/ Business	2 (6.7%)	3 (4.3%)	4 (5.7%)	6 (6.0%)	29 (19.3%)	69 (12.1%)
Other Traditional Activity	0 (0.0%)	4 (5.7%)	6 (8.6%)	8 (8.0%)	19 (12.7%)	40 (7.0%)
Salaried job	0 (0.0%)	0 (0.0%)	1 (1.4%)	2 (2.0%)	0 (0.0%)	9 (1.6%)
Farming/ Husbandry	0 (0.0%)	2 (2.9%)	8 (11.4%)	3 (3.0%)	29 (19.3%)	60 (10.5%)
Others- Driver, Security etc.	0 (0.0%)	1 (1.4%)	1 (1.4%)	2 (2.0%)	23 (15.3%)	38 (6.7%)
Total	30 (100%)	70 (100%)	70 (100%)	100 (100%)	150 (100%)	150 (100%)

Source: Field Survey

11.9 Years of Engagement with the Craft Activity

The crafts undertaken for the study are traditional crafts practiced in Assam since time immemorial. As such, the tradition is passed down from generation to generation.

Data highlights that 34.4% of the surveyed respondents are practicing the craft as an occupation since more than two decades. The number of

Craft Types	5-10 years		10-15 years		15-20 years		Above 20 years	
	Count	%	Count	%	Count	%	Count	%
P & T	0	0	1	3.3	11	36.7	18	60.0
Brass	16	22.9	14	20.0	10	14.3	30	42.9
Bell Metal	15	21.4	13	18.6	13	18.6	29	41.4
Bamboo	26	26.0	26	26.0	16	16.0	32	32.0
<i>Eri</i>	55	36.7	35	23.3	26	17.3	34	22.7
<i>P & M</i>	36	24.0	28	18.7	33	22.0	53	35.3
Total	148	26.0	117	20.5	109	19.1	196	34.4

Source: Field Survey

respondents practicing the craft as an occupation for the last 5 to 10 years is 26%. Craft wise, it can be seen that number of respondents having 5 years to 10 years of experience is the highest among the *Eri* artisans (at 36.7%). This distribution of years of engagement with the craft also highlights the importance of the craft as an economic activity.

11.10 Reasons of Engagement in the Craft

For handicraft artisans, economic importance of the particular craft occupation in the households is tremendous. It is either the source of income for the family or there is no other alternative for the artisans except to continue the craft that drives them to remain engaged in the occupation. The entry of the artisans into their respective craft category appears to have been heavily influenced by the fact that they themselves were born into craft-making families. As reflected in the Table 11.10, the hereditary nature of the craft in the social atmosphere also relates to the importance of its continuation in the economic sphere.

Craft Types	Hereditary Occupation		To Keep Tradition Alive		Interested in the Craft		Source of Income for the Family		No Other Choice	
	Yes	%	Yes	%	Yes	%	Yes	%	Yes	%
P & T	20	66.7%	10	33.3%	8	26.7%	29	96.7%	14	46.7%
Brass Metal	36	51.4%	22	31.4%	3	4.3%	28	40.0%	44	62.9%
Bell Metal	46	65.7%	17	24.3%	5	7.1%	16	22.9%	55	78.6%
Bamboo	56	56.0%	25	25.0%	25	25.0%	81	81.0%	50	50.0%
<i>Eri</i>	77	51.3%	46	30.7%	93	62.0%	117	78.0%	35	23.3%
<i>Pat & Muga</i>	63	42.0%	30	20.0%	31	20.7%	55	36.7%	85	56.7%
Total	298	52.3%	150	26.3%	165	28.9%	326	57.2%	283	49.6%

Source: Field Survey

Eri weaving generally being a women oriented craft, interest in the craft (62%) also drives women to pursue the occupation apart from the reason of being a source

Reasons	Responses for Source of Income		
	Yes (%)	No (%)	Total
Hereditary occupation	174 (58.4%)	124 (41.6%)	298 (100%)
Source: Field Survey			

of income for the family. For Brass and Bell metal artisans, unavailability of any other alternative occupation is a very prominent reason for continuing with the craft as an occupation. At an overall level, craft being the source of income for the artisan family is the main reason in case of a majority (57.2%) of artisan respondents. Also as reflected in Table 11.11, for those respondents whose family is hereditarily related to the craft, it is a source of income for 58.4% respondents which drive them to continue the occupation. Craft being a source of income is the main motivator for hereditary artisans to continue the craft of their forefathers.

11.11 Work Hours

Working hours also provide a glimpse into the lifestyle of artisans. It reflects upon the hours of work that one requires doing to earn sufficient amount of income to purchase necessities and run a family. On the other hand, it also provides information about the disposable time artisans get for one's family and self.

Craft Types	1-4 Hours		4-8 Hours		8-12 Hours		Above 12 Hours		Total		
	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)	
Primary	P & T	0	0.00%	11	36.7%	11	36.7%	8	26.7%	30	100%
	Brass Metal	0	0.00%	3	4.4%	39	57.4%	26	38.2%	68	100%
	Bell Metal	0	0.00%	2	3.0%	41	61.2%	24	35.8%	67	100%
	Bamboo	0	0.00%	27	27.6%	52	53.1%	19	19.4%	98	100%
	<i>Eri w</i>	8	22.2%	21	58.3%	7	19.7%	0	0.00%	36	100%
	<i>Pat & Muga</i>	5	4.2%	57	48.3%	55	46.6%	1	0.8%	118	100%
	Total	13	3.1%	121	29.0%	205	49.2%	78	18.7%	417	100%
Secondary	P & T	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
	Brass Metal	0	0.00%	1	50.0%	1	50.0%	0	0.00%	2	100%
	Bell Metal	0	0.00%	1	50.0%	1	50.0%	0	0.00%	2	100%
	Bamboo	1	50.0%	0	0.00%	1	50.0%	0	0.00%	2	100%
	<i>Eri</i>	52	46.4%	59	52.7%	1	0.9%	0	0.00%	112	100%
	<i>Pat & Muga</i>	4	14.8%	20	74.1%	3	11.1%	0	0.00%	27	100%
	Total	57	39.3%	81	55.9%	7	4.8%	0	0.00%	145	100%
Source: Field Survey											

It is observed that work hours are related to the occupational type of the respondents. In the P & T segment, the craft is primary occupation for all the respondents with 36.7% of them working for 8 to 12 hours a day and another 26.7% putting in above 12 hours of their time into the occupation.

Table 11.13: Work Hour Status w.r.t Craft Genres across All Type of Crafts

All Craft Type	Craft Genres	Work Hour		
		Decreased	Stayed the same	Increased
		Count (%)	Count (%)	Count (%)
	Conventional	16 (4.9%)	223 (68.2%)	88 (26.9%)
	Decorative	35 (25.4%)	63 (45.7%)	40 (29.0%)
	Both	8 (8.8%)	53 (58.2%)	30 (33.0%)
	Total	59 (10.6%)	339 (61.0%)	158 (28.4%)
Source: Field Survey, *w.r.t means 'with respect to'				

In rest of the craft types too, except for *Eri* craft, majorly, remain engaged for around 12 hours or more. However, *Eri* artisans, those who are undertaking the occupation as primary activity in the households, majority of them (58.3%) work for only for 4 to 8 hours and only 19.7% work above 8 hours in a day. In cases where *Eri* crafting is secondary occupation, 46.4% of the respondents devote 1 to 4 hours of the day. Even when the craft is a secondary occupation, 52.7% *Eri* and 74.1% *Pat* and *Muga* artisans work between 4 to 8 hours in a day.

It is also important to understand if *craft genre produced* has any relation with *work hour* input. This association is measured with Cramer's V^1 value. Analysis reveals an interesting association between the variables. As seen from Table 11.13, 25.4% artisans producing decorative crafts state that work hours have decreased compared to 4.9% of conventional craft makers and 8.8% producers of both craft categories.

The Chi-Square test statistics, as shown in Table 11.14 (with p value 0.00), proves a significant association between the *Craft Genres* and *Work Hours*. However,

Table 11.14: Test Statistics for Measure of Association between Work Hours & Craft Genres

All Crafts Genres	Value	Asymp. Sig (2-sided)	N of valid cases
Pearson Chi-Square	47.819	.000	556
Cramer's V	.207		
0 cells (.0%) have expected count less than 5. The minimum expected count is 9.66.			

Cramer's V having a value of 0.207 establishes low association between the two variables. But if this relationship is measured in the respective type of craft produced (refer to Table 11.15) it shows that 80% of the Decorative P & T artisans' report to

¹ Cramer's V measures strength of association between variables measured in nominal or ordinal scales regardless of table size. It is a post-hoc test whose value varies from 0 to 1. Values between 0 to 0.3 shows weak to moderate association; between '0.3' to '0.6' is moderate to moderately strong association, anything above 0.6 shows strong to very strong association, Reference: Mehta & Patel (1989).

have reduced number of work hours. During interview, artisans expressed that decorative products, especially miniaturized items, fetch more money from its sale. But more number of large conventional pottery items is required to be produced to get the same amount of money through sales.

Table 11.15: Work Hour Status w.r.t Craft Genres across Type of Craft Produced							
Type of Craft Produced	Craft Genres	Work Hour					
		Decreased		Stayed the same		Increased	
		Count	(%)	Count	(%)	Count	(%)
Pottery & Terracotta	Conventional	1	(10.0%)	3	(30.0%)	6	(60.0%)
	Decorative	8	(80.0%)	2	(20.0%)	0	(0.00%)
	Both	3	(30.0%)	5	(50.0%)	1	(20.0%)
	Total	12	(40.0%)	10	(33.3%)	8	(26.7%)
Brass	Conventional	3	(6.5%)	29	(63.0%)	14	(30.4%)
	Decorative	3	(23.1%)	6	(46.2%)	4	(30.8%)
	Both	2	(18.2%)	5	(45.5%)	4	(36.4%)
	Total	8	(11.4%)	40	(57.1%)	22	(31.4%)
Bell Metal	Conventional	2	(3.1%)	43	(67.2%)	19	(29.7%)
	Decorative	2	(66.7%)	0	(0.0%)	1	(33.3%)
	Total	4	(6.0%)	43	(64.2%)	20	(29.9%)
Bamboo	Conventional	0	(0.0%)	15	(48.4%)	16	(51.6%)
	Decorative	21	(38.2%)	23	(41.8%)	11	(20.0%)
	Both	0	(0.0%)	10	(71.4%)	4	(28.6%)
	Total	21	(21.0%)	48	(48.0%)	31	(31.0%)
Eri Craft	Conventional	8	(10.4%)	63	(81.8%)	6	(7.8%)
	Decorative	1	(2.8%)	19	(52.8%)	16	(44.4%)
	Both	1	(2.7%)	20	(54.1%)	16	(43.2%)
	Total	10	(6.7%)	102	(68.0%)	38	(25.3%)
Pat & Muga	Conventional	2	(2.0%)	70	(70.7%)	27	(27.3%)
	Decorative	1	(4.8%)	12	(57.1%)	8	(38.1%)
	Both	2	(10.5%)	13	(68.4%)	4	(21.1%)
	Total	5	(3.6%)	95	(68.3%)	39	(28.1%)
Source: Field Survey, * w.r.t means 'with respect to'							

Again, the significance of association between variables *Craft Genres* and *work hours* is ascertained for pottery & terracotta craft with the help of Monte-Carlo² value (refer

² Monte-Carlo test is a convenient test to measure the strength of association between two variables and are for most practical purposes as good as exact p values or Fisher's test results. In cases, where Fisher's test cannot be computed for large data sets, Monte-Carlo is equally relevant. Ref: Mehta & Patel (1989) & Patel (1989).

to Table 11.16). This association will help understand which of the craft genres, in particular craft type in fact, offer more disposable time to the artisans, which, in turn, affect their lifestyle. Monte-Carlo Test p value is used against Chi-square test p value, since it is equally relevant and is a convenient measure for large data sets used in this research. Chi-square is an approximate method based on the rule that all expected frequencies are ($=$ or $>$) 5. However, for data set used for the analysis of this chapter, expected frequencies for several cases have been less than 5. In such cases, Monte Carlo confidence interval is used. The width of this interval, since small, gives an unbiased p value indistinguishable from exact p value. At p value of 0.005 less than 0.01 and Cramer's V value of 0.498 (refer to table 11.15), it highlights the relatively strong association between the two variables in case of P & T Craft.

In case of Bell metal craft, the association is moderately strong signified by Cramer's V value of 0.565. This statistics, however, is based on a sample size of only 3

respondents from the Decorative Craft genre. But the decrease in man-hour put per day, as reported by artisans, is due to the fact that artisans produce aesthetic objects and have the luxury to work at their own will.

Type of Crafts	Monte-Carlo Sig.				Cramer's V	
	Sig.	Lower Bound	Upper Bound	N of valid cases	Value	Approx . Sig.
P & T	.005	.003	.006	30	.498	.005
Brass Metal	.428	.418	.438	70	.166	.424
Bell Metal	.003	.002	.004	67	.565	.000
Bamboo	.000	.000	.000	100	.358	.000
Eri weaving	.000	.000	.000	150	.300	.000
Pat & Muga	.270	.262	.279	139	.132	.300

Source: Field Survey * w.r.t means 'with respect to'

For Bamboo and Eri crafts, the relation seems to be moderate with a value of 0.358 and 0.300 respectively. In these cases too, the more number of man-hour put per day in the conventional category is due to the fact that craft makers need to produce extra and hence put in extra time to fetch money required to up-keep his or her family. Monte-Carlo Sig. values of less than 0.05 for Bell metal, Bamboo and Eri crafts fortify that there exists relation between work hour and craft genres produced. The association also seems to be insignificant at 0.166 and 0.132 respectively. In the case of Brass and Pat & Muga craft, the relation is weak or not significant as p values are 0.428 and 0.259 respectively (value should be less than 0.01). The man hours put per

day in the all the three segments for these traditional crafts in majority of the cases have stayed the same. Further enquiry reveals that artisans put in more effort and time to carve and weave more designs on the products. The Monte Carlo significance and Cramer’s V value thus provide idea about association that craft genres can have on the disposable time and lifestyle of the artisans.

11.12 Quantity Produced and Craft Genres

Table 11.17: Change in Units Produced w.r.t Craft Genres across All Types of Crafts

All Types of Crafts	Craft Genres	Units Produced		
		Decreased	Stayed the same	Increased
		Count (%)	Count (%)	Count (%)
	Conventional	43 (13.1%)	181 (55.4%)	103 (31.5%)
	Decorative	1 (0.7%)	22 (15.9%)	115 (83.3%)
	Both	1 (1.1%)	27 (28.7%)	66 (70.2%)
	Total	45 (8.1%)	230 (41.1%)	284 (50.8%)

Source: Field Survey, * w.r.t means ‘with respect to’

The artisans in each of the traditional craft categories produce a variety of items. The number of units of production varies

according to item produced. The quantity, in general, depends on size and elaboration in design. Apparently, for smaller items the quantity produced is more while for larger items the quantity is less. Table 11.17 highlights that 83.3% of the artisans’ producing *Decorative* crafts in general finds increase in the number of units produced. Chi-square test, as in Table 11.18, shows significant relationship at moderate Cramer’s V of 0.336. Further in Table 11.19, it is seen that 7 out of 10 Conventional P & T makers have seen a decrease in the number of units produced. The reason as

Table 11.18: Test Statistics for Measure of Association between Change in Units Produced & Craft Genres across All Types of Craft

All Types of Crafts	Value	Asymp. Sig (2-sided)	N of valid cases
Pearson Chi-Square	126.033	0.000	559
Cramer’s V	.336		

0 cells (.0%) have expected count less than 5. The minimum expected count is 7.57.

explained by artisans during survey is the decrease in demand of utilitarian earthen wares like *saru, gamla, handi, tekeli, Kalah*, etc. These articles are quickly getting replaced with plastic and steel products or have been becoming redundant in community life. As a result, production has also decreased.

Again, Chi-square test was conducted to see the association between the variables *Craft Genres* and *Change in Units produced* in different types of crafts. The association, as shown in Table 11.19, is strongly significant at *p* value of 0.00 and

Cramer’s V value of 0.646. In case of Brass metal craft, there is increase in the number of units produced for both (C & D) craft makers. However, the increase in the production of units due to increase in demand is among Decorative brass metal producer.

Table 11.19: Change in Units Produced w.r.t Craft Genres across Types of Craft									
Types of Craft	Craft Genres	Units Produced			Cramer’s V		Monte-Carlo Sig.		
		Decreased	Stayed the Same	Increased					
		Count (%)	Count (%)	Count (%)					
P & T	C	7 (70.0%)	3 (30.0%)	0 (0.0%)	Value	.646	Sig.	.000	
	D	0 (0.0%)	1 (10.0%)	9 (90.0%)	Approx. Sig	.000	Lower	.000	
	Both	1 (10.0%)	6 (60.0%)	3 (30.0%)			Upper	.000	
	Total	8 (26.7%)	10 (33.3%)	12 (40.0%)					
Brass Metal	C	11 (23.9%)	18 (39.1%)	17 (37.0%)	Value	.301	Sig.	.012	
	D	1 (7.7%)	3 (23.1%)	9 (69.2%)	Approx. Sig	.013	Lower	.009	
	Both	0 (0.0%)	1 (9.1%)	10 (90.9%)			Upper	.014	
	Total	12 (17.1%)	22 (31.4%)	36 (51.4%)					
Bell Metal	C	6 (9.4%)	33 (51.6%)	25 (39.1%)	Value	.256	Sig.	.085	
	D	0 (0.0%)	0 (0.0%)	3 (100%)	Approx. Sig	.112	Lower	.078	
	Total	6 (9.0%)	33 (49.3%)	28 (41.8%)			Upper	.092	
Bamboo	C	1 (3.2%)	15 (48.4%)	15 (48.4%)	Value	.327	Sig.	.000	
	D	0 (0.0%)	5 (9.1%)	50 (90.9%)	Approx. Sig	.000	Lower	.000	
	Both	0 (0.0%)	2 (14.3%)	12 (85.7%)			Upper	.000	
	Total	0 (0.0%)	22 (22.0%)	77 (77.0%)					
Eri Craft	C	15 (19.5%)	47 (61.0%)	15 (19.5%)	Value	.400	Sig.	.000	
	D	0 (0.0%)	7 (19.4%)	29 (80.6%)	Approx. Sig	.000	Lower	.000	
	Both	0 (0.0%)	14 (37.8%)	23 (62.2%)			Upper	.000	
	Total	15 (10.0%)	68 (45%)	67 (44.7%)					
Pat & Muga	C	3 (3.0%)	65 (65.7%)	31 (31.3%)	Value	.301	Sig.	.000	
	D	0 (0.0%)	6 (28.6%)	15 (71.4%)	Approx. Sig	.000	Lower	.000	
	Both	0 (0.0%)	4 (18.2%)	18 (81.8%)			Upper	.000	
	Total	3 (2.1%)	75 (52.8%)	64 (45.1%)					
Source: Field Survey, * p value is measured at 95% confidence level.), w.r.t means ‘with respect to’									

As compared to 37% conventional brass artisans, 69.2% Decorative metal respondents saw increase in units produced. These artisans are creating a range of new items like *japi* based on the archetypical bamboo *japi*, *kalgach*, floral *gosa*, keychain, statue of deities and other aesthetic items. At p value of 0.012, Cramer’s V stood at 0.301 showing a low-moderate association in case of brass craft. Three respondents

from the Decorative Bell Metal craft state that demand for wall hangings, greeting cards, and other such aesthetic items have been steadily increasing which is resulting in the increase in the number of items every passing day. Almost 91% of the Decorative bamboo artisans have observed increase in the quantity produced by them. 48.4% of Conventional bamboo craft artisans also cite increase in the number of units produced due to regular demand for traditional agricultural equipments like *pasi*, *khorahi*, *dola*, *duli*, etc.

Decorative *Eri* weaves mostly consist of scarves, stoles and mufflers much smaller in size compared to the conventionally huge sets of *Jora-kapor* (plain weaves of varying size in between 2.5 to 3.5 meters breadth wise and 5 meters length wise) and these also gets sold at higher prices in the market compared to the latter. The relationship is moderately significant at a Cramer's V value of 0.40. In *Pat & Muga*, 71.4% of artisans engaged in the production of functionally aesthetic products like home furnishings as well as weaves like *sari*, ornamented shirt pieces, stoles, scarves, etc saw increase in production. 31.3% of Conventional dress items' producers weaving *mekhela chadars* and *riha* also state an increase in the demand and hence units produced. Cramer's V value ranging from 0.301 to 0.40, except for P & T, signifies the moderate relationship between the variables *Craft Genres* and *Units Produced*. It is thus found that decorative craft producers and producers of both crafts are generally seeing increase in production as compared to artisans producing conventional crafts.

11.13. Work Characteristics

Work characteristics give information about ownership status and employment status (Masua, et al. 1992). It shows artisan's role in the labour process, that is, his mode of work. It explains whether artisan owns the establishment or works for others. In the undertaken study, in general, three particular modes of working were found among the artisans, viz. independently working artisans, piece rate artisans and daily wage rate artisans. The independently working artisans are in charge of the labour process (Nash, 1993). That is, these artisans decide their produce and output and buy their own raw materials and hence are the owner of their business. In case of piece-rate, the artisans are compensated for the raw materials used in the production. For example, *Mahajan* (middlemen) provides the raw materials for the production of the craft and the artisan submits the final product to him according to a predetermined fixed piece

rate. Piece rate artisans are bound by contracts where the compensation is determined by his individual output (Pekkarinen and Riddell, 2004). These artisans are paid by unit produced (International Labour Organization). Wage rate artisans are paid monthly, weekly or daily based on a set rate (International Labour Organization). During the survey, it was found that the wage rate is also influenced by the artistic merit, experience and working speed of the artisan. Usually for qualified artisans the rate is higher.

As shown in Table 11.20, P & T artisans are independent artisans. In the Brass metal category, 50% of the respondents identified were independent artisans, while another 30% and 20% were piece-rate and daily-wage rate artisans respectively. In the case of

Types of Craft	Independent	Piece-rate	Daily-wage rate
	Count (%)	Count (%)	Count (%)
P & T	30 (100%)	0 (00.0%)	0 (00.0%)
Brass	35 (50.0%)	21 (30.0%)	14 (20.0%)
Bell	25 (35.7%)	36 (51.4%)	9 (12.9%)
Bamboo	65 (65.0%)	35 (35.0%)	0 (00.0%)
Eri	68 (45.3%)	82 (54.7%)	0 (00.0%)
Pat & Muga	85 (56.7%)	48 (32.0%)	17 (11.3%)
Total	308	222	40
Source: Field Survey			

brass and bell metal crafts, the price is fixed based on the weight and the type of the item made. 65% Bamboo artisans worked as independent artisans while 35% worked as piece-rate artisans. For example, decorative *japi* makers

were provided with unfinished *japis* for decoration and were provided money on a piece basis. Similarly, some artisans working for NGOs and SHGs sold their products at piece rate after being compensated for their material costs. In the case of *Eri*, majority (54.7%) sold their products at piece-rate. Likewise, 32% of *Pat & Muga* artisans also worked as piece-rate workers while 56.7% worked independently.

11.14 Income status of the artisans

The state of condition of the artisan households and the respondents' perception regarding their socio-economic conditions are the direct resultants of their income status (Castilla, 2010; Fletcher, 1983; Grable, et al. 2013). The net income status of an individual or a household determines the takeaway amount earned by an artisan household from a craft activity after deducting the production costs of the craft.

11.14.1 Net Monthly Household Income & Type of Craft Produced

Results from survey, as shown in Table 11.21, suggest that 28.4% of the artisans' net income fall in the range of Rs. 3,001 to Rs. 6,000 per month. Another 23.7% earn in between Rs. 6,001 to Rs. 9,000 while 12.3% of the respondents still earn dismal income of up to Rs. 3000 only. Artisans having net income above Rs. 12000 to Rs. 15,000 are only 7.5% of the total respondents. Only 2.6% of the respondents earn in between Rs. 18,001 and Rs. 21000. When distinctively analyzed in terms of type of craft produced, Pottery & Terracotta artisans, mostly (20%) earn in the range of Rs. 9,001 to Rs. 12,000 range. Highest number of respondents from the Brass metal category (34.3%) falls in the net income range of Rs. 3,001 to Rs. 6,000. Bell metal artisans mostly have their net income in the range of Rs. 6,001 to Rs. 9,000. Similarly, 35% of Bamboo artisan households and 35.3% of *Eri* craft households fall in the net income range of Rs. 3,001 to Rs. 6,000. In the case of *Pat* & *Muga* artisans, majority (26%) of the respondents have net income in the range of Rs. 3,001 to Rs. 6,000. Another 23.3% fall in the range of Rs. 6,001 to Rs. 9,000. Some 16.7% also lie in the income range of Rs. 9001 to Rs. 12,000 while above Rs. 21,000 slab comprise of 10.7% respondents.

Income	P & T	Brass	Bell	Bamboo	<i>Eri</i>	<i>Pat</i> & <i>Muga</i>
	Count (%)	Count (%)	Count (%)	Count (%)	Count (%)	Count (%)
Up to Rs.3,000	4 (13.3%)	5 (7.1%)	1 (1.4%)	5 (5.0%)	48 (32.0%)	7 (4.7%)
Rs. 3001-6000	3 (10.0%)	24 (34.3%)	9 (12.9%)	35 (35.0%)	53 (35.3%)	39 (26.0%)
Rs. 6001-9000	2 (6.7%)	17 (24.3%)	17 (24.3%)	28 (28.0%)	36 (24.0%)	35 (23.3%)
Rs. 9001-12000	6 (20.0%)	13 (18.6%)	15 (21.4%)	18 (18.0%)	12 (8.0%)	25 (16.7%)
Rs. 12001-15000	4 (13.3%)	4 (5.7%)	15 (21.4%)	4 (4.0%)	0 (0.0%)	16 (10.7%)
Rs. 15001-18000	1 (3.3%)	3 (4.3%)	4 (5.7%)	5 (5.0%)	0 (0.0%)	6 (4.0%)
Rs. 18001-21000	5 (16.7%)	0 (0.0%)	3 (4.3%)	1 (1.0%)	0 (0.0%)	6 (4.0%)
Rs. 21000 & Above	5 (16.7%)	4 (5.7%)	6 (8.6%)	4 (4.0%)	1 (0.0%)	16 (10.7%)
Total	30 (100%)	70 (100%)	70 (100%)	100 (100%)	150 (100%)	150 (100%)

Source: Field Survey

Net Household Income	Conventional		Decorative		Both		Total	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Up to Rs. 3,000	62	(18.3%)	6	(4.3%)	2	(2.1%)	70	(12.3%)
Rs. 3001 to Rs. 6000	120	(35.5%)	28	(20.3%)	14	(14.9%)	162	(28.4%)
Rs. 6001 to Rs. 9000	66	(19.5%)	40	(29.0%)	29	(30.9%)	135	(23.7%)
Rs. 9001 to Rs. 12,000	47	(13.9%)	27	(19.6%)	16	(17.0%)	90	(15.8%)
Rs. 12001 to Rs. 15000	23	(6.8%)	9	(6.5%)	11	(11.7%)	43	(7.5%)
Rs. 15001 to Rs. 18000	7	(2.1%)	6	(4.3%)	6	(6.4%)	19	(3.3%)
Rs. 18001 to Rs. 21000	4	(1.2%)	8	(5.8%)	3	(3.2%)	15	(2.6%)
Rs. 21000 & Above	9	(2.7%)	14	(10.1%)	13	(13.8%)	36	(6.3%)
Total	338	(100%)	138	(100%)	94	(100%)	570	(100%)

Source: Field Survey

11.14.2 Net Monthly Household Income & Craft Genres

If one is to observe the pattern of net monthly income distribution across the *Craft Genres*, from Table 11.22, it is found that percentage of artisan households earning between Rs. 6001 to Rs. 9000 is more in the *Decorative* craft category as well as artisans producing both the types of crafts. Another 19.6% in decorative and 17% in both C & D categories also earn in the slab of Rs. 9001 to Rs. 12000. Again, percentage of households' earning Rs. 21,000 & above also increases in the Decorative and Conventional & Decorative categories.

All Type of Crafts	Value	df	Asymp. Sig (2-sided)	N of valid cases
Pearson Chi-Square	82.608	14	.000	570
Cramer's V	.269		.000	

4 cells (16.7%) have expected count less than 5. The minimum expected count is 2.47.

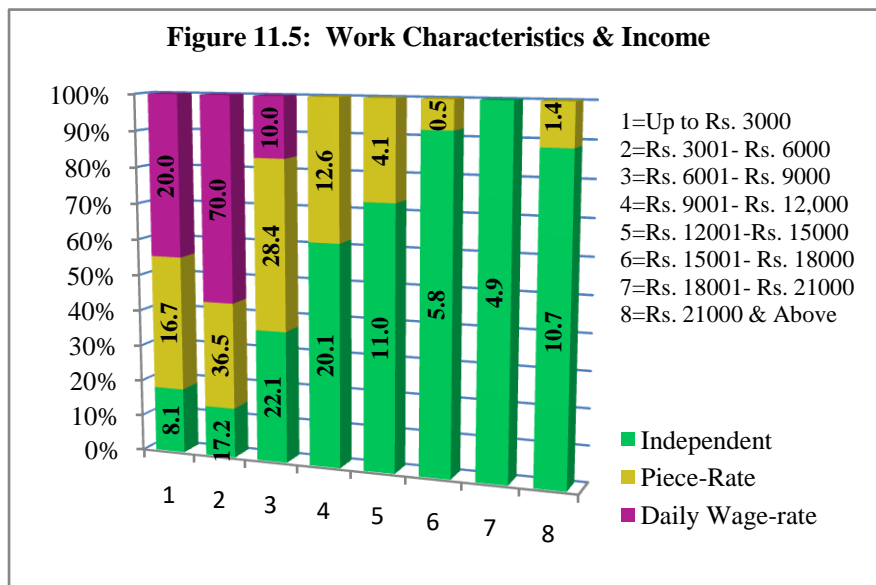
Types of Craft	Monte-Carlo Sig. (2 sided 95%)				Cramer's V	
	Sig.	Lower Bound	Upper Bound	N of valid cases	Value	Approx. Sig.
P & T	.000	.000	.000	30	.957	.000
Brass Metal	.002	.001	.002	70	.480	.001
Bell Metal	1.00	1.00	1.00	70	.149	.981
Bamboo	.002	.001	.002	100	.416	.002
Eri weaving	.000	.000	.000	150	.484	.000
Pat & Muga	.000	.000	.000	150	.468	.000

Source: Field Survey (*) w.r.t means 'with respect to'

Chi-square test statistics, as shown in Table 11.23, highlights that there is association between the produced *Craft Genre* and *Net Monthly Income* at *p* value of 0.00. However, the strength of association at Cramer’s V of 0.269 shows weak association. This is suggestive of the fact that income is dependent on the craft genre, at least at a weak level if not strongly related. Similarly, Monte Carlo tests were conducted to see the relative association in each craft genre. The Cramer’s V value of 0.957 for P & T craft, establishes a very strong association between the *Net income* and *Craft Genres* in the P & T segment.

Results of Monte-Carlo significance tests between the variables *Craft Genres* and *Net Income* for each traditional craft show significant relationship at *p* value less than 0.05 for all the types of craft except Bell metal. The direction of relationship with Cramer’s V value ranging from 0.416 to 0.957 signifies moderately strong to very strong association. This indicates that produced craft genres in each type of craft influence income. Decorative craft makers and producers of both crafts are, in fact, well placed in terms of income earnings than conventional craft artisans.

11.14.3 Net Monthly Income Status & Work Characteristics



Net monthly income is also found to be influenced by work characteristic of the artisans (refer to Appendix 9). It is found that independently

working artisans are scattered across all income slabs. However, majority, that is, 22.1% of them fall in the income range of Rs. 6001 to Rs. 9000 and another 20.1% belong to the Rs. 9001 to Rs. 12000 range. Some 11% also earn in between Rs. 12001 to Rs. 15000 and 10.7% manage to make Rs. 21,000 and above. But only 1.4% artisans working as piece-rate artisans could earn in the highest income category.

Most of the artisans in this segment, that is 36.5% fall in the Rs. 3001 to Rs. 6000 slab and another 28.4% earned in between Rs. 6001 to Rs. 9000. This observation suggests that artisans working as independent artisans are in a better position to earn more income based on their work characteristics compared to the piece rate and wage rate artisans.

11.14.4 Product Mix, Number of Looms and Net Monthly Income Status

A) Product Mix

The net monthly income of the households also depends on product mix. The descriptive Table 11.25 presented below highlights that artisan households' having more product mix, that is, producing more number of different types of products earn comparatively more than those producing only one or two types of products. Artisans households, those who produce only one or two particular kinds of products, generally, lie in the income ranges of Rs. 3001 to Rs. 6000 (36.4%) and Rs. 6001 to Rs. 9000 (24.1%). Some 15.8% and 13.2% also belong to the lower income slabs of Up to Rs. 3000 and Rs. 3001 to Rs. 6000 respectively. Producers having 3 to 5 types of products particularly fall in the Rs. 6001 to Rs. 12,000 range while 11.3% also belong to Rs. 21000 & Above category.

Net Household Income	1 or 2 types	>2but<=5	Above 5	Total
	Count (%)	Count (%)	Count (%)	Count (%)
Up to Rs. 3,000	67 (15.8 %)	3 (2.8%)	0 (0.0%)	70 (12.3%)
Rs. 3001 to Rs. 6000	154 (36.4%)	7 (6.6%)	1 (2.4%)	162 (28.4%)
Rs. 6001 to Rs. 9000	102 (24.1%)	30 (28.3%)	3 (7.3%)	135 (23.7%)
Rs. 9001 to Rs. 12,000	56 (13.2%)	30 (28.3%)	4 (9.8%)	90 (15.8%)
Rs. 12001 to Rs. 15000	27 (6.4%)	14 (13.2%)	2 (4.9%)	43 (7.5%)
Rs. 15001 to Rs. 18000	6 (1.4%)	8 (7.5%)	5 (12.2%)	19 (3.3%)
Rs. 18001 to Rs. 21000	3 (0.7%)	2 (1.9%)	10 (24.4%)	15 (2.6%)
Rs. 21000 & Above	8 (1.9%)	12 (11.3%)	16 (39.0%)	36 (6.3%)
Total	423 (100%)	106 (100%)	41 (100%)	570 (100%)

Source: Field Survey

The association is also moderately strong with a Cramer's V value of 0.482 which is

Product Mix across all Types of Craft	Monte-Carlo Sig. (2 sided 95%)				Cramer's V	
	Sig.	Lower Bound	Upper Bound	N of valid cases	Value	Approx . Sig.
	.000	.000	.000	570	.482	.000

significant at p value of 0.00 (Table 11.26). Households producing more than five different types of products are found to be belonging to the higher Net Income slabs of Rs. 18001 to Rs. 21000 (24.4%) and Rs. 21000 & Above (39%). This suggests that artisans opting for richer product mix tend to earn more.

B) Number of Looms

In the case of *Pat & Muga* craft, net monthly household income is also dependent on number of active looms in the household. Table 11.27 provides detail on this status.

Net Household Income	1 to 5 looms		6 to 10 looms		Above 10 looms		Total	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Up to Rs. 3,000	5	(5.2%)	0	(0.0%)	0	(0.0%)	5	(3.4%)
Rs. 3001 to Rs. 6000	38	(39.2%)	0	(0.0%)	0	(0.0%)	38	(26.0%)
Rs. 6001 to Rs. 9000	30	(30.9%)	4	(14.8%)	0	(0.0%)	34	(23.3%)
Rs. 9001 to Rs. 12,000	16	(16.5%)	9	(33.3%)	0	(0.0%)	25	(17.1%)
Rs. 12001 to Rs. 15000	6	(6.2%)	4	(14.8%)	6	(27.3%)	16	(11.0%)
Rs. 15001 to Rs. 18000	1	(1.0%)	3	(11.1%)	2	(9.1%)	6	(4.1%)
Rs. 18001 to Rs. 21000	0	(0.0%)	2	(7.4%)	4	(18.2%)	6	(4.1%)
Rs. 21000 & Above	1	(1.0%)	5	(18.5%)	10	(45.5%)	16	(11.0%)
Total	97	(100%)	27	(100%)	22	(100%)	146	(100%)

Source: Field Survey

Out of 97 artisan households having in between 1 to 5 looms, 39.2% households have a net monthly income of Rs. 3001 to Rs. 6000 and 30.9% earn in between Rs. 6001 to Rs. 9000. Households having 6 to 10 looms mostly belong to the Rs. 9001 to Rs. 12000 range. Among those having more than 10 looms, the majority, that is 45.5% earn above Rs. 21000 while another 18.2% earn in between Rs. 18001 to Rs. 21000. Also, 27.3% fall in the income range of Rs. 12001 to Rs. 15000 within this group.

Number of Looms & Net Monthly Income	Monte-Carlo Sig. (2 sided 99%)				Cramer's V	
	Sig.	Lower Bound	Upper Bound	N of valid cases	Value	Approx. Sig.
	.000	.000	.000	.000	146	.591

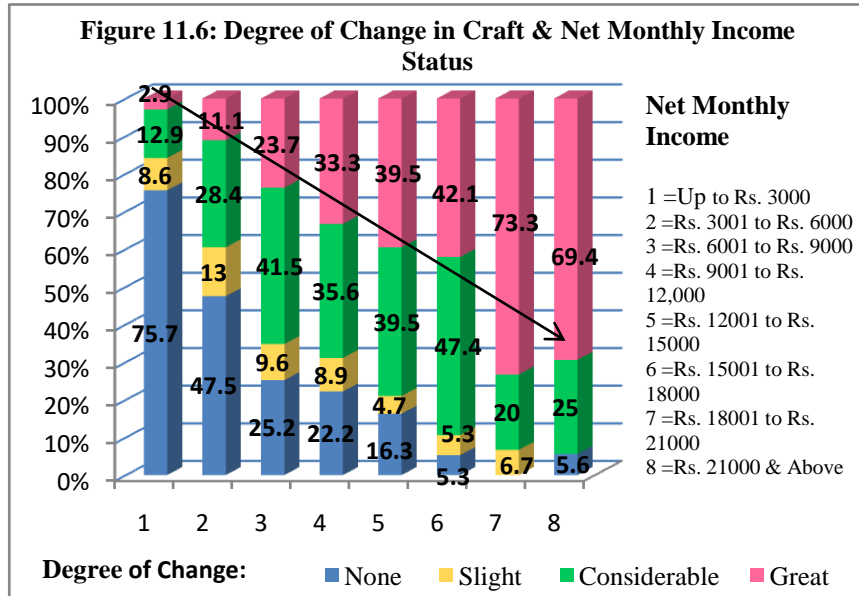
Monte-Carlo Test, as shown in Table 11.28, shows significant association

between Number of looms and net income at p value 0.00 and with a Cramer's V value of 0.591 the association also seems to be moderately strong. Number of looms thus seems to have an association with the income levels. With increase in the looms,

income levels fluctuate to higher continuum while decrease in the number of looms moves income to lower levels.

11.14.5 Net Monthly Income Status based on Degree of Change in Craft

The market place for traditional craft products is not what it used to be earlier (Berg, 2013; Jaitly, 2007 as cited in Maulshree, 2011; Woofter,



2011). Realizing the key features of today’s market, craftsmen have brought changes in the style, design, form, color and structure of many traditional crafts. Artisans understand the need to modify their long standing traditional artifacts in the face of economic considerations and changing needs and aesthetic considerations of the craft consumers (Jones, 1973; Nettleton, 2010). Many a crafts which remained mere utilitarian soon vanished with time while others are on the verge of oblivion (Cohen, 1988; Maskiell, 1999). Some artisans keep producing the same age old craft with little or no modification at all primarily for community customers and market (Cohen, 1989). As discussed (in Chapters 6 to 10), some crafts have undergone modification to some little extent; some already underwent great transformations while some are yet to undergo changes. Figure 11.6 below highlights the economic gains or losses in terms of net monthly income earned by artisan households engaged in commercialization of handicrafts based on levels of change infused with respect to design, form, color, style and structure.

It is observed that 73.3% of respondent households who produce handicrafts with great degree of change belong to the high net income slab of Rs. 18001 to Rs. 21000. Again, another 69.4% of respondents in the income range of above Rs. 21000 also produce handicrafts which are novel or produced with great modifications. Similarly,

respondents producing handicrafts with considerable degree of modification or novelty majorly lie in the continuum of Rs. 15001 to Rs. 18000. Majority of the artisans who produce handicrafts with slight or no change or novelty at all fall in the lower net income continuum. As reflected in the Figure 11.6, 75.7% of artisans introducing no change in the craft earn as low as Up to Rs. 3000 and another 47.5% lie in the Rs. 3001 to Rs. 6000 continuum. It is thus observed that artisans introducing more change in crafts keeping in view market demand are placed better in terms of their income level against those introducing minimal or no change at all.

11.15. Income and Subjective Socio-economic Status

Socioeconomic status can either be measured in objective or subjective ways (Chen and Patterson, 2006). It is based on the notion that individuals understand their statuses in terms of ‘where they stand relative to their peers’ (ibid). Subjective ratings are more helpful in understanding elusive aspects of social position (Operio, et al. 2004). Perception data being subjective provides in-depth information about respondents’ belief regarding his income and income’s ability to satisfy needs (Garner, et al. 1996; Litwin and Sapir, 2009) (refer to Chapter 5, section 5.5.2.1 A and 5.5.2.1 B). Respondent may earn less but still might carry the belief of sufficiency regarding his needs. On the other hand, even with high income level his belief system may be exactly the opposite (Layard, et al. 2009).

11.15.1 Perception Variables and Mean Score Range

As discussed in Chapter 5, section 5.5.2.1 A and 5.5.2.1 B, perceptions about income sufficiency were measured for the below items on a 7-point Likert scale with value 1 depicting strong disagreement and 7 measuring strong agreement. To present the analysis, the measurements were further grouped based on mean value as shown in Table 11.30. The ranges to measure perception regarding income sufficiency, reliability of income from the craft and agreement on social status are grouped based on scales developed by Vagias (2006) and Brown (2010). The perception variables and mean score range is provided in Table 11.29 & Table 11.30 respectively.

Table 11.29: Perception Variables	
1. Perception about income sufficiency from the craft occupation	
A	Craft activity provides sufficient income to maintain the family properly
B	Craft activity provides sufficient income for food
C	Craft activity provides sufficient income for clothing needs
D	Craft activity provides sufficient income for medical, travel, personal needs, etc.
E	Craft activity provides sufficient income for supporting education of children
F	Craft activity provides sufficient income for purchasing household durables
2. Perception about craft being a reliable income source	
G	Craft activity is a reliable source of income
3. Perception about social status in view of the craft occupation	
H	Craft activity helps enjoy high status in my society

Table 11.30: Mean Score Range for Perception Variables			
Mean Score Range	Income Sufficiency	Reliable source	High Social Status
1.00 - 1.40	Not sufficient at all	Not at all Reliable	Strongly Disagree
1.40 - 2.80	Not sufficient	Not Reliable	Disagree
2.80 - 4.20	Unsure	Unsure	Unsure
4.20 - 5.60	Sufficient	Reliable	Agree
5.60 - 7.00	Totally sufficient	Totally Reliable	Strongly Agree

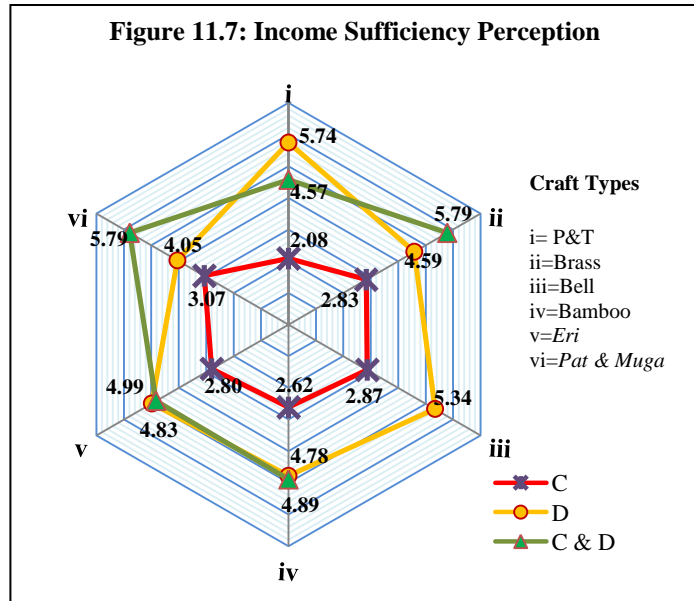
11.15.2 Perceived Socio-economic Status

It is important to understand the perceived income sufficiency to get an idea about the contribution of the craft activity to the socio-economic status. Subjective perceptions about fulfillment of food and clothing requirements, educational needs of children, personal requirements as well as unforeseen expenses, ability to purchase household durables and sufficiency of income for the overall maintenance of the family are important indicators of socio-economic status. Measuring such subjective data can yield information about the artisans take on commercialization of the craft. From the Fig 11.7, 11.8 & 11.9, it is observed that perception about income sufficiency varies for artisans belonging to different craft community and varies within the type of craft produced for each traditional artisan community.

11.15.2 a. Perception about Income Sufficiency from the Craft Occupation

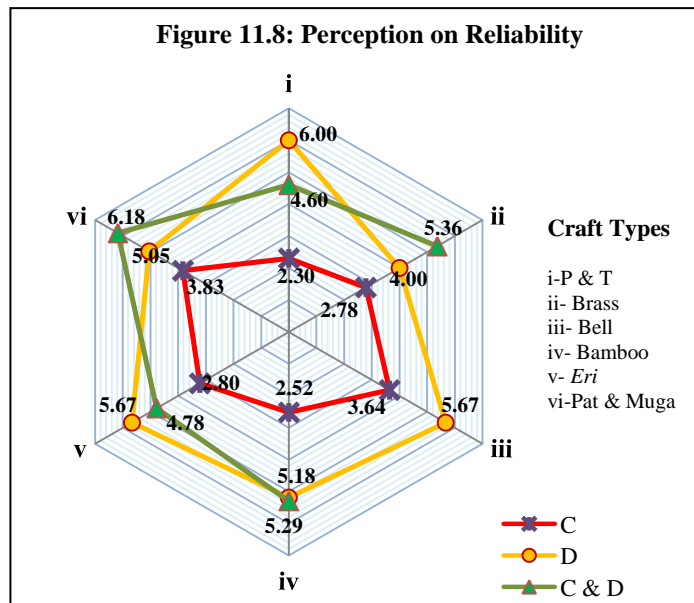
In Fig. 11.7, mean values of the respective craft genres for income sufficiency are depicted across the type of crafts produced. The overall income sufficiency from the craft is found to be higher among the decorative artisans and producers of both crafts except for *Pat* and *Muga* artisans.

It is observed that decorative *Pat & Muga* artisans are unsure about the income sufficiency from the craft but at the same time, *Pat & Muga* artisans producing both crafts find the income totally sufficient. For conventional craft makers belonging to P & T, bamboo and *Eri*, income from the craft is not sufficient while Conventional *Pat & Muga* artisans are unsure about the sufficiency of the income from the craft activity.



11.15.2 b. Perception about Reliability of the Craft as a Source of Income

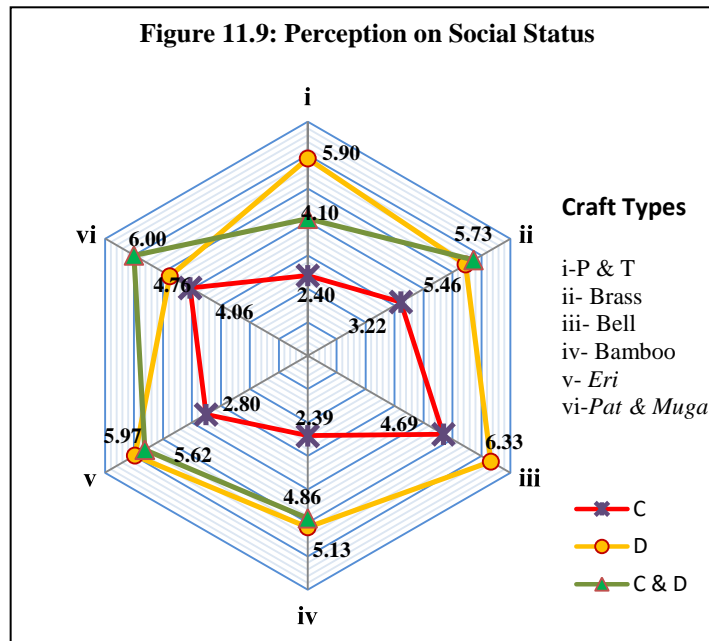
Craftsmen continue producing crafts till income from the occupation is reliable. There are high chances of artisans leaving their specialized expertise when it is no longer economically viable. Data presented in Fig 11.8 shows that conventional craft producers of P & T, brass and bamboo are increasingly



finding the occupation unreliable. *Eri* and *Pat & Muga* artisans are also unsure about the craft's status in the long run (Mean values 3.22 and 3.83 respectively). However, decorative craft makers with mean values ranging from 5.05 to 6.00, except for brass artisans are optimistic about the craft being reliable to some believing it to be very reliable activity.

11.15.2 c. Perception about Social Status in the Society

On opinion regarding craft occupation helping enjoy a high status in their societies, it is observed that regardless of the craft genre, artisans producing decorative crafts agree to be enjoying high status in the society (Fig 11.9). Conventional Bamboo and P & T producers at respective mean scores of 2.39 and 2.40 disagree while



Brass, *Eri* and *Pat & Muga* artisans are unsure of achieving high status among their peers and community members. Producers of both the types of crafts, except for P & T (Mean score 4.10), agree to enjoy good status in the society. It is thus certain that in artisan societies, knowledge about the craft is seen as a matter of great pride and making beautiful crafts with novel designs is like an icing on the cake which earns more respect (Mitchell, 2000:4).

11.16 ANOVA Test Results for Subjective Socio-Economic Status

The ANOVA test results for all craft genres (Table 11.31), except for bell metal, suggest that there exist significant association between type of craft produced and subjective perceptions about the craft in terms of income sufficiency, reliability of the craft activity and perception regarding social status in the society. However, the significant difference is more obvious between conventional and decorative craft producing artisans. Robust Welch tests were conducted wherever Levene's homogeneity tests failed in order to decide upon the acceptance or rejection of the null hypothesis. For Bell metal craft, only Levene's test is considered which can be performed even for small sample sizes with 'n' per group varying between 2 and 5 (refer to Winter, 2013). Bell metal craft has only two categories of respondents with n=67 for conventional group and n=3 for Decorative genre.

Table 11.31: ANOVA Results for Subjective SES									
INCOME SUFFICIENCY FROM THE CRAFT									
Types of Crafts	df 1	df2	C	D	C & D	Total	Levene's test <i>p</i> value	ANOVA (sig)	Welch test <i>p</i> value
<i>P & T</i>	2	27	2.08	5.74	4.57	4.13	.063	.000	.000
<i>Brass</i>	2	67	2.83	4.59	5.79	3.62	.018*	.000	.000
<i>Bell</i>	1	68	2.87	5.34	-	2.98	.465	-	-
<i>Bamboo</i>	2	97	2.62	4.78	4.89	4.13	.124	.000	.000
<i>Eri</i>	2	147	2.80	4.99	4.83	3.83	.674	.000	.000
<i>Pat & Muga</i>	2	147	3.07	4.05	5.79	3.61	.060	.000	.000
PERCEPTION ABOUT CRAFT BEING A RELIABLE INCOME SOURCE									
<i>P & T</i>	2	27	2.30	6.00	4.60	4.30	.025*	.000	.000
<i>Brass</i>	2	67	2.78	4.00	5.36	3.41	.056*	.000	.000
<i>Bell</i>	1	68	3.64	5.67	-	3.73	.011	-	-
<i>Bamboo</i>	2	97	2.52	5.18	5.29	4.37	.011	.000	.000
<i>Eri</i>	2	147	3.22	5.67	4.78	4.19	.031*	.000	.000
<i>Pat & Muga</i>	2	145	3.83	5.05	6.18	4.35	.024	.000	.000
PERCEPTION ABOUT SOCIAL STATUS									
<i>P & T</i>	2	27	2.40	5.90	4.10	4.13	.556	.000	.000
<i>Brass</i>	2	67	3.22	5.46	5.73	4.03	.000	.000	.000
<i>Bell</i>	1	66	4.69	6.33	-	4.76	.442	-	-
<i>Bamboo</i>	2	97	2.39	5.13	4.86	4.24	.642	.000	.000
<i>Eri</i>	2	147	3.51	5.97	5.62	4.62	.000	.000	.000
<i>Pat & Muga</i>	2	147	4.06	4.76	6.00	4.44	.021	.000	.000

As explained earlier in Fig 11.7, Fig 11.8 and Fig 11.9, there exists significant difference, suggested by the mean value differences among Conventional, Decorative and both craft producing artisan categories. The ANOVA and Welch test significance values of 0.00 indicates significant differences across the craft genres. These results explain that level of modification, innovation and commercialization has contribution to income differences which in turn influences perceptions of the respondents regarding sufficiency, reliable nature of the craft and social status enjoyed.

11.17. Annual Savings Pattern of Artisan Households

Savings are important for every family to absorb unexpected financial shock and to run family smoothly. It is important to understand if commercialization of the crafts has any relation to the savings pattern of the household. The trend is important to be observed based on the type of the craft produced. As presented in Table 11.32, the total percentage of artisan households having no annual savings is 42.9%. Among households having savings in between Rs. 5000 to Rs. 20000, the percentage is 32.3% and another 18.6% have savings in the range of Rs. 20000 to Rs. 50000. Only 6.2%

have savings above Rs. 50000. Of those having zero savings, it is found that more percentage of artisans belong to the conventional craft category.

Annual Savings	Conventional		Decorative		Both		Total	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)
No Savings	201	60.4%	27	19.4%	14	14.9%	242	42.9%
Rs. 5000 to Rs. 20000	90	27%	51	37.2%	41	43.6%	182	32.3%
Rs. 20000 to Rs. 50000	37	11.1%	39	28.5%	29	30.9%	105	18.6%
Above Rs. 50000	5	1.5%	20	14.6%	10	10.6%	35	6.2%
Total	333	100%	137	100%	94	100%	564	100%

Source: Field Survey

Crafts Type	Craft Genres	No Savings	Rs. 5000- Rs. 20000	Rs. 20000 - Rs. 50000	> Rs. 50000	Total
P & T	C	10 (100%)	0 (0%)	0 (0%)	0 (0%)	10 (100%)
	D	0 (0%)	0 (0%)	8 (80%)	2 (20%)	10 (100%)
	C & D	1 (10%)	8 (80%)	1 (10%)	0 (0%)	10 (100%)
Brass	C	31 (67.4%)	10 (21.7%)	5 (10.9%)	0 (0%)	46 (100%)
	D	1 (7.7%)	8 (61.5%)	2 (15.4%)	2 (15.4%)	13 (100%)
	C & D	0 (0%)	2 (18.2%)	7 (63.6%)	2 (18.2%)	11 (100%)
Bell	C	34 (50.7%)	18 (26.9%)	13 (19.4%)	2 (2.9%)	67 (100%)
	D	0 (0%)	1 (33.3%)	1 (33.3%)	1 (33.3%)	3 (100%)
Bamboo	C	24 (77.4%)	7 (22.6%)	0 (0%)	0 (0%)	31 (100%)
	D	12 (21.8%)	21 (21.8%)	14 (25.5%)	8 (14.5%)	55 (100%)
	C & D	2 (14.3%)	9 (64.3%)	3 (21.4%)	0 (0%)	14 (100%)
Eri	C	43 (55.9%)	30 (38.9%)	4 (5.19%)	0 (0%)	77 (100%)
	D	8 (22.2%)	17 (47.2%)	10 (27.8%)	1 (2.8%)	36 (100%)
	C & D	10 (27%)	20 (54%)	7 (18.9%)	0 (0%)	37 (100%)
Pat & Muga	C	59 (57.8%)	25 (24.5%)	15 (4.9%)	3 (2.9%)	102(100%)
	D	6 (30%)	4 (20%)	4 (20%)	6 (30%)	20 (100%)
	C & D	1 (4.5%)	2 (9.1%)	11 (50%)	8 (36.4%)	22 (100%)
Total		242 (42.9%)	182 (32.3%)	105(18.6%)	35(6.2%)	564(100%)

Source: Field Survey

The figures highlight that more than 50% of artisans producing conventional crafts in each of the craft genres have no savings at all. Those having savings in the conventional craft segment primarily fell in the Rs. 5000 to Rs. 20000 savings bracket. Around 10.9% and 19.4% respondent households from the conventional brass and bell metal craft respectively belonged to the Rs. 20000 to Rs. 50000 savings range. Only 2.9% conventional craft artisans in the *Pat & Muga* craft sector had savings above Rs. 50000. Decorative craft makers without any annual savings however comprised only 19.4% but the percentage belonged more to the bamboo

(21.8%), *Eri* (22.2%) and *Pat & Muga* (30%) crafts segment. Still it is interesting to observe that of the 6.2% having savings above Rs. 50000, P & T craftsmen constituted 20%, Brass metal artisans comprised 15.4%, Bamboo and *Pat & Muga* artisans constituted another 14.5% and 30% respectively. In decorative segment, brass and *Eri* artisans generally fell in the savings bracket of Rs. 5000 to Rs. 20000 (61.5%) respectively.

Artisans producing both craft products majorly lie in the savings bracket of Rs. 5000 to Rs. 20000 (43.6%). Craft genre wise, it is seen that 80% in the P & T belong to this group while in the brass craft, 63.6% fell in the Rs. 20000 to Rs. 50000 range. Another 50% in pat & Muga also belonged to this range. Again in bamboo craft, 64.3% belonged to Rs. 5000 to Rs. 20000 range whereas in *Eri*, it comprised 54%. The results thus indicate towards higher savings opportunities for artisans who produce decorative crafts and also a combination of C & D crafts. Conventional artisans comparatively possess less savings capacity than the other two artisan categories across all genres of craft.

11.18 Continuation of the Craft Occupation in Future

Sustainability of traditional craft practice rests on its continuity among the traditional artisans of the community (Carolyn, n.d). This further is dependent upon the economic viability of the craft. Many crafts have died out due to the lack of continuity of the craft practice, especially in a country like India where craft is a means of livelihood for many artisans (Gist of interview with the jury of UNESCO Award of excellence for handicrafts program cited in Chari, 2008, *The Hindu*). Artisans continue hereditary craft practice when it is remunerative (Singh, 2016 ‘*The Hindu*’).

11.18.1 Continuity of the Craft in Future based on Craft Genres & Opinion on Profit Situation

The survey among the traditional craft makers in selected places highlights that majority of the artisans of all the craft categories wish to continue with their crafting occupation in future.

Table 11.34: Opinion on Continuing the Craft Occupation in Future						
Craft Genres	Yes		No		Do not know	
	Count	(%)	Count	(%)	Count	(%)
C	218	64.5%	24	7.1%	96	2.4%
D	112	81.2%	2	1.4%	24	17.4%
C & D	82	87.2%	1	1.1%	11	11.7%
Total	412	72.3%	27	4.7%	131	23.0%
Source: Field Survey						

However, conventional category artisans have comparatively lower percentage of respondents willing to continue the craft in future (Table 11.34).

To understand the reasons for their positions further inquiries were made as shown in Table 11.35.

Opinion on Profit Situation	Craft Genre Produced			
	Conventional	Decorative	C & D	Total
Highly profitable	2 (3.8%)	38 (71.7%)	13 (24.5%)	53 (100%)
Profitable	81 (38.9%)	65 (31.2%)	62 (29.8%)	208 (100%)
No profit	165 (79.7%)	26 (12.6%)	16 (7.7%)	207 (100%)
Loss	79 (88.8%)	8 (9%)	2 (2.2%)	89 (100%)
Total	327 (58.7%)	137(24.6%)	93 (16.7%)	557 (100%)

Source: Field Survey

Respondents’ perception about the profit situation from the craft activity was observed. It was observed that conventional craft artisans generally found their occupation loss oriented (88.8%) whereas 71.7% of the decorative craft producers perceived the activity to be highly profitable. 24.5% and 29.8% of the artisans producing both C & D crafts found their occupation highly profitable and profitable respectively. Further tests were performed to see if opinion about profitability and continuity of the craft in future is interdependent or not.

Profit Situation Opinion	Continuity of the Craft Practice in Future			
	Yes	No	Don’t know	Total
Highly profitable	52 (98.1%)	0 (0%)	1 (1.9%)	53 (100%)
Profitable	181 (87%)	3 (1.4%)	24 (11.5)	208 (100%)
No profit	128 (61.8%)	16 (7.7%)	63 (30.4%)	207 (100%)
Loss	41 (46%)	8 (9%)	40 (44.9%)	89 (100%)
Total	402 (72.2%)	27 (4.8%)	128 (23%)	557 (100%)

Source: Field Survey

It was found that 98.1% and 87% of those who believed their respective craft highly

profitable and profitable respectively would take on the craft practice in future (Table 11.36). Though 61.8% found the craft yielding no profit, these artisans would still consider continuing the occupation in future while another 46% who believed the craft to be loss oriented yet decided to continue their hereditary occupation. It is certain that high profit situation confirms the position of artisans towards continuity. Uncertainty with regard to continuation of profit rises among artisans who earn no profit or incur loss as reflected by 30.4% and 44.9% respondents respectively. The results thus present that opinion on profit situation of craft is associated with type of craft produced which together determines whether artisans would consider continuing the craft in future. Profitability ensures continuity of the craft.

11.19 Other Reasons for Continuing or Abandoning the Craft Practice

Respondents were asked to state other reasons that would make them to continue or abandon the craft in future. For most of the artisans, approximately 57.5%, the craft occupation is the only work known and because they have no other option they would continue with the occupation.

<i>Reasons to continue</i>	Male		Female		Total	
	Count	(%)	Count	(%)	Count	(%)
Reliable income	72	12.7%	25	4.4%	97	17.0%
Interest	51	8.9%	99	17.4%	150	26.3%
No other option/ only work known	255	44.7%	73	12.8%	328	57.5%
Knowledge of the craft/ utilization of time/ extra income source	48	8.4%	98	53.3%	146	25.6%
Uncertainty in leaving the occupation for other work	134	23.5%	15	2.6%	149	26.1%
Work from home	38	6.7%	65	11.4%	103	18.1%
<i>Reasons to not continue</i>						
Search for other work	39	6.9%	5	0.9%	44	7.7%
Old age/ health issue	15	2.6%	6	1.1%	21	3.7%
Source: Field Survey						

Those who would carry on their traditional occupation also reasons that knowledge about the craft, utilization of spare time and extra source of income is added reason to continue. This percentage is higher among the female artisans. It is also due to uncertainty of leaving the craft occupation for other work which may not materialize that drives 26.1% of the artisans to stick to the occupation in future.

11.20 Encouraging Children or Other Family Members to Take-Up the Craft as an Occupation

Continuity of the occupation in the artisan family also rests upon artisans' willingness to encourage children or other family members to learn the craft and take it up as an occupation. It is observed from Table 11.38 that respondents' disposition to encouraging their wards to learn the occupation is not very inviting with 25.5% totally disagreeing to encourage but 26.2% would still encourage while 38.3% would probably encourage for it. The percentage of respondents encouraging is slightly more at 29.8% and 38.5% in case of decorative craft producers and artisans producing both the types of crafts.

Table 11.38: Encouraging Children or other Family Members to take up the Craft as an Occupation

Craft Genres	Definitely Yes		Probably Yes		No		Don't know		Total	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Conventional	68	21.3%	106	33.2%	115	36.1%	30	9.4%	319	100%
Decorative	39	29.8%	65	49.6%	15	11.5%	12	9.2%	131	100%
C&D	35	38.5%	36	39.6%	8	8.8%	12	13.2%	91	100%
Total	142	26.2%	207	38.3%	138	25.5%	54	10.0%	541	100%

Source: Field Survey

These results highlight that type of craft can have influence on artisans' willingness to encourage or discourage the next generation to continue the occupation in future.

11.21. Marketing Channel and Net Monthly Income Distribution

While it is important to look at the type of craft produced, work pattern and the number of items made to identify any influence on the net monthly income of the artisan households, it is also important to understand the marketing channel through which artisans sell their goods. The channel of sale, that is, the direct or indirect process of selling their products may also influence their income. This, in fact, might influence the earnings.

Table 11.39: Channel of Sale and Net Monthly Household Income

Net Household Income	Customer/ Retail Shop/ Bazar-Haats		Mahajans/ Wholesale/Chief artisan/Hawkers		Co.op Soc/ SHGs/ NGO/ Govt. Agencies		Total	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)
Up to Rs. 3,000	5	7.4%	53	77.9%	10	14.7%	68	100%
Rs. 3001 to Rs. 6000	19	12.0%	124	78.5%	15	9.5%	158	100%
Rs. 6001 to Rs. 9000	22	16.4%	93	69.4%	19	14.2%	134	100%
Rs. 9001 to Rs. 12,000	21	23.3%	43	47.8%	26	28.9%	90	100%
Rs. 12001 to Rs. 15000	16	37.2%	22	51.2%	5	11.6%	43	100%
Rs. 15001 to Rs. 18000	14	73.7%	3	15.8%	2	10.5%	19	100%
Rs. 18001 to Rs. 21000	7	46.7%	7	46.7%	1	6.7%	15	100%
Rs. 21000 & Above	28	77.8%	7	19.4%	1	2.8%	36	100%
Total	132	23.4%	352	62.5%	79	14.0%	563	100%

Source: Field Survey

From the field survey, it is found that artisans in many cases depend on intermediaries for raw material input. They work for them and hence have to sell their products by pushing at the local *mahajan* or petty dealers' doors. Artisans mostly producing *Eri*

products, *Pat & Muga* items, brass items and Bell metal products work in this manner where the raw material is supplied to them or are compensated for. Some artisans also work for co-operative societies, NGOs, or master artisans. They work for SHGs or sell it through local vendors or peddlers visiting their localities. However, there are some who make direct sales at retail prices to customers. Some even sell most of their products through local bazaars and fairs. Results, as shown in Table 11.39, suggest that artisans' direct selling to customers at retail prices positively impacts

Craft	No and not considered		No but considered		Yes, full involvement considered	
	Count	(%)	Count	(%)	Count	(%)
P & T	0	0%	0	0%	30	100%
Brass Metal	66	94.3%	4	5.7%	0	0%
Bell Metal	70	100%	0	0%	0	0%
Bamboo	29	30.5%	20	21.1%	46	48.4%
Eri	0	0%	0	0%	150	100%
Pat & Muga	1	0.7%	10	6.7%	139	92.7%
Total	166	29.4%	34	6.0%	365	64.6%

Source: Field Survey

the net income of the artisan households. Majority of such artisan fall in the higher income brackets of Rs. 15001 to Rs. 18000 (73.7%) and Rs. 21000 & Above (77.8%). Artisans selling products through petty dealers like wholesalers, *mahajans* and hawkers, comparatively earn less and mostly belong to the lower income caps viz. Up to Rs. 3000 (77.9%), Rs. 3001 to Rs. 6000 (78.5%) and Rs. 6001 to Rs. 9000 (69.4%).

Majority 28.9% of those selling through intermediaries like Cooperative Societies, SHGs, and NGOs fall in Rs. 9001 to Rs. 12000 segment. These results show that type of channel to sell products also influences income levels. Direct selling seems to be the most beneficial channel for artisans yet it is found that only 23.4% belong to this group whereas 62.5% still route their products through petty traders and vendors.

11.22 Commercialization of Crafts and Perception on Women's Involvement: A reflection on Her Status in the Artisan Society

Late Prime Minister of India Pandit Jawaharlal Nehru once said "You can tell the condition of a nation by looking at the status of its women" (Kodad and Kazi, 2014). True as said, the situation of woman is closely linked to the socio-economic and cultural background of a country. In the world over, both in the developed and developing countries, status of women continues to remain inferior to men (Cornwall, 2003). Women's involvement in craft sector is profound but their contribution is always overruled and relegated to just production without any real commercial input (Chibnik, 2000). Male artisan is typically projected as the default artisan and women

are described as mere ‘helpers’ (Wilkinson-Weber, 2004). Women’s involvement in craft production often is undervalued because of the myth that men are the main earners (Miles, 1982). Unpaid labor by women in creating capital in the household is also ignored (France-Lise, 2012; Wilkinson-Weber, 2004).

However, international organizations like UNESCO believe that women can be empowered through crafts (Richard, 2007; UNESCO Report, 2010). Handicrafts are a home based small scale activity, and as such, role of women is increasingly important (Youkhana, 2010). Craft production can contribute to the autonomy and independence of the women. These can be mostly made by women inside their houses (Khan, 2011). It is a means of economically empowering women in the communities (Gerrero, 2004). Hence the role of women in the traditional craft practice is necessary to be evaluated. Handicraft can be one area where women from rural areas can enter (Ljunggren, 2007 cited in Panikowski, 2010). It is important to see how important is the role of women gender in the production of crafts in the commercialized market (Parezo, 1982). Women’s role in various stages of production and marketing can positively create a mechanism for rural women to enter the economic stream (Wilkinson-Weber, 2004).

11.22.1 Commercialization and Women’s Involvement in Craft Activity in Assam

This particular section deals with women’s involvement in craft occupation. Artisan respondents were asked to give their opinion regarding involvement of women of the households in various stages of the occupation. In case of female artisan respondents too, as in the case of *Eri* craft, their individual opinion on involvement in production and selling of the craft from home as well as outside home were considered. The variables were particularly constructed to understand the perceived status of women in the craft communities.

Table 11.41: Women’s Participation in Production based on Craft Genres

Craft Genres	No and not considered		No but considered		Yes, full involvement is considered		Total	
	Count	(%)	Count	(%)	Count	(%)	Count	(%)
C	138	40.9%	12	3.6%	187	55.5%	337	100%
D	15	11.1%	16	11.9%	104	77%	135	100%
Both	13	14%	6	6.5%	74	79.6%	93	100%
Total	166	29.4%	34	6%	365	64.6%	565	100%

Source: Field Survey

Though women in Assam hold an important position, certain crafts are completely gender specific. Crafts such as bell metal and brass metal crafts are considered heavy art works which requires excessive physical labour and hence deemed unsuitable for women. The artisan society in the metal craft sector does not consider any involvement of women in the production process and as such even their participation in selling either from home or outside is

seldom regarded. However, *Eri* weaving is predominantly a woman oriented craft work. Pottery & Terracotta work, Bamboo works as well as *Pat-Muga* work also considers full-fledged woman's engagement in production. In bamboo craft work, 48.4% opine that women's involvement in production.

The type of craft produced also influences the consideration of women in production process. As observed in Table 11.41, women's involvement is considered more in case of decorative craft (77%) and both crafts (79.6%) categories. In 40.9% cases among conventional craft producing respondents, women's participation is inconsiderate. The result suggests that decorative craft and both C & D segment provides greater opportunities for artisans to involve in the production process as compared to conventional craft segment.

Again, as examined in Table 11.42, with respect to participation in selling of crafts from home, women involvement is not considered by 35.7% respondents. But it is fully considered as responded by 56.7% in P & T craft genre. However, the percentage of consideration when it is to be sold from outside the home premises comes down to 13.3%. In brass and bell metal genres, women's participation in selling of the crafts either from home or outside, is not there or considered as opined

Table 11.42: Women's Participation in Selling						
PARTICIPATION IN SELLING FROM HOME						
Types of Crafts	No and not considered		No but considered		Yes, full involvement considered	
	Count	(%)	Count	(%)	Count	(%)
P & T	6	20.0%	7	23.3%	17	56.7%
Brass Metal	65	92.9%	5	7.1%	0	0%
Bell Metal	59	84.3%	11	15.7%	0	0%
Bamboo	45	46.9%	33	34.4%	18	18.8%
<i>Eri</i>	2	1.3%	24	16.0%	124	82.7%
<i>Pat & Muga</i>	22	11.1%	46	32.4%	74	52.1%
Total	199	35.7%	126	22.6%	233	41.8%
PARTICIPATION IN SELLING OUTSIDE HOME						
P & T	21	70.0%	5	16.70%	4	13.30%
Brass Metal	67	95.7%	3	4.3%	0	0%
Bell Metal	70	100%	0	0%	0	0%
Bamboo	87	90.6%	5	5.2%	4	4.2%
<i>Eri</i>	20	13.3%	59	39.3%	71	47.3%
<i>Pat & Muga</i>	65	45.8%	44	31.0%	33	23.2%
Total	330	59.1%	116	20.8%	112	20.1%
Source: Field Survey						

by 92.9% and 84.3% respondents respectively. Similarly, 70% respondents in P&T admit that women are not considered to sell outside the home. Only 18.8% bamboo craft genre believes that women have full involvement in selling from home. However, 82.7% *Eri* artisans opine that women involvement is fully considered when craft is to be sold from home and also it is considered from outside the home premises as admitted by 47.3% respondents. 52.1% in *Pat & Muga* craft genre believe that women can take active part in selling the craft from home to peddlers, *mahajans* or intermediaries. But if the selling of the produced items requires the women to venture outside the home, only 23.2% in agree to have full consideration. The results in this section highlight the views of many researchers who assert that intricate crafts where meticulous, detailed and polished work is required, creates a niche for woman (Chibnik, 2000:239; Miralao, 1988:36). The result also show the existing prejudices in craftsmen society who depend on craft commercialization for livelihood of their families but yet regard women incapable in many fronts whose participation can become helpful in different ways.

11.23 Wrapping up the Chapter

This section deals with the socio-economic status of handicraft artisans. It complements existing studies, which, at present, is limited to discussions of general socio-economic status of artisans. Again, this study also tried to find the differences in socio-economic status of artisans across craft genres by segregating individual craft category into i) Conventional, ii) Decorative, iii) Conventional and Decorative (refer to Section 11.5.2). Observations highlight that artisans who could commercialize their crafts in terms of inducing more modification and change are placed better than those who still thrive on conventional utilitarian production (refer to Section 11.14.5). Decorative craft producers and artisans producing both conventional and decorative craft products, in general, fared better than conventional craft producers in terms of net monthly household earnings from the craft (refer to Table 11.22). However, household earning is again found to be influenced by the work characteristics (refer to Section 11.13), product mix, number of looms the artisans possess and the type of channel artisans use to sell their products (refer to Section 11.14.4). It is also found that artisans who produce decorative genre find increase in the units produced as compared to conventional craft makers (refer to Table 11.17).

Independent artisans have higher percentage of respondents in higher income groups while piece rate artisans managed to earn only up to Rs. 9000/-. Similarly, those having more number of looms or rich product mix also earned more. Degree of change in the craft is found to have positively influenced income levels. 75.7% of artisans introducing no change mostly belonged to the lowest income slab of Up to Rs. 3000. 73.3% of respondents who introduced great changes in the craft fell in the highest income slab of Rs. 21000/-. This positive influence is reflective along the craft genres too. Likewise, annual savings pattern of artisan households were also found to dependent on type of craft produced. 60.4% of conventional craft producers were found to have no savings as compared to 19.4% and 14.9% decorative and both craft producers.

The study also attempted to collect subjective socio-economic data collected through perception variables regarding his income and its ability to satisfy needs (refer to Section 11.15). It brings to foreground the observation that decorative craft makers perceive their socio-economic status in terms of income sufficiency for food, clothing, and personal requirements to be sufficient as compared to conventional craft makers. Perception about enjoyed social status among artisans revealed that decorative craft making had positive impact on their social standing in the society. Conventional P & T and bamboo craft producers meanwhile perceived no growth in their status. Commercialization is also found to have influence on the involvement of women in the production process of the crafts (refer to Section 11.22.1). The findings are unique contribution of the study as it is found that women's participation is substantially (77%) considered in the decorative crafts occupation as compared to conventional crafts segment. It is also found that positive perception regarding profitability has influence on perception about continuing or discontinuing the craft practice in future (refer to Table 11.36). Profitability was perceived to be more among decorative craft makers and as such they seem to be more interested in continuing the occupation in future. 29.8% of respondents in decorative genre even consider encouraging their children or family member to take up the occupation as compared to 21.3% of conventional craft makers (refer to Table 11.38). However, a combination of both genres of craft is found to have positive influence on more number of respondents. It is thus understood that commercialization of crafts can have a positive impact on the socio-economic conditions of the artisans.