

# Appendices

# **Bibliography**

## APPENDIX 1

### Schedule SOCIO-ECONOMIC STATUS OF ARTISANS

#### **Research Scholar**

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#### **Guide**

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#### **1. GENERAL**

- A) **Name of the respondent**
- B) **Village/Place**
- C) **Gender** a. Male b. Female
- D) **Age** a. 25 years & below b. 26-40 years c. 40 years to 60 d. Above
- E) **Marital status** :Married/Unmarried
- F) **Social Class** :OBC/SC/ST/Others
- G) **Education** a. Primary (1-4) b. Middle school (5-7) c. Secondary (8-10)  
d. Senior Secondary (9-12) e. Graduation & above f. No School Education
- H) **Type of House** a. Pucca b. Semi-Pucca c. Kuchcha
- I) **Family Type** a. Nuclear b. Joint
- J) **Ownership of Durables:** T.V/ Radio/mobile phone / Fan / Fridge / Bi-cycle / Motor-cycle / Gas-stove / pressure-cooker /others

<b>2. DETAILS OF FAMILY MEMBERS</b>							
	<b>Name</b>	<b>Relationship</b>	<b>Age (yrs)</b>	<b>Gender M/ F</b>	<b>Education</b>	<b>Occupation</b>	
A)	<b>If Children go to school, please specify its type:</b>					a. Private b. Government	
B)	<b>No. of family members engaged on a regular basis in the craft activity including you</b>						
C)	<b>No. of family members engaged on a casual basis in the craft activity:</b>						
D)	<b>No. of family members engaged in other economic activity</b>						

### 3. OCCUPATION DETAILS

- A) Which type of craft genres do you produce? a. Conventional c. Both Conventional & Decorative  
b. Decorative
- B) Since how long have you been into the craft production activity? (In years) a. 5-10 years d. 15-20 years  
b. 10-15 years e. Above 20 years
- C) With respect to craft items that you produced earlier, what is the level of change in the craft items that you produce today? Changes in the design /form of the craft  
a. None c. Considerable  
b. Slight d. Great
- D) Craft production as source of income a. Primary b. Secondary
- E) If crafting is secondary source, then what is primary source of income in your family? a. Daily wage earning d. Salaried job  
b. Self employment e. Farming/husbandry  
c. Other traditional occupation
- F) Reasons for being engaged in the craft activity a. Hereditary occupation  
b. To keep tradition alive  
c. Interested in the craft  
d. Source of income for the family  
e. No other choice
- G) Working hours in a day a. 1-4 hours b. 4-8 hours c. 8-12 hours d. Above 12 hours
- H) Compare the initial years and last year of your involvement in craft activity. Please indicate  
a. If total no. of units produced has 1=Decreased 2=Stayed the same 3=increased  
b. If the number of work hours has 1=Decreased 2=Stayed the same 3=Increased
- I) Specify the reason for the above
- J) How many months in a year do you remain engaged in this craft occupation?
- K) Period when craft production is low or nil
- L) Reason for low or nil production (Any other work during the nil phase)
- M) Net Monthly household income from the craft activity a. Up to Rs. 3,000 e. Rs. 12,001 to Rs. 15,000  
b. Rs. 3,001 to Rs. 6,000 f. Rs. 15,001 to Rs. 18,000  
c. Rs. 6,001 to Rs. 9,000 g. Rs. 18,001 to Rs. 21,000  
d. Rs. 9,001 to Rs. 12,000 h. Above Rs. 21,001
- N) Total Monthly Expenditure of the household in Rs. a. Up to Rs. 3,000 e. Rs. 12,001 to Rs. 15,000  
b. Rs. 3,001 to Rs. 6,000 f. Rs. 15,001 to Rs. 18,000  
c. Rs. 6,001 to Rs. 9,000 g. Rs. 18,001 to Rs. 21,000  
d. Rs. 9,001 to Rs. 12,000 h. Above Rs. 21,001
- O) Total annual savings from the craft occupation a. No savings e. Rs. 20,000 to Rs. 30,000  
b. Up to Rs. 5,000 f. Rs. 30,000 to Rs. 40,000  
c. Rs. 5,000 to Rs. 10,000 g. Rs. 40,000 to Rs. 50,000  
d. Rs. 10,000 to Rs. 20,000 h. Above Rs. 50,000
- P) Economic condition of your family in view of the craft activity a. Much improved c. About the same  
b. Somewhat improved d. Worse off

### 4. I would like to know what you think about the craft activity that you are currently engaged in. Please indicate whether you 'Strongly disagree=1, Disagree=2, Somewhat Disagree=3, Neither Agree nor Disagree=4, Somewhat Agree=5, Agree=6 or Strongly Agree' with the following statements:

- A) The craft activity provides sufficient income to maintain the family properly 1 2 3 4 5 6 7
- B) The craft activity that I am engaged in provides sufficient income for food 1 2 3 4 5 6 7
- C) The craft activity that I am engaged in provides sufficient income for clothing needs 1 2 3 4 5 6 7

- D) The craft activity that I am engaged in provides sufficient income for medical needs, travel and other personal needs, etc. 1 2 3 4 5 6 7
- E) The craft activity that I am engaged in provides sufficient income for supporting education of children 1 2 3 4 5 6 7
- F) The craft activity that I am engaged in provides sufficient income for purchasing household durables 1 2 3 4 5 6 7
- G) The craft activity is a reliable source of income 1 2 3 4 5 6 7
- H) The craft activity helps me to enjoy high status in my society 1 2 3 4 5 6 7
5. **In your opinion, what is the profit situation of the craft activity that you are engaged in?** a. Highly profitable c. No profit  
b. Profitable d. Loss
6. **If you continue with the present craft activity, what do you expect your life to be in five years from now?** a. Better off economically  
b. About the same  
c. Worse off  
d. Do not know
7. **Are you going to continue the craft in future?** a. Yes b. No c. Do not Know
8. **Please give reason for your above answer**
9. **Will you encourage your children or other family members to take up the craft activity in future?** a. Definitely yes c. No  
b. Probably yes d. Do not know
10. **Please give reason for your above answer**
11. **Working pattern** a. Independent artisan b. Piece-rate artisan c. Daily-rate
12. **Primary Channel of selling the products (Please mark on the foremost channel through which you sell majority of your produce)** a. Direct to customers/ Retail shops/ Bazaars-Haats  
b. Mahajans / Wholesalers/Chief artisan/Hawkers  
c. Cooperative societies/Self Help Groups/Govt. agencies
13. **Indebtedness** a. No loan  
b. Bank loan/SHG loan/money lenders  
c. Loan from family members/neighbors/friends  
d. Advances from order suppliers  
**Amount in Rs. \_\_\_\_\_**
14. **Please indicate what you think about the participation of women, 1= No and not considered, 2= No, but considered , 3= Yes, there is full participation/Full participation considered**
- a. Participation in the production of the craft 1 2 3
- b. Participation in the selling of the craft through intermediaries from home 1 2 3
- c. Participation in selling the craft outside the home through exhibitions, fairs, etc. 1 2 3

## APPENDIX 2

### Exploratory Tourist Survey

#### “SPARE YOUR THOUGHTS TO HELP LOCAL ARTISANS”

Dear Tourist,

No:

Date:

*Greetings! It would be great if you would take a few minutes of your time to participate in the survey. The objective of this survey is to develop successful marketing strategies for the sustainable commercialization of the traditional crafts of Assam. Your perceptions regarding the authenticity of traditional crafts of this region and ways to develop them are very important for the study. The information you provide will help us to learn more about touristic demand and serve you better. The data collected from this survey will be used for education and research purpose only. The information will be kept strictly confidential.*

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1. What is the purpose of this trip?
    - a. Pleasure or vacation (sightseeing, visiting friends, etc.)
    - b. Combined pleasure and business
    - c. Business
    - d. Others (please specify) \_\_\_\_\_
  2. Which type of places you normally plan to visit while on tour?
    - a. Places with historical importance
    - b. Places with natural beauty
    - c. Places of religious importance
    - d. Places of cultural importance
    - e. Others (please specify) \_\_\_\_\_
  3. How many touristic places in your life have you visited so far? \_\_\_\_\_
  4. Do you buy souvenirs?  
Always  Sometimes  Rarely  Never
  5. Do you buy crafts as souvenirs?  
Always  Sometimes  Rarely  Never
  6. While purchasing souvenirs, you always make
    - a. Planned purchases
    - b. unplanned purchases
    - c. Both Planned and unplanned purchases
  7. How knowledgeable are you about the crafts of Assam?

1= Not at all knowledgeable	2= Slightly knowledgeable	3= Somewhat knowledgeable	4= Moderately knowledgeable	5=Extremely knowledgeable
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  8. How likely are you buy crafts as souvenirs during this tour?

1=extremely unlikely	2=unlikely	3=neutral	4=likely	5= extremely likely
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  9. What is the approximate amount of money that you have spent or decided to spend on souvenir purchases?  
Rs. \_\_\_\_\_

10. How would you see a particular craft as? Please rank from 1 to 5. Rank 1 against your highest preference and rank 5 against the lowest preference.

- a. As functional object
- b. As decorative object
- c. As object of cultural significance
- d. As collectibles/mementos
- e. As gifting object

11. Please provide your opinion regarding an appealing craft. (If you agree to the items to the highest extent please mark at 5. If you totally disagree with the item, mark at 1. Otherwise choose a number according to your level of agreement)

1= strongly disagree, 2=disagree, 3=neither agree nor disagree, 4=agree, 5= strongly agree

According to me appealing craft should be:-	1	2	3	4	5
a. Handmade					
b. Original					
c. One of its kind ( <i>unique</i> )					
d. Available only in the place of visit					
e. An example of fine craftsmanship					
f. Of attractive design					
g. Of attractive colour					
h. One which has traditional design but is trendy					
i. One which has fine finishing					
j. Of high quality					
k. One which makes use of local raw materials					
l. One which makes a good gift					
m. One which can be displayed at home or office					
n. Easy to pack or carry during travel					
o. Easy to care and clean					
p. One which expresses local culture					
q. One which is made by prominent craftsmen					

12. Are you aware that some craft items come with originality logo/mark? a. Yes  b. No

13. How important do you think is an authentication mark or logo on a craft object?

1= Not at all important	2=Low importance	3=slightly important	4=Neutral	5=Moderately important	6=Very important	7=Extremely important
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14. If there were some kind of authentication mark available on the craft, would you be more likely to buy?

- a. Yes
- b. No
- c. No answer

15. Should the authentication mark be displayed such that others can see it?

- a. Yes
- b. No
- c. No answer

16. Answer if you would avoid buying a craft for the following reasons:

(If you agree to the items to the highest extent please mark at 5. If you totally disagree with the item, mark at 1. Otherwise choose a number according to your level of agreement)

I would avoid buying a craft which:-	1	2	3	4	5
a. Is bulky ( <i>of large size for its weight</i> )					
b. Does not fit my bag					
c. Is fragile ( <i>easily breakable, delicate</i> )					
d. Is heavy					
e. Not durable					
f. Is not easy to care and clean					
g. Is of no practical use to me					
h. Cannot be used in many ways					

i. Is not suitable for collection					
j. Does not have a price tag ( <i>printed price</i> )					
k. Is expensive					
l. Does not provide warranty					
m. Does not provide bargaining opportunity					
n. Is not culturally linked to a place I visit					
o. Does not carry any sign of authenticity ( <i>mark, logo, etc.</i> )					
p. Is not made by local artisans					
q. Others, specify _____					

17. Please offer your opinion for the following statements.

(If you agree to the items to the highest extent please mark at 5. If you totally disagree with the item, mark at 1. Otherwise choose a number according to your level of agreement)

Statements	1	2	3	4	5
a. I would not mind buying new, innovative products made by local artisans with some traditional components like design, color, raw materials, form, etc.					
b. I would prefer to have information explaining the craft's meaning, history to be given on each piece of craft that I purchase					
c. I would prefer to buy any craft from a shop certified by government					
d. While buying craft items for gifting purpose, I would not mind buying cheaper replicas					
e. I would prefer to buy a craft which has a branding					
f. I would like to know the name of the person who made the craft object					
g. Promotions such as care instructions and free delivery services to my home would entice me to purchase any craft					
h. I would be tempted to buy any craft with attractive display and packaging					
i. It is important to know where the object I buy come from					

18. Do you think it would be great if you have first hand information about all the local products available in the place of your visit?

- a. Yes       b. No       c. No answer

19. Which of the following would be your main shopping information sources?

- a. Acquaintances       f. Airlines   
b. Travel agencies       g. Hotels   
c. Tourism information guide book       h. Others, specify \_\_\_\_\_  
d. Internet   
e. Recommendation via social media

20. Which of the following would be your preferred shopping place?

- a. Any souvenir shop       e. Nearby shops where I stay during tour   
b. Government authorized souvenir shop       f. Duty free shop at the airport   
c. Shops near the tourist site       g. Others, specify \_\_\_\_\_  
d. Artisan's workshop

21. Who are accompanying you on this visit?

- a. None (alone)   
b. Friends   
c. Family   
d. Tour groups

22. How many people are travelling with you? (excluding you)

Children under 18 years of age \_\_\_\_\_ Adult female \_\_\_\_\_ Adult male \_\_\_\_\_ Total: \_\_\_\_\_

23. Your mode of travel back to your home?

- a. By air   
b. By rail   
c. By road   
d. Others (please specify) \_\_\_\_\_



***FINALLY, I WOULD LIKE TO CONCLUDE THIS SURVEY BY ASKING SOME BASIC INFORMATION ABOUT YOU. KINDLY PROVIDE ANSWERS THAT BEST DESCRIBE YOU.***

24. Your name: \_\_\_\_\_
25. Where do you come from? State: \_\_\_\_\_ Country: \_\_\_\_\_
26. Your gender:            a. Male                        b. Female
27. Marital status:        a. Unmarried             b. Married
28. You belong to the age group:
- a. Less than 25 years                        c. within 40-60 years
- b. Within 25 and 40 years                        d. Above 60 years
29. What is your highest level of education?
- a. Primary education     b. Secondary/Higher secondary     c. Graduate and above
30. What is your occupation?
- a. Professional                        e. Retiree
- b. Self employed/business                        f. Homemaker
- c. Service holder                        g. Others, \_\_\_\_\_
- d. Student

***Thank you for your kind cooperation***

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**APPENDIX 3****List of Elderly Artisans & Other Elderly Respondents**

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<b>No.</b>	<b>Craft: Pottery &amp; Terracotta</b>	<b>Age</b>	<b>Village</b>
1.	Dhirendranath Paul	70	Asharikandi
2.	Mahadev Paul (1)	65	Asharikandi
3.	Amulya Paul	65	Asharikandi
4.	Chitranjan Das	72	Asharikandi
5.	Shyam Sundar Paul	65	Asharikandi
6.	Bholanath Paul	80	Asharikandi
7.	Narayan Paul	65	Asharikandi
8.	Kagazi Paul	60	Asharikandi
9.	Rambashi Paul	65	Asharikandi

  

<b>No.</b>	<b>Craft: Brass Metal</b>	<b>Age</b>	<b>Village</b>
1.	Yakub Ali	75	Muslim patty, Hajo
2.	Md. Imran Ali	80	Muslim patty, Hajo
3.	Md. Abdul Hadith Ali	60	Muslim patty, Hajo
4.	Md. Mazidur Ali	67	Muslim patty, Hajo
5.	Sarat Chandra Deka	80	Haldibari, Sarthebari
6.	Kandarpa Deka	73	Beniyakuchi
7.	Banamali Deka	65	Beniyakuchi
8.	Karuna Deka	65	Haldibari
9.	Siddheswar Deka	70	Haldibari
10.	Bhabendranath Deka	65	Baniyakuchi
11.	Siddheswar Deka	65	Haldibari

  

<b>No.</b>	<b>Craft: Bell Metal</b>	<b>Age</b>	<b>Village</b>
1.	Kanak Deka	75	Jogirbori sopa, Sarthebari
2.	Pobitra Tamuli	65	Tamuli sopa, Sarthebari
3.	Kuhiram Deka	60	Santipur, Sarthebari
4.	Pobitra Deka	70	Tamuli sopa, Sarthebari
5.	Kamakhya Deka	65	Haliakakhather Sopa, Sarthebari
6.	Abhay Bhuyan	79	Dabor sopa, Sarthebari
7.	Talokya Deka	82	Dabor sopa, Sarthebari
8.	Kamini Deka	70	Halia atather, Sarthebari
9.	Dibakar Bhuyan	60	Santipur, Sarthebari
10.	Parshuram Medhi	80	Karakuchi, Sarthebari
11.	Manab Pathak	65	Sarthebari

  

<b>No.</b>	<b>Craft: Bamboo</b>	<b>Age</b>	<b>Village</b>
1.	Nabin Chandra Baishya	82	Balamugkuchi
2.	Krishna Bezbaruah	75	Tillana
3.	Deben Das	80	Balamugkuchi
4.	Kashiram Baishya	65	Mugkuchi
5.	Upen Tamuli	77	Tillana
6.	Sahitya Bala Mazumdar	60	Bhadra
7.	Eunush Ali	75	Janigog
8.	Debjani Haloi	60	Mazdia
9.	Bhaben Das	70	Sutarkuchi, Nalbari
10.	Narayan Chadra Baishya	60	Chandkuchi
11.	Umesh Baishya	65	Chandkuchi
12.	Janak Mazumder	60	Bhadra, Nalbari
13.	Pushpa Mazumder	65	Bhadra, Nalbari
14.	Sashja Mazumder	60	Bhadra, Nalbari
15.	Rajat Rajbonshi	70	Janigog 2
16.	Krishna Talukdar	60	Kaithalkuchi
17.	Suren Haloi	75	Jaymangala, Mazdia Sopa
18.	Manhari Medhi	60	Sahpur

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**APPENDIX 3**

**List of Elderly Artisans & Other Elderly Respondents**

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19.	Goluk Das	60	Ghoghkuchi
20.	Utsav Haloi	70	Jowardee
21.	Prabhat Haloi	65	Jowardee
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<b>No.</b>	<b>Craft: <i>Eri</i></b>	<b>Age</b>	<b>Village</b>
1.	Manu Das	60	Rampur
2.	Chitralkha Das	71	Jharobari
3.	Malati Das	61	Birogaon
4.	Thanda Rabha	62	Beberipara, Jharobari
5.	Minoti Talukdar	70	Jiakur 2
6.	Subhadra Das	75	Jiakur 1
7.	Bharati Kalita	70	Jiakur 1
8.	Buddheswari Kalita	65	Amtola Part 1
9.	Devaki Das	75	Amtola Part 1
10.	Rama Kalita	60	Amtola part 2
11.	Renu Kalita	60	Bor Tezpur
12.	Bogi Kalita	60	Bor Tezpur
13.	Shailya Mahanta	63	Haru Tezpur
14.	Senibala Kalita	72	Haru Tezpur
15.	Thaneswari Das	60	Nahira
16.	Kusum Kalita	75	Nahira 6
17.	Nila Kalita	65	Nahira 6
18.	Namoni Das	60	Nahira Haloipara
19.	Hayanti Das	65	Dakhna
20.	Manori Biwi	70	Cemina
21.	Lesa Biwi	70	Cemina
22.	Sumitra kalita	80	Jiakur -1
23.	Poornima Das	70	Jiakur -1
24.	Horuma Kalita	70	Jiakur -1
25.	Draupadi kalita	65	Jiakur -1
26.	Surjya bala kalita	65	Jiakur -1
27.	Romila Das	70	Duamari Hohua, Chaygaon
28.	Heme Das	70	Jamuguri Hohua, Chaygaon
29.	Hayanti Das	65	Dakhna
30.	Romila Das	70	Duamari Hohua, Chaygaon
31.	Heme Das	70	Jamuguri Hohua, Chaygaon
32.	Nishan Ali	89	Pyrauga, Boko
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<b>No.</b>	<b>Craft: <i>Pat &amp; Muga</i></b>	<b>Age</b>	<b>Village</b>
1.	Manmat Baishya	72	2 no. Bapuji Path , Sualkuchi
2.	Parshuram Baishya	80	Guwahati
3.	Jagdish Bharali	70	Rajgarh, Sualkuchi
4.	Tirthanath Kakati	65	Sonaripara, Matiparbat
5.	Gobind Baishya	60	No-para, Sualkuchi
6.	Tarun Das	85	1 no. Nota Dol, Sualkuchi
7.	Sailen Baishya	75	Bamunpara
8.	Sarat Kalita	67	Kalitapara, Sualkuchi
9.	Babul Mali	63	1 no. Nakata Dol, Sualkuchi
10.	Dharani Thakuriya	60	Keotpara, Sualkuchi
11.	Umaram Kalita	73	Bathan
12.	Dinesh Baishya	60	Srihati
13.	Dimbeswar Baishya	68	Srihati
14.	Banshi Das	65	Srihati
15.	Khanin Baishya	62	Golden Chowk, Sualkuchi

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#### List of Elderly Artisans & Other Elderly Respondents

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16. Prakash das	68	Adaboi 1 No., Sualkuchi
17. Hemant Baishya	70	Na-kata Dol, Sualkuchi
18. Rupeswar Deka	65	Bhatipara, Sualkuchi
19. Kamakhya Medhi	65	Bhatipara, Sualkuchi
20. Monikanta Kalita	65	Bathan
21. Biren das	68	Koibartapara , Sualkuchi
22. Ramani das	58	Bongshor
23. Krishna Kumar	65	Sualkuchi
24. Sailen Sarma	75	Bamumpara, Sualkuchi

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**APPENDIX 4**

**List of Other Knowledgeable Informants Approached for the Understanding of Craft Commercialization**

<b>Name</b>	<b>Organization/Designation</b>	<b>Place</b>
Mahadev Paul (Age 52)	Pottery & Terracotta Artisan	Asharikandi
Nilachal Paul (Age 50)	Pottery & Terracotta Artisan	Asharikandi
Belarani Paul (Age 45)	Pottery & Terracotta Artisan	Asharikandi
Bishnu Pada Paul (Age 51)	ATDMSS Ltd., Secretary & Artisan	Asharikandi
Pramod Baishya (Age 52)	<i>Japi</i> Artisan	Mugkuchi, Nalbari
Siro Deka (Age 51)	<i>Japi</i> Artisan	Balilesa Gaon, Sutarkuchi, Nalbari
Ashwini Baishya (Age 50)	Bamboo artisan	Balamugkuchi, Nalbari
Suren Tamuli (Around 40 years)	AB Art Work, <i>Japi</i> Artisan	Nalbari
Nagendra Kalita (Age 53)	<i>Japi</i> Artisan	Digheli, Nalbari
Dipanjali Baishya (Around 45 years)	KB <i>Japi</i> Industries, <i>Japi</i> Artisan	Mugkuchi, Nalbari
Jogen Das (Age 55)	Bamboo Artisan	Janigog, Nalbari
Ashwini Baishya (Age 50)	Bamboo Artisan	Mugkuchi, Nalbari
Nagen Medhi (Age 50)	Bamboo Artisan	Sahpur, Nalbari
Dhiraj Das (Around 35 Years)	Bamboo Entrepreneur	Kaithalkuchi, Nalbari
Dilip Haloi (Around 35 years)	Bamboo Artisan	Jowardee, Nalbari
Dilip Haloi (Around 40 years)	Bamboo Entrepreneur	Sahpur, Nalbari
Ganesh Mazumdar (Age 35)	Bamboo Artisan	Bhadra, Nalbari
Pareesh Haloi (Age 59)	Bamboo Artisan	Kaithalkuchi, Nalbari
Kangshadhar Das (50)	Bamboo Artisan	Ghoghkuchi, Nalbari
Banajit Bhagawati (Age 40)	Bamboo Entrepreneur	Bali Satra, Nalbari
Uma Barman (Age 45)	Bamboo Artisan	Hathikuchi, Nalbari
Jiten Pathak (Age 47)	Bamboo Artisan	Dohkonya, Nalbari
Sarat Rajbonshi (Age 57)	Bamboo Artisan	Kothalbari, Nalbari
Md. Hanif Ali (Age 50)	Brass Artisan	Muslim Patty, Hajo
Md. Dilnur Ali (Age 50)	Brass Artisan	Muslim Patty, Hajo
Haridas Das (Around 35 years)	Brass Artisan	Sarthebari
Upen Deka (Age 53)	Bell Metal Artisan	Sarthebari
Aniruddha Deka (Age 48)	Bell Metal Artisan	Sarthebari
Manmath Barman (Age 55)	Bell Metal Artisan	Sarthebari
Tapan Deka (Age 50)	Bell Metal Artisan	Sarthebari
Khanin Deka (Age 40)	Bell Metal Artisan	Jamother Sopa, Sarthebari
Manmat Barman (Age 50)	Bell Metal Artisan	Lachima, Sarthebari
Dilip Deka (Around 40 years)	Bell Metal Artisan	Sarthebari
Srimati Das (Age 59)	<i>Eri</i> Artisan	Birogaon, Jharobari
Ainu Biwi (Age 58)	<i>Eri</i> Artisan	Pyranga, Boko
Champavati Mazumdar (54)	<i>Eri</i> Artisan	Uparhali, Bijoy nagar
Bina Kalita (Age 34)	National Awardee, <i>Eri</i> Artisan	Jiakur
Lalita Das (Age 58)	<i>Eri</i> Artisan	Patorikhat Bihdiya
Debola Kalita (Age 52)	<i>Eri</i> Artisan	Jiakur-1
Hiralal Kalita	<i>Pat&amp;Muga</i> Silk Artisan	Borsatra, Sualkuchi
Ganesh Karigar (Around 45 years)	(Grandson of known <i>Pat &amp;Muga</i> Artisan late Kaliram Karigar)	Sualkuchi
Ramcharan Baishya (55 years)	<i>Pat&amp;Muga</i> Artisan	Sualkuchi
Ramani Das (Around 50 years)	<i>Pat&amp;Muga</i> Artisan	Bongsor
Dipali Kalita (Around 35 years)	<i>Pat&amp;Muga</i> Artisan	Matiparbat, Sualkuchi
Madhabi Kalita (Age 58)	<i>Pat&amp;Muga</i> Artisan	Sualkuchi

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**APPENDIX 5**

**LIST OF VILLAGES SURVEYED FOR SOCIO-ECONOMIC STATUS OF ARTISANS**

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**Pottery & Terracotta, Asharikandi**

No.	Villages	No. of Respondents
1.	Madaikhali	30
	<b>Total</b>	<b>30</b>

**Brass Metal, Sarthebari**

1.	Haldibari	9
2.	Beniyakuchi	8
3.	Amrikhowa	8
4.	Lachima	7
5.	Barkapla	8
6.	Belbari	5
7.	Kamarpara	5

**Brass Metal, Hajo**

1.	Muslim Patty, Hajo	20
	<b>Total</b>	<b>70</b>

**Bell Metal, Sarthebari Cluster**

1.	Jamother Sopa	5
2.	Kathiyati Sopa	5
3.	Tamuli Sopa	8
4.	Talukdar Sopa	7
5.	Santipur	5
6.	Halia Kathetar Sopa	5
7.	Puran Atather Sopa	5
8.	Lachima	10
9.	Gomura	10
10.	Amrikhowa	10
	<b>Total</b>	<b>70</b>

**Bamboo Crafts, Nalbari**

1.	Mugkuchi (Balamugkuchi & Sutarkuchi)	8
2.	Terechia	5
3.	Tillana	6
4.	Bhadra	5
5.	Khudrashankara	5
6.	Janigog	5
7.	Chandkuchi	5
8.	Mazdia	5
9.	Digheli	5
10.	Dohkonya	5
11.	Ghogkuchi	6
12.	Kothalbari	5
13.	Jowardee	5
14.	Balisatra	5
15.	Hathikuchi	7
16.	Kaithalkuchi (Nakelbari, Gorberi)	10
17.	Sahpur (Jaijabari)	8
	<b>Total</b>	<b>100</b>

**Eri, Kamrup**

1.	Jharobari	8
2.	Jiakur	8
3.	Amtola, Palashbari	5
4.	Bor Tezpur	5
5.	Haru Tezpur	5
6.	Rampur	8
7.	Satpokholi	8
8.	Nahira	10
9.	Dakhla, Palashbari	7

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**APPENDIX 5**

**LIST OF VILLAGES SURVEYED FOR SOCIO-ECONOMIC STATUS OF ARTISANS**

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10. Cemina, Guimara Cemina G.P	10
11. Patorikhat	8
12. Puronkotohi, Chaygaon	8
13. Bihdiya, Chaygaon	5
14. Andhetari, Chaygaon	8
15. Ratanpur, Chaygaon	5
16. Duamari Hohua, Chaygaon	10
17. Manpur, Palashbari	5
18. Beberipara, Birogaon G.P	9
19. Pyranga, Boko	10
20. Dari Satra, Boko	8
<b>Total</b>	<b>150</b>
<b>Pat&amp;Muga, Sualkuchi Cluster</b>	
1. Sualkuchi Village	
Sonari Matiparbat	7
Keotpara Khalarpur	8
Nota Dol	10
Bamunpara	7
Kalitapara	10
Kumarpara	6
Nopara	10
Bhatipara	6
Adaboi	10
Koibartapara	8
Hatisatra	8
2. Bangsor	10
3. Bamundi	10
4. Srihati	7
5. Sarulah	10
6. Borlah	7
7. Bathan	8
8. Gandhamou	8
<b>Total</b>	<b>150</b>

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**APPENDIX 6**

**FOCUS GROUP DISCUSSIONS (FGD)**

<b>Group</b>	<b>No.</b>	<b>Artisan Name</b>	<b>Place</b>	<b>Age</b>	<b>Date of FGD</b>
<b>Pottery &amp; Terracotta, Asharikandi</b>					
<b>I</b>	1.	Nimay Chandra Paul	Asharikandi	45	28.09.2014
	2.	Bishnu Pada Paul	Asharikandi	53	
	3.	Shyam Sunder Paul	Asharikandi	66	
	4.	Avinesh Paul	Asharikandi	60	
	5.	Mahadev Paul	Asharikandi	65	
	6.	Tulurani Paul	Asharikandi	56	
	7.	Surjyabala Paul	Asharikandi	62	
	8.	Rajeswari Paul	Asharikandi	54	
<b>II</b>	1.	Brajabala Paul	Asharikandi	39	30.09.2014
	2.	Lipika Paul	Asharikandi	29	
	3.	Champa Paul	Asharikandi	28	
	4.	Sandhyarani Paul	Asharikandi	27	
	5.	Anna Paul	Asharikandi	34	
	6.	Bharati Paul	Asharikandi	32	
	7.	Minati Paul	Asharikandi	33	
	8.	Archana Paul	Asharikandi	38	
	9.	Mira Paul	Asharikandi	36	
	10.	Prabhati Paul	Asharikandi	39	
<b>Bell Metal, Sarthebari</b>					
<b>I</b>	1.	Anil Deka	Haladhi sopa, Sarthebari	40	20.11.2016
	2.	Naren Bhuyan	Bhotia Gaon	20	
	3.	Ajit Deka	Gomura	35	
	4.	Deepak Bhuyan	Sarthebari	34	
	5.	Dhiraj Bhuyan	Sarthebari	32	
	6.	Jogeswar Talukdar	Tamuli Sopa, Sarthebari	45	
	7.	Phanindra Deka	Sarthebari	45	
	8.	Kamakhya Deka	Hailakatha, sarthebari	60	
	9.	Harish Tamuli	Tamuli Sopa, Sarthebari	55	
	10.	Dinabandhu Deka	Tamuli Sopa, Sarthebari	48	
<b>Pat &amp; Muga, Sualkuchi</b>					
	1.	Babul Mali	Sualkuchi	63	09.10.2016
	2.	Madhab Kalita	Bamundi	46	
	3.	Ramani Das	Bongsor	58	
	4.	Sailen Baishya	Sualkuchi	49	
	5.	Hemant Kalita	Bathan	36	
	6.	Kandarpa Goswami	Srihati	40	
	7.	Pranab Bharali	Srihati	42	
	8.	Samin Deka	Sualkuchi	38	
	9.	Sarat Kalita	Sualkuchi	67	
<b>Brass Metal, Hajo</b>					
<b>I</b>	1.	Md. Khalek Ali	Hajo	67	15.05.2015
	2.	Zail Ali	Hajo	48	
	3.	Mosahid Ali	Hajo	45	
	4.	Mosib Ali	Hajo	42	
	5.	Md. Abdul Karim	Hajo	26	
	6.	Samsuddin Ali	Hajo	35	
	7.	Md. Talali	Hajo	45	
	8.	Md. Masun Ali	Hajo	25	
	9.	Md. Azahar Ali	Hajo	30	



**APPENDIX 6**

**FOCUS GROUP DISCUSSIONS (FGD)**

<b>Group</b>	<b>No.</b>	<b>Artisan Name</b>	<b>Place</b>	<b>Details</b>	
<b>Brass Metal, Sarthebari</b>					
<b>II</b>	1.	Haridas Das	Baniyakuchi	35	
	2.	Hari Das	Haldibari	37	
	3.	Krishna Deka	Baniyakuchi	40	
	4.	Bhabendranath Deka	Baniyakuchi	65	
	5.	Banamali Deka	Baniyakuchi	65	10.09.2015
	6.	Siddheswar Deka	Haldibari	55	
	7.	Harekrishna Deka	Haldibari	50	
	8.	Moidhar Deka	Haldibari	48	
	9.	Ratneswar Deka	Amrikhowa	52	
<b>Bamboo, Nalbari</b>					
<b>I</b>	1.	Biren Haloi	Kaithalkuchi, Nalbari	54	
	2.	Kushal Haloi	Kaithalkuchi, Nalbari	20	
	3.	Tilak Thakuria	Kaithalkuchi, Nalbari	52	28.08.2015
	4.	Prafulla Haloi	Kaithalkuchi, Nalbari	22	
	5.	Paresh Haloi	Kaithalkuchi, Nalbari	56	
	6.	Kalicharan Haloi	Kaithalkuchi, Nalbari	41	
<b>II</b>	1.	Pramod Chandra Baishya	Mugkuchi , Nalbari	54	
	2.	Shimburam Baishya	Mugkuchi, Nalbari	48	
	3.	Ramani Baishya	Mugkuchi , Nalbari	49	28.09.2015
	4.	Keshav Baishya	Mugkuchi , Nalbari	55	
	5.	Sanjiv Baishya	Mugkuchi , Nalbari	26	
	6.	Baishya	Mugkuchi , Nalbari	43	
<b>Eri, Kamrup</b>					
<b>I</b>	1.	Bhanu Kalita	Jiakur, Rampur	39	
	2.	Pratibha Kalita	Jiakur, Rampur	42	
	3.	Padmini Kalita	Jiakur, Rampur	37	
	4.	Mahima Kalita	Jiakur, Rampur	45	23.05.2015
	5.	Bichitra Kalita	Jiakur, Rampur	36	
	6.	Biju Kalita	Jiakur, Rampur	33	
	7.	Shanta Kalita	Jiakur, Rampur	28	
	8.	Makhoni Kalita	Jiakur, Rampur	30	
<b>II</b>	1.	Chitra Das	Jamuguri Hohua, Chaygaon	32	
	2.	Anima Das	Duamari Hohua, Chaygaon	40	
	3.	Maya Kalita	Ganak Para, Chaygaon	45	
	4.	Kabita Das	Duamari Hohua, Chaygaon	28	
	5.	Preeta Das	Duamari Hohua, Chaygaon	42	28.05.2015
	6.	Renu Kalita	Duamari Hohua, Chaygaon	38	
	7.	Nilima Mali	Duamari Hohua, Chaygaon	35	
	8.	Surekha Mali Das	Duamari Hohua, Chaygaon	28	
	9.	Anu Kalita	Duamari Hohua, Chaygaon	27	
<b>III</b>	1.	Mosida Begum	Pyranga, Boko	45	
	2.	Nomita Biwi	Pyranga, Boko	32	

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**APPENDIX 6**

**FOCUS GROUP DISCUSSIONS (FGD)**

<b>Group</b>	<b>No.</b>	<b>Artisan Name</b>	<b>Place</b>	<b>Details</b>
	3.	Saleha Biwi	Pyranga, Boko	40
	4.	Ramisa Biwi	Pyranga, Boko	30
	5.	Sahida Biwi	Pyranga, Boko	45
	6.	Ambiya Biwi	Pyranga, Boko	37
	7.	Sobirun Biwi	Pyranga, Boko	42
	8.	Mufirun Biwi	Pyranga, Boko	35
	9.	Noorkon Biwi	Pyranga, Boko	35
	10.	Azan Bi	Pyranga, Boko	34

**APPENDIX: 7**

**List of Shops, Craft Sellers & Intermediaries**

No.	Name of the Person Interviewed	Organization Name/ Place	Details	Experience (Yrs)	Type of Establishment
1.	Montu Paul	Asharikandi	P & T		Middlemen
2.	Bharat Barman	Asharikandi	P & T		Middlemen
3.	Ramesh Bhaishya	Madhapur Milan Baniyyik Samabay Samiti, Nalbari	President		NGO
4.	Sultan Ali	Boradia, Nalbari	Bamboo Craft		Middlemen
5.	Chandra Mohan Kalita	Sualkuchi Resham Samabay Ltd, Sualkuchi	Secretary		Cooperative Society
6.	Dinesh Kalita	Kasturba Gramin Bayan Samabay Samiti, Guwahati Club, Guwahati	Sales person	28	Cooperative Society for <i>Eri</i> Products
7.	Akshay Talukdar	Kaithalkuchi, Nalbari	Bamboo Craft Seller	14	Middlemen
8.	Sarbeswar Das	Nalbari Zila Bah-Bet Shilpa Unnayan Samiti, Nalbari	Secretary		NGO
9.	Ramesh Baishya	Madhapur Milan Baniyyik Samabay Samiti, Nalbari	President		NGO
10.	Basant Kalita	Gramin Vikas Handicrafts Society, Nalbari	President		NGO
11.	Pranjit Deka	ACBMUMSL	Secretary (31.03.2014)		Cooperative Society
12.	Dhanmun Deka	Satyasmita Metal store , Kamarpara, Sarthebari	Owner		Middlemen
13.	Ratneswar Deka	Haldibari, Nalbari	Bamboo crafts		Middlemen
14.	Rajiv Ali	Hajo	Brass		Middlemen
15.	Bhabesh Deka	Sarthebari	Bell metal		Middlemen
16.	Swargeshwar Bhuyan	Sarthebari	Brass & Bell Metal		Middlemen
17.	Bipin Saikia	Dakshin Kamrup Tatshilpa SS Ltd., Bijoynagar	Member		SHG
18.	Prakash Baishya	Sualkuchi	<i>Pat &amp; Muga</i>		Middlemen
19.	Harekrishna Baishya	Sualkuchi	<i>Pat &amp; Muga</i>		Middlemen
20.	Madhab Kalita	Bamundi	<i>Pat &amp; Muga</i>		Middlemen
21.	Lakhi Das	Phulpahar, Sualkuchi	<i>Pat &amp; Muga</i>		Middlemen
22.	Abhijit Thakuria	Sualkuchi	<i>Pat &amp; Muga</i>		Middlemen
23.	Diganta Malakar	Ankit Utensils, Hajo	Owner		Brass & Bell Metal Shop
24.	Jagdish Chandra Das	Ujala Store, Hajo	Owner		Brass & Bell Metal Shop
25.	Niren Thakuria	Monikut Enterprise, Hajo	Owner		Brass & Bell Metal Shop
26.	Hirin Deka	Bachanalay, Guwahati	Owner		Brass & Bell Metal Shop
27.	Ram Chandra Malakar	Sankardev Silk Emporium, Guwahati	Salesperson	31	Silk Shop
28.	Tapan Ranjan Das	Kalpataru, Guwahati	Secretary		Silk Shop
29.	Birendra Kr Das	Assam Cooperative Silk House- 1941 Est., Guwahati	Owner	45	Silk Shop
30.	Pihu Haloi	Baishya Silk Emporium, Guwahati	Salesperson	16	Silk Shop

**APPENDIX: 7**

**List of Shops, Craft Sellers & Intermediaries**

No.	Name of the Person Interviewed	Organization Name/ Place	Details	Experience (Yrs)	Type of Establishment
31.	Subodh Talukdar	Baishya and Company, Est. 1965, Guwahati	Owner		Silk Shop
32.	Loknath Das	Cane Craft and Allied Industries, Guwahati	Salesperson	15	Handicraft Shop
33.	Kavita Das	Kingkhap, Chandmari, Guwahati	Salesperson		Handicraft Shop
34.	Lucima Laskar	Assam Khadi and Village Board, Guwahati	Salesperson	35	Govt. Shop for Handicraft
35.	Hemant Das &	Jagaran-ARTFED	Salesperson	29	Govt. Shop for Handicraft
36.	Ismat Ara Laskar	Purbashree Emporium, Guwahati	Assistant Manager (2014)		Govt. Shop for Handicraft
37.	John L. Brahma	TRIFED-Purbashree	Salesperson		Govt. Shop for Handicraft
38.	Niwaran Das	Jagaran Artfed showroom, Kalashetra, Guwahati	Salesperson	14	
39.	Amiyo Goswami	His & Hers, Ambari, Guwahati	Owner	25	Boutique Shop for Silk
40.	Bhupen Deka	Korobi Metal Store, Sarthebari	Owner	30	Brass & Bell Metal Shop
41.	Ganesh Patowari	Kamrupa Metal Store, Sarthebari	Owner	19	Shop
42.	Jun Bhuyan	Assam Cooperative Bell Metal Utensils Manufacturing Society Ltd, Guwahati	Salesperson	20	Brass & Bell Metal Shop
43.	Khanin Baishya	The Assam Cooperative Silk House, Sualkuchi	Staff		Cooperative Society
44.	Dhiraj Baishya	Padarpan, Suakulchi	Owner	25	Silk Shop
45.	Md. Abdul Ali	Cemina	<i>Eri</i> Craft		Middlemen
46.	Uttam Das	Cemina	<i>Eri</i> Craft		Middlemen
47.	Narmohan Das	Jharobari	<i>Eri</i> Craft		Artisan & Middlemen
48.	Phanil Das	Beberipara	<i>Eri</i> Craft		Middlemen
49.	Chandan Keshav	Guldasta Weaving, Boko	Owner		<i>Eri</i> Entrepreneur, NGO
50.	Niranjan Goswami	Banani Weaving Centre, Manpur, Palashbari	<i>Eri</i> Craft		Middlemen
51.	Pulin Kalita	ChayGaon Anchalik Kalahipar Tatshilpa Samabai Samiti Ltd., Chaygaon	Secretary		Cooperative Society
52.	Pramod Das	Bhagawatipara, Bijoynagar	<i>Eri</i> Craft		Middlemen
53.	Kishore Jain	Kasturba Gramin Samabay Samiti, Bijoynagar	President		Cooperative Society
54.	Anil Kalita	Gramya Buwa-Kata Seva Sangh	Secretary		SHG
55.	Karuna Kalita	Nowapara, Chaygaon	<i>Eri</i> Craft		Middlemen
56.	Biswajit Thakuria	Sualkuchi, Keotpara	<i>Pat &amp; Muga</i>		Middlemen

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**APPENDIX: 8****List of Officials & Experts**

<b>No.</b>	<b>Name</b>	<b>Organization</b>	<b>Designation</b>	<b>Date of Interview</b>
1.	Dr. Birinchi Medhi	Dept. of Anthropology, Gauhati University, Guwahati	Retd. Professor	28.10.2016
2.	Dhiraj Thakuria	North East Handicrafts & Handloom Development Corporation (NEHHDC), Guwahati	Additional General Manager & MD	17.11.2014
3.	B. C Saikia	North East Handicrafts & Handloom Development Corporation (NEHHDC)	Marketing Officer	17.11.2014
4.	Preetam Pegu	North East Handicrafts & Handloom Development Corporation (NEHHDC)	Consultant Designer	17.11.2014
5.	Bipul Das	Directorate of Handlooms and Textiles, Guwahati	Deputy Handloom Officer	Around 22.08.2016
6.	Dr. Jayanta Deva Sarma	Directorate of Handlooms and Textiles, Guwahati	Officer-In-Charge, Handloom R&D centre	Around 22.08.2016
7.	Manoj Kr. Das	Indian Institute of Entrepreneurship, Guwahati	Director	27.10.2016
8.	Surya Kanta Rabha	Assam Apex Weavers' & Artisans' Co-operative Federation Ltd. (ARTFED), Ambari, Guwahati	Branch Manager	08.09.2015
9.	Thakurpada Dey	Assam Emporium, Assam Government Marketing Corporation Ltd.(AGMCL), Guwahati	Assistant Manager	17.05.2015
10.	Pankaj Sarma	Office of the Development Commissioner for Handloom, Weavers' Service Centre, Khanapara, Guwahati	Technical Superintendent	28.10.2016
11.	Anup Kumar Chetia	Assam Khadi Village Industries Board, Chandmari, Guwahati	Executive Officer	27.10.2016
12.	Pranjit Deka	The Assam Cooperative Bell Metal Utensils Manufacturing Society Ltd., Sarthebari (ACBMUMSL)	Secretary	Around 14.09.2015
13.	Khagendra Nath Das	Assam Government Marketing Corporation Ltd.(AGMCL), Guwahati	Retd. Deputy General Manager	17.01.2015
14.	Dilip Barooah	Fabric Plus Pvt. Ltd., Guwahati	Managing Director	20.10.2016
15.	Kaberi Koch Rajbonshi	SHRISHTI (NGO), Lakwa, Sivasagar	Chairman	17.01.2015
16.	Niranjali Kakati	Sualkuchi Institute of Fashion Technology, Sualkuchi, Kamrup	Principal	16.11.2016
17.	Birendra Kumar Das	The Assam Cooperative Silk House, Guwahati	Owner	31.01.2015
18.	Naveen Sood	Cane Craft & Allied Industries, Guwahati	Owner	06.02.2017

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**APPENDIX 9**

**Net Income based on Type of the Craft Produced for all Traditional Crafts and the Working Pattern**

		<b>Conventional</b>		<b>Decorative</b>		<b>Both</b>		<b>Total</b>		
<b>Net Income</b>		<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	
<b>Independent</b>	<b>Up to Rs. 3,000</b>	24	14.2%	0	0.0%	1	1.5%	<b>25</b>	<b>8.1%</b>	
	<b>Rs. 3001 to Rs. 6000</b>	47	27.8%	4	5.6%	2	3.0%	<b>53</b>	<b>17.2%</b>	
	<b>Rs. 6001 to Rs. 9000</b>	34	20.1%	17	23.6%	17	25.4%	<b>68</b>	<b>22.1%</b>	
	<b>Rs. 9001 to Rs. 12,000</b>	31	18.3%	15	20.8%	16	23.9%	<b>62</b>	<b>20.1%</b>	
	<b>Rs. 12001 to Rs. 15000</b>	16	9.5%	9	12.5%	9	13.4%	<b>34</b>	<b>11.0%</b>	
	<b>Rs. 15001 to Rs. 18000</b>	6	3.6%	6	8.3%	6	9.0%	<b>18</b>	<b>5.8%</b>	
	<b>Rs. 18001 to Rs. 21000</b>	4	2.4%	8	11.1%	3	4.5%	<b>15</b>	<b>4.9%</b>	
	<b>Rs. 21000 &amp; Above</b>	7	4.1%	13	18.1%	13	19.4%	<b>33</b>	<b>10.7%</b>	
	<b>Total</b>	<b>169</b>	<b>100%</b>	<b>72</b>	<b>100%</b>	<b>67</b>	<b>100%</b>	<b>308</b>	<b>100%</b>	
<b>Traditional Crafts</b>	<b>Piece Rate</b>	<b>Up to Rs. 3,000</b>	30	22.4%	6	9.8%	1	3.7%	<b>37</b>	<b>16.7%</b>
		<b>Rs. 3001 to Rs. 6000</b>	49	36.6%	20	32.8%	12	44.4%	<b>81</b>	<b>36.5%</b>
		<b>Rs. 6001 to Rs. 9000</b>	29	21.6%	22	36.1%	12	44.4%	<b>63</b>	<b>28.4%</b>
		<b>Rs. 9001 to Rs. 12,000</b>	16	11.9%	12	19.7%	0	0.0%	<b>28</b>	<b>12.6%</b>
		<b>Rs. 12001 to Rs. 15000</b>	7	5.2%	0	0.0%	2	7.4%	<b>9</b>	<b>4.1%</b>
		<b>Rs. 15001 to Rs. 18000</b>	1	0.7%	0	0.0%	0	0.0%	<b>1</b>	<b>0.5%</b>
		<b>Rs. 18001 to Rs. 21000</b>	0	0.0%	0	0.0%	0	0.0%	<b>0</b>	<b>0.0%</b>
		<b>Rs. 21000 &amp; Above</b>	2	1.5%	1	1.6%	0	0.0%	<b>3</b>	<b>1.4%</b>
		<b>Total</b>	<b>134</b>	<b>100%</b>	<b>61</b>	<b>100%</b>	<b>27</b>	<b>100%</b>	<b>222</b>	<b>100%</b>
<b>Daily Wage Rate</b>	<b>Up to Rs. 3,000</b>	8	22.9%	0	0.0%	0	0.0%	<b>8</b>	<b>20.0%</b>	
	<b>Rs. 3001 to Rs. 6000</b>	24	68.6%	4	80.0%	0	0.0%	<b>28</b>	<b>70.0%</b>	
	<b>Rs. 6001 to Rs. 9000</b>	3	8.6%	1	20.0%	0	0.0%	<b>4</b>	<b>10.0%</b>	
	<b>Rs. 9001 to Rs. 12,000</b>	0	0.0%	0	0.0%	0	0.0%	<b>0</b>	<b>0.0%</b>	
	<b>Rs. 12001 to Rs. 15000</b>	0	0.0%	0	0.0%	0	0.0%	<b>0</b>	<b>0.0%</b>	
	<b>Rs. 15001 to Rs. 18000</b>	0	0.0%	0	0.0%	0	0.0%	<b>0</b>	<b>0.0%</b>	
	<b>Rs. 18001 to Rs. 21000</b>	0	0.0%	0	0.0%	0	0.0%	<b>0</b>	<b>0.0%</b>	
	<b>Rs. 21000 &amp; Above</b>	0	0.0%	0	0.0%	0	0.0%	<b>0</b>	<b>0.0%</b>	
	<b>Total</b>	<b>35</b>	<b>100%</b>	<b>5</b>	<b>100%</b>	<b>0</b>	<b>0.0%</b>	<b>40</b>	<b>100%</b>	

Source: Field Survey

## APPENDIX 10

### List of Motifs in Silk Fabrics

Samman mentions a list of some ornamentation or rosettes woven on Assamese cloths from lower and upper Assam (1897, pages 99-101):

#### A) Motifs found in Lower Assam

1. *Kotari debya*- Flower of *kotari debya* tree
2. *Kachai*- A worm
3. *Chulikhur*- A razor
4. *Goloch*- A white flower with 5 lobes and a ball
5. *Ajodhyar dama*- The drum of Oudh
6. *Bortal*- Big cymbals
7. *Sarutal*- Small cymbal
8. *Khutital*- Very small cymbal called manjura
9. *Makhimur*- A fly's head
10. *Toraguti*- Seed of the *taraguti* plant
11. *Juti*- A small white flower
12. *Dimaru*- The fruit of fig
13. *Nageswar*- The flower of the *Nageswar* tree
14. *Bari bera*- A kind of grass which forms excellent fodder for horses
15. *Ashtakadam*- Eight *kadam* flowers
16. *Nutansika*- A new silver coin
17. *Bogokaku*- The eye of the common paddy bird
18. *Tagur phul*- A kind of flower
19. *Megdor*
20. *Chandar marghar*- The circular house built by *Chundo* sodagar to keep himself and his family safe from snake bites as *Malsa*, the goddess of snakes has cursed him
21. *Mejmachia*- Table and chair
22. *Bechiar tal*- Cymbals used in making nautch girls dance
23. *Kathanda*- A white flower
24. *Dalicha*- A carpet
25. *Chikantental*- Cymbal and *temi*, i.e. a small case for holding limes
26. *Bar dama*- A big drum
27. *Saru dama*- A small drum
28. *Athbichani*- eight fans
29. *Kekrisoi*- The carved roof of the *dola* used to carry the bridegroom in the marriage ceremony
30. *Bar kadam*- Large *kadam* flower
31. *Saru kadam*- Small *kadam* flower
32. *Bhanda*- The unyielding man of *Padmapuran*
33. *Makoradant*- The teeth of a spider
34. *Phular-dola*- A *palkee* made of flowers
35. *Padma chaka*- The ovary of the lotus
36. *Bok phul*- The *bok* flower
37. *Ahok phul*- A small yellow flower
38. *Surja kanti*- The sun flower
39. *Chandra kanti*- A kind of flower
40. *Barjola/ saru jola*
41. *Bar mokaddama*- A big law suit (a stamp pattern)
42. *Saru mokaddama*- A petty law suit
43. *Kapal chenga*- The fruit of a creeper
44. *Tilokh*- The mark of sandal paste worn by *Vaishnavs*
45. *Betar jahi*- A forest of cane
46. *Panch pahia lota*- A creeper with five branches
47. *Bar padma*- A large lotus
48. *Satpahia padma*- A lotus with seven petals
49. *Guna phutuki*- Spots made of silver lace
50. *Paro chaku*- A pigeon's eye
51. *Chip jari*- Fishing rod and line

## APPENDIX 10

### List of Motifs in Silk Fabrics

(CONTI.....)

52. *Bhotgutia*- A mark of disease in the throat
53. *Jatar chatni*- The framework of the spinning wheel
54. *Achra jal*- Fishing net
55. *Arei*- A looking glass
56. *Garó chaka*- A kind of flower
57. *Khat khutia*- Bedposts
58. *Chob*- A finger ring
59. *Thaka chob*- A cluster of rings
60. *Rajimala*- A creeper
61. *Chira sandah*- Fried rice or paddy
62. *Hatighora*- Elephants and horses
63. *Ghora manuh*- Horses and men
64. *Dhanu kar*- Bows and arrows
65. *Lota*- A creeper
66. *Bakul*- a kind of flower
67. *Khonda chapa/ saru khonda chapa*
68. *Belpat*- The leaf of a bel tree
69. *Salika thutia phul*- The beak of a mins
70. *Chapa chakuli*
71. *Batha patia*- A pattern in the shape of an oar
72. *Padmalata*
73. *Dheki patia*-A tiger (also means striped)
74. *Uthachapa*
75. *Kadam*- A kind of tree
76. *Karoni*
77. *Bichani*- A fan
78. *Chiraphul*
79. *Penpel phul*
80. *Galicha mukhpat*
81. *Cherilata*
82. *Parong*
83. *Ultamurch pat*
84. *Tiahjalia phul*
85. *Svarnalata*- (a muga border)
86. *Bichanipad*
87. *Kesari*- A lion
88. *Mora charai*- A peacock
89. *Hati*- Elephant
90. *Gahari*- A hog
91. *Charai*- A bird
92. *Kara para*
93. *Ranga pari* – Red border at the sides
94. *Leheri*
95. *Angatha bakul*
96. *Babari*
97. *Nara padum*
98. *Barpadum* – A large lotus
99. *Kharika chapa*
100. *Bar chapa*
101. *Parua gali*- Ants
102. *Bhaonriya*
103. *Kesh*
104. *Kakowa kech*
105. *Hati gachh*- Elephant and trees
106. *Agnigar*
107. *Japa*- A cloth basket



## APPENDIX 10

### List of Motifs in Silk Fabrics

(CONTINUED.....)

108. *Pakhila*- A butterfly
109. *Thup tara*- A cluster of stars
110. *Pitha*- A loaf
111. *Agheretia*
112. *Kep*- A two pronged instrument for raising bamboos.
113. *Charai khujia* – A bird's footprints
114. *Pira khuria*
115. *Changeri pahia*- The petals of a changeri
116. *Indra malati*- A kind of flower
117. *Butao*- embroidered spot
118. *Sipahi gati*- soldiers
119. *Pat bakul*
120. *Kakal chinga*
121. *Lata bakul*
122. *Hahini champa*
123. *Pado*- a kind of flower
124. *Amjhukia*
125. *Bichina pad*
126. *Au khulia pad*
127. *Maniraj*
128. *Nichhaka pado*
129. *Mokari khujia*
130. *Bhetai pad ghoira*
131. *Kana pado*
132. *Pukhuria pad*
133. *Magar phul*
134. *Hat phul*
135. *Pado chhakia*
136. *Phumura gulia*
137. *Bhutia phul*
138. *Kar phul*
139. *Chalangi bati*

#### **B) Patterns found in Upper Assam**

Some patterns found on the borders from upper Assam (Samman, 1897:101) are:

1. *Chapa* (of several varieties)
2. *Dalit dhar utha chapa phul*
3. *Athpahia chapa*
4. *Tin pahia chapa phul*
5. *Dhariya chapa*
6. *Sat khali khora chhapa phul*
7. *Saru khora bachani/ bar khora bachani*
8. *Saru manuh/ Bar manuh/ majalia manuh*
9. *Bar pankata*
10. *Gathi/ Saru gathi/ Bar gathi*
11. *Kani khora*
12. *Tini kali khora changari*
13. *Bar changari phul/ Majia changari phul*
14. *Bar pakhila/ Saru pakhila*
15. *Dalit dhar utha puni phul*
16. *Bar phul*
17. *Bura au phul*
18. *Gachha phul*
19. *Phula au phul*
20. *Bar padum/ Saru padum*
21. *Beli*

## APPENDIX 10

### List of Motifs in Silk Fabrics

(CONTINUED.....)

22. *Pan kata* – A long and narrow border design
23. *Lata phul*- creeper
24. *Guti phul*
25. *Neul*- A weasel
26. *Saru guti*- A very small spot of color in the body of the cloth
27. *Gachha* – A candle stick
28. *Dol*- Shrine
29. *Ut*- Camel
30. *Pohu*- Deer
31. *Garia phul*- Plain white ribs across the cloth
32. *Kankai*- A double broken line dividing off two divisions of a border strip
33. *Kheoni*- a stripe of muga
34. *Chapa*- A rectangular geometrical design forming one length in a border strip
35. *Chakuli*- A square geometrical design forming one length in a border stripe
36. *Kali*- Spots of color interspersed in border stripes
37. *Daria*- White ribs running lengthwise
38. *Dagar phul*
39. *Guti phul*
40. *Ghan champa*
41. *Kharika champa*
42. *Au phul*
43. *Chira champa*

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**APPENDIX 11**  
**LIST OF PUBLICATIONS RELATED TO THIS RESEARCH WORK**

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**Journal**

1. Chutia, J. C., and Sarma, M. K. (2017). Native Tradition and Changing Market Dynamics: The Future Sustainability of Hajo and Sarthebari Metal Crafts. *Chitrolekha Journal on Art and Design*. 1 (2): 1-21. DOI: <https://dx.doi.org/10.21659/cjad.12.v1n201> AesthetixMS, UGC Listed Journal. (E-ISSN 2456-978X).
2. Chutia, J. C., and Sarma, M. K. (2016). Commercialization of Traditional Crafts of South Asia and South East Asia: A Conceptual Model Based on Review of Literature. *IIM Kozhikode Society & Management Review Journal*, 5(2): 107-119.
3. Chutia, J. C., and Sarma, M. K. (2015). Crafts and Cultural Tourism in Assam- A Study in Sivasagar. *Quest*, 8(2).

**Book Chapter**

1. Chutia, J. C., and Sarma, M. K. (2015). Vaishnavite Mask and Mishing Textiles of Majuli: Challenges for Touristic Marketing. In Goswami, C., Bhuyan, A., and Das, N. (Eds.), *Tourism and Handicrafts: A Sustainable Approach* (p. 130-137). Excel India Publishers: New Delhi.

**Magazine**

1. Chutia, J. C., and Sarma, M. K. (2015). Commercial Endeavour in the Island of Majuli: Mishing Textiles in Transition. *Chitrolekha International Magazine*, 5(2): 27-39.

**Conferences & Seminars**

1. Chutia, J. C., and Sarma, M. K. (2016). Tourists' Perception and Craft Selection Criteria: Propositions for Successful Marketing of Local Crafts of Assam, India. In Proceedings of the International Conference on Tourism and Hospitality at ATHMCON, NEHU, Shillong, 17-18 May, 2016.
  2. Chutia, J. C., and Sarma, M. K. (2015). Indirect Tourism and Role of Intermediaries in Commercialization of our Crafts. In Proceedings of the National Seminar on Tourism Development in North-East India: Prospect and Challenges, 25<sup>th</sup> – 26<sup>th</sup> June, 2015, B. H. College, Howly, Barpeta.
  3. Chutia, J. C., and Sarma, M. K. (2014). Commercialisation of Traditional Terracotta and Pottery Crafts of Asharikandi in Assam and its Socio-economic Development. Paper presented in National Seminar on Managing Rural Development in North East India: Perspectives, Policies and Experiences, 7- November, 2014, Tezpur University.
  4. Chutia, J. C., and Sarma, M. K. (2014). Vaishnavite Mask and Mishing Textiles of Majuli: Challenges for Touristic Marketing. Paper presented in National Seminar on Tourism and Handicrafts: Challenges and Opportunities for Local Economic Development, 22nd-23rd December, 2014, Tezpur University.
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***Assam: The Majestic World***

*The land where rivers roar and stream,  
Where birds chirp in the dawn, and awaken beings;  
With the evening resting in sung kirtans and hymns,  
Lifting all spirits toward the spiritual beams;  
Where culture has found its abode of dream,  
Reflected through many arts and crafts, magnificent indeed;  
Represents the majestic world of Assam,  
That lay in the arms of the mighty Brahmaputra's stream.*

- **Author**