

# **SOCIO ECONOMIC CHANGES AMONG THE PATA PAINTERS OF ODISHA: A STUDY OF RAGHURAJPUR VILLAGE**

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**DOCTOR OF PHILOSOPHY**

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*Dedicated*

*to my*

*DADDY, MUMMY and AAPA*

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## ABBREVIATION

AD- Anno Domini the term Anno Domini is Medieval Latin, which means "In the year of the Lord"

AFSC- American Friends Service Committee

ASIDE- Assistance to State for Developing Export Infrastructure and Allied Activities

CD's- Compact Disc

CEPC- Carpet Export Promotion Council

DC- Development Commissioner

DEPM- Disability employment program manager

DGFT- Directorate General of Foreign Trade

DIC- District Industries Centers

DIC- District Industries Center

EDP's- Electronic data processing

EOU's- Export Oriented Units

GDP- Gross Domestic Product

GI- Geographic Indications

GOI- Government of India

GOO- Government of Odisha

HHEC- Handicraft and Handloom Exports Corporation

INTACH- Indian National Trust for Art and Cultural Heritage

IGNCA- Indira Gandhi National Centre for Arts

IMR- Infant Mortality Rate

IPD- Inpatient care

IPFC- Intellectual Property Facilitation Centre

KVI- Khadi and Village Industries

KBK- Kalahandi Balangir Koraput

LIC- Life Insurance Corporation of India Ltd

MAI- Market Access Initiative

MDA- Market Development Assistance

MDG- Millennium Development Goals

MMR- Measles, Mumps, and Rubella

MSS- Market Stabilization Scheme  
MOU- Memoranda of Understanding  
MORD- Minister of Rural Development  
MSME- Micro, Small, Medium Enterprise  
NABARD- National Bank of Agriculture and Rural Development  
NCAER- National Council of Applied Economics Research  
NFS- National Financial Switch  
NFSC - National Folklore Support Centre  
NID- National Institute of Design  
OPD- Out Patient Department  
PPP- Public Private Partnership  
PPCP- Public Private Community Partnership  
RCTP- Resource Centre for Traditional Paintings  
RDC- Revenue Divisional Commissioner  
REPC- Regional Export Promotion Committee  
RIC- Regulated Investment Company  
RLTP- Revised Long Term Action Plan  
SARAS- Sale of Articles of Rural Artisans Society  
SC- Schedule Caste  
SEZ- Special Economic Zone  
SHG's- Self Help Groups  
SGSY- Swarnjayanti Gram Swarozgar Yojana  
SIDBI- Small Industries Development Bank of India  
SLEPC- State Level Export Promotion Committee  
SME- Small and Medium Enterprise  
ST- Schedule Tribe  
TA- Travelling Allowance  
UNICEF- United Nations International Children's Emergency Fund

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# CHAPTER – 1

## Introduction

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*"To write about Indian handicrafts is almost like writing about the country itself. So vast, complex and colorful, and yet with a simplicity and charm, difficult to attain under comparable conditions" - M.N Upadhyay.*

The narrative of India's handicrafts dates back to one of the oldest civilizations of the humanity. Magnificence, dignity, forms and style speaks for India's handicraft. The multitudes of variations we see in the art are exclusively exceptional whether we take round from any part of India. North, south east or west all parts of the country has their own way of depicting their arts and crafts. The Ministry of Textile reported in 2011 that, "the artisan class form a major stakeholder of non-farm rural economy in India with an estimated 7 million artisans according to official figures (and up to 200 million artisans according to unofficial sources) engaged in craft production to earn a livelihood. The artisan is an important link between the Indian society and culture". About the artisan Maanen and Barley (1982: 3) writes, "They translate the existing customs and traditions into their arts forms. The artisans belong to an occupational community where they are engaged in same sort of art form, and share a set of values, norms and perspectives that extend beyond work related matters". The pata chitra artisan's community developed over centuries but had passed through hurdles on many aspects. As a socio economic group, artisans are amongst the poorest and a major part of the group do not own any land of their own. The existing condition of India's artisans is a subject of grave apprehension, so the Government looking into the matter by designing policies for taking up traditional arts and craft for sustainable livelihood. However, it is still a severely neglected sector that needs appropriate intervention. In this 21<sup>st</sup> century artisans are becoming alert because they are finding this occupation is not going to give a better opportunity. So, in order to change their existing situation many of them are moving away from their traditional occupation in

search of another occupation. It has been observed during fieldwork that people are lacking interest in this profession, as they are not getting any assistant. Thus the promotion of this specific art is rather dwindling. The household families who have been practicing this, when asked about taking this traditional occupation further, a mixed view is found. Some of them are looking for other occupation as they are not satisfied with the work where as the other section are involved in this traditional occupation by hoping better future in this field and want this traditional occupation to continue. However, in the next following chapters the overview of the field has been highlighted more.

Few states of eastern part of India are growing with traditional handicraft occupation. States like Odisha<sup>1</sup>, Bihar, and West Bengal are some of the states that have a remarkable contribution towards antique folklore in their occupation. These states basically give priority to their tradition in their work. This means they articulate the traditional folklore and mythological stories in the form of paintings. Odisha have shaped their works in such a way that articulates religious deep feeling in it and conveys pleasant time of the work. The artisans of Odisha gives a tough competition for its traditional painting i.e. *patachitras*, or paintings on cloth, which has a link with the cult of the Lord Jagannath. Raghurajpur, the heart of pata paintings is a small village in Puri district in Odisha and has achieved the status of Heritage village in the year 2000 by Indian National Trust for Art and Cultural Heritage (INTACH). It is a unique village in the world where everyone is involved in some or the other forms of art work. An initiative was taken by INTACT, where every house has been painted in this traditional painting to endorse the village all over the world. These artisans are called *Chitrakaras*. With the present scenario where artist from all over India are facing socio-economic hurdles to keep pace with the society, it was interesting to study how this century old art form is still surviving and what are the social factors that is helping the chitrakars to keep the traditional occupation alive.

Odisha spreads the tradition of culture by maintaining the creative, artistic imagination and skillful quality of the craftsmen. Mohapatra (2011: 57) in his work

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<sup>1</sup> On November 1, 2011 the Govt. of India introduced with the Gazette Notification on the passing of the Orissa (Alteration of name) Bill, 2010 and the Constitution (113th Amendment) Bill by the Parliament. The Gazette Notification stated that the change of names came into effect from the 1st of November 2011. The name of the state was changed from Orissa to Odisha, and the name of its language from Oriya to Odia.



explains that, “Most of the designs, forms and colors employed by them have evolved slowly through the disciplined efforts of generations of craftsmen. These handicrafts reflect not only the refined taste of their makers but also testify to the love of the people for beautiful objects of rituals, decoration and of daily use. From the choice of the raw materials to the final finishing touch, at every stage, craftsmen had to adhere to set standards with almost ritualistic precision”.

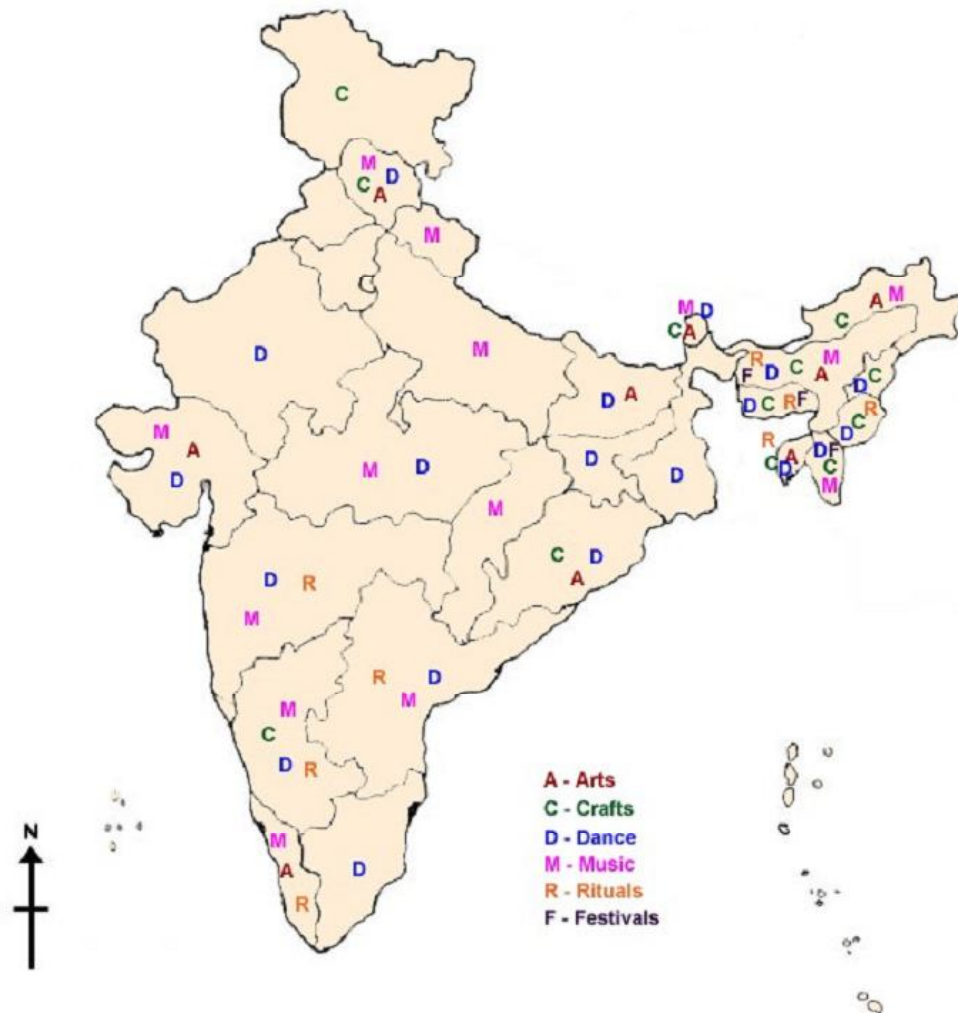
The state of Odisha has a well renowned craft inheritance. The innovative imagination of the artists embodies or reflects the tradition, which attracts Indian and overseas tourists for its originality and novelty of the handicraft. With these artistic talents, fine household stuffs are produced and sold at nearby markets. It is no doubt that in Odisha large part of the population is engaged in this sector. However, at the alarming stage it is the Government’s involvement in getting better opportunities and increases their work performance by providing better life to them. The handicraft artisans are famous for their in depth knowledge in designs, color and presentation thus making them excellent and flawless crafts. In fact, it is the craftsmen who have established their position as compared to the agricultural society. They are also the integral part and partial of the village society. It is well said the artisans has shaped the traditional crafts by their magical fingers, with simple tool and techniques.

Fig-1.1 shows the cultural zone of arts/crafts in different parts of India. The Indira Gandhi National Centre for Arts (IGNCA)<sup>2</sup> Team has located the arts/crafts in the wider map of India with identified key words. A reader may find it easy to know about the crafts by way of using the cursor of computer without stress (Report on Cultural Mapping of India, 2015: 13). The map also shows the distribution of numerous form of art, craft, dance, music, rituals and festivals distributed in different part of the county. Thus, indicating that how cultural diversity evolved, nourished and flourished in India. Let see from east to west and from north to south vast cultural forms are found within the country hence making a remarkable position in the world map. Odisha is quite rich in arts, crafts and dance which is found under one state thus making it a renowned state.

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<sup>2</sup> The IGNCA was launched on 19th November, 1985 by the late Prime Minister Shri Rajiv Gandhi at a function where the symbolism of the components was clearly articulated at different levels. The elements - fire, water, earth, sky and vegetation - were brought together. Five rocks from five major rivers - Sindhu, Ganga, Kaveri, Mahanadi and the Narmada (where the most ancient ammonite fossils are found) were composed into sculptural forms.

**Figure-1.1 Report on Cultural Mapping of India**



Source- Indira Gandhi National Centre for Arts, 2015: 13

### **Nature and Scope of the Study**

Odisha has one of the most excellent traditions of handicrafts in and out of the country, which prevailed during the ancient and medieval times. The ancient rock-cut caves and beautiful stone carvings engraved in the Khandagiri elephant caves in Bhubaneswar, Sun temple at Konark, Lingaraj, Mukteswar and Rajarani temples in Bhubaneswar, Shree Jagannath temple in Puri, Biraja temple at Jajpur, Ratnagiri and Mahavinayak at Chandikhole provide a glimpse of the rich tradition of crafts, art and sculpture in the ancient Kalinga or Utkal empire. The traditional crafts like wood and

stone carvings, dye weaving textiles, folk and pata paintings, brass works, appliqué, filigree and jewellery work had flourished under the royal patronage. Also the household needs and ritualistic needs of the temples in the State evolved during this phase. The traditional handicrafts hold enormous space and potential for economic empowerment and provide gainful employment to the less educated poor in the rural non-agricultural sector. Apart from that, handicraft products of Odisha are popular all over the country and outside because of spectacular designs, natural motifs and superb color combination.

These traditional craft industries of Odisha have, however, historically passed through many stages of development. During the British rule it was almost vanishing due to the negligence of the British rulers to the indigenous craft sectors. However, the Government of Post-independent period realized the significance of this sector in the economic empowerment of India. Thus, one could see setting up of Khadi and Village Industries Commission<sup>3</sup>, Handicrafts Board<sup>4</sup>, Handloom Board, Coir Board and Central Silk Board with the main objectives of development of the rural economy and culture. In fact, these popular crafts hold good market potential and they provide employment to a large number of artisans in the state. Besides, there are some special crafts which are typical to the State and localized in the specific regions. The export oriented crafts of the State mostly consists of brass and wares, stone carving, coir products, silver filigree, terracotta, plastic toys, and the horn crafts. However, given the rich tradition of handicrafts in the State, there are ample growths opportunities present in the handicraft sector, such as: Huge global attention and positive reception, massive skill and low cost manpower support, increasing overseas market for quality goods, social interventions and structures, traditional knowledge support, growing inflow of tourists into the State.

Puri district map in Fig. 1.2 shows the location of Raghurajpur village. The village lies in the costal belt of Odisha. And it is well connected with national highway roads,

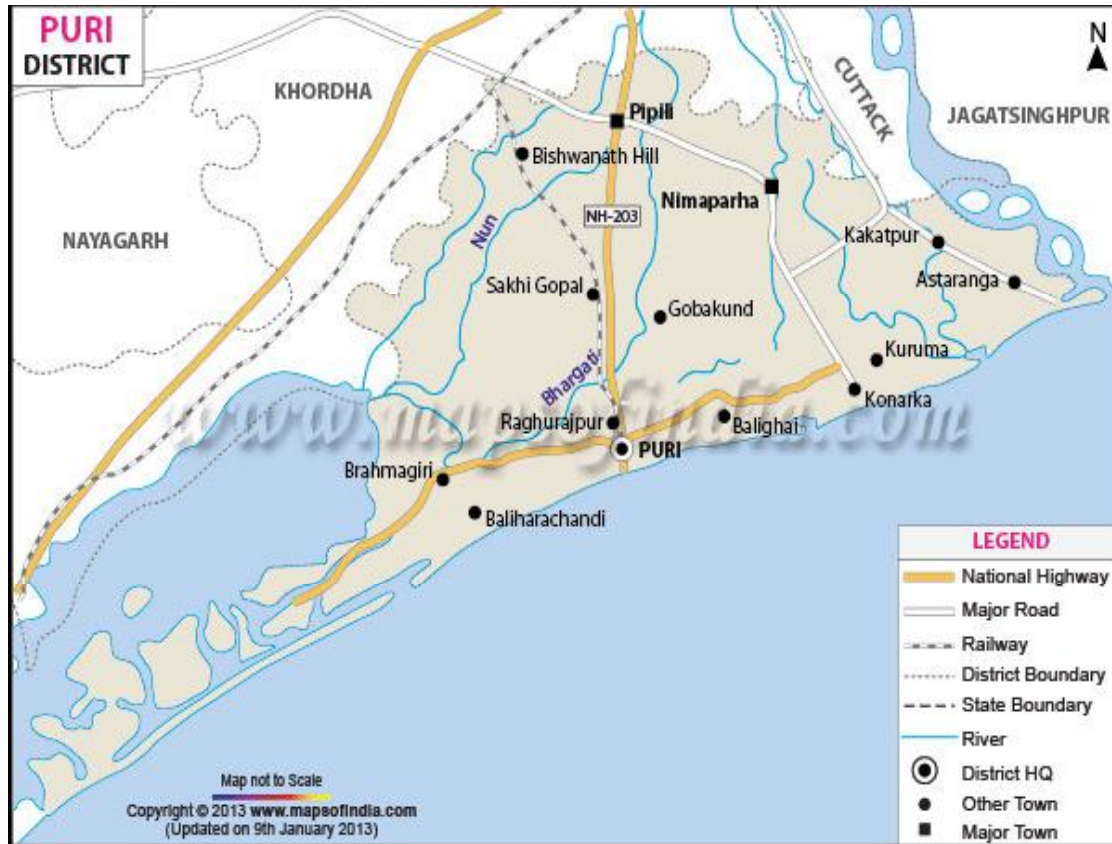
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<sup>3</sup> The Khadi and Village Industries Commission is a statutory body formed by the Government of India, under the Act of Parliament, 'Khadi and Village Industries Commission Act of 1956.

<sup>4</sup> The All India Handicrafts Board was established in 1952 in order to eradicate the challenges of handicrafts and issue measures for their development. The Board's main was to look into the technical, marketing, financial, organizational, artistic and other aspects of handicrafts. The All India Handicrafts Board established design and Technical centers in different states of India, thus including Odissa in the list.

major roads and railways. It is very close to the District Head Quarter i.e. Puri which has its own beauty in the handicraft work as it is set up in a natural biodiversity that attracts tourist all over the year.

**Figure-1.2 Map of Puri District of Odisha highlighting Raghurajpur Village.**



### **Pata Chitra: Change and Continuity**

The term Pata-chitra is a compound of two Sanskrit words. ‘Pata’ means cloth or canvas, and ‘Chitra’ means painting or picture or illustration. Thus pata-chitra means a picture on cloth. The term is used in other areas of east India to mean a painting, typically a folk painting (Cesarone 2001: 1). The artists who paint pata-chitras are called *chitrakaras*. The chitrakaras usually live in the vicinities of temples, such as the famous Jagannath temple in Puri, a seaside pilgrimage city on the Bay of Bengal. However chitrakaras are too concentrated in the neighbouring villages of Raghurajpur. Pathy (1981: 2) has mentioned about the three categories that have been included in the form of paintings;

“Paintings on cloth or patachitra, paintings on walls or bhitti chitra and palm leaf engravings or talapatra chitra. The style of all these remain more or less the same at a specific time because, to all likelihood the then artists were commissioned to work in all these media. It is quite possible that paintings might have started simultaneously with sculptural art in Orissa, because professional wise there was no separation between master painters and master sculptors”.

The pata painter has always been versatile in their work due to their dedication and devotion towards work has made them known all over the world. Mohanty (1984: 1) quoted that;

“Orissa is famous for its art and architecture. Though the folk-painting of Orissa has a rich heritage, the painters are almost unknown outside India. Like Orissa art and architecture, Orissa folk painting has its special characteristics also. To distinguish it from other it is called as *Odisi Painting*”.

Odisha art and architecture hit the highest point between 11<sup>th</sup> Century and 15<sup>th</sup> Century and it was exactly the time when magnificent temples of Puri, Bhubaneswar, Kiching and Konark were constructed.

Mohanty (1984: 2) explains that since centuries Sri Jagannath Temple represents Orissan culture and it is the;

“Madala Panji or the Chronicles of Sri Jagannath Temple mention that during the time of Narasinha Deva, chitrakars or painters were employed for painting the Jagannath temple at Puri. As the famous chronicles states, it is exactly during the reign of Mahaliya Mukunda Deva that art found expression on the walls of Jagmohan of the Laxmi Temple, as also on the Jhulana Mandap and the Gundicha Temple at Puri. The paintings which depict the Kanchi expedition of Purusottam Deva during 1467-1497 are of rare beauty and these drawings adorn the walls of Sri Jagannath. These are considered as among the old paintings but due to repeated application of paints, they have lost their original color.”

Chitrakaras practice is an age old tradition of presenting beautiful handicrafts as offerings to the Kings and the Zamindars on the auspicious day of Sunia<sup>5</sup> festival and

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<sup>5</sup> The birthday of Lord Bamana (dwarf incarnation of Lord Vishnu) is observed on Bhadraba Sukla Dwadasi Tithi i.e. the 12th day of the bright fortnight of Bhadraba. Festivals in Shri Jagannath Temple, Sarmistha Barik, Orissa Review, June-July – 2007: 23

in return, they received different forms of rewards. The gifts which are presented to the kings included pata chitras, illustrated palm leaf manuscripts, horn, ivory and wooden icons, carved images of stone, filigree work, embroidered works on silk, canvas and carpets.

In India, handicraft industry is positioned for the second largest employment sector, in which more than twenty three millions of people are engaged and are earning their livelihood till date. Handicrafts are always accompanied with some symbolic meaning in it, which the artisans can rightly narrate the actual symbolic meaning behind every craft. The craft council board mentions that all Indian craft are not used for decorative purposes. Rather few hand made products are used in our daily life. Those are like-metal ware, pottery, mats, wood-work or weaving which fulfills the basic necessities in the daily life of the people. Craftsmen acts like a medium of self-expression and add value to the aesthetic move toward the society. The level of endorsement has achieved an essential point in Indian society. While performing arts with flourishing progress, the artisans have steadily made grasp over their heritage work and now they have achieved their status and responsibility in society. With progress of Indian art the village artisans are trying to manage the fusion in their work by accumulation more new ideas and varieties. The artisans of Raghurajpur have inherited the knowledge of pata painting from their ancestors but now with the inherited knowledge they are adding up the latest inputs and feed backs that they are getting from the present society. The artisan workers are categorized into three chief categories- rural artisans, urban artisans and sub-urban artisans.

The rural artisan's community has its own specific place in the village and rural life of the people. On the whole rural artisans are the part of the village and work for fulfilling their own basic necessitate. They make and repair agricultural instruments and other tools used in the house hold. They manufacture handmade stuffs that is utilizable in our daily life. Commodities like cloth, oils, utensils, basic amenities etc. are made for local consumers. However in recent times the position has been disturbed by the factor of modernization. For the rural artisans it is difficult to get accustomed in the factory sector and adapt the technological changes in their trades. Thus in this case the artisans are countering the struggle with the Indian factory produced goods which is presently spreading in market. In spite of many changes made in the modern industries, these traditional sectors have still made up their own

central role both in terms of output and employment not only in rural sector but in India too. The rural artisans have proved that India is a land of handicraft and the talent of the artisans is always given a chance to explore and promote which could lead to good employment generation with low cost of expenditure.

The urban artisans were at one point of time belonged to the rural sector but different factors they have moved to the urban areas. But, they still depend on the rural artisans to get the amenities that are required for the handicrafts as well as the raw materials too. Whatever technology may be used but the fact is that traditional handicraft cultures have originated from rural areas. They themselves have established their position in the business since a long time. When we do the comparison of the financial conditions of the artisans between urban with rural, the result is that the artisans of rural areas are earning less than the urban artisans. It is because they cannot meet the demands of the market. Job insecurity is found among the urban artisans as they do not have any other source of income. In urban areas the competition is always high, so to cope up with the financial hardship, it has become a do or die situation for urban artisans. The inherited knowledge of the artisans can help them to survive in the highly urban sector. The artisans in towns and cities are apparently free from some of the constraints felt by their counterparts in rural areas. Ansari, (2014: 20) mentioned about the different types urban artisans, “one is the specialist who manufactures goods and articles in their specialized trade according to the requirement of their clients. They use their own implements and raw materials and are paid for the job. The other one works in the shops and factories on daily wage basis or contract. Their employers provide the implements and raw materials to them. The product of the urban artisans are more varied and generally more sophisticated. They produce textile fabrics, jewellery, knives, razors, safes, almirahs, iron buckets, locks, toys and several other articles of daily use in urban areas”. The sub-urban artisans take out their work from both rural and urban artisans. Their specific role is to take orders and place orders in the rural and urban sectors. Generally they do not have much work load as they play the central role between the rural and urban sectors. While placing orders they also assist the artisans with all the necessary items that are required for the order. Furthermore the sub urban artisans only work if there is pending task or if they are not able to complete the order by the given deadline.

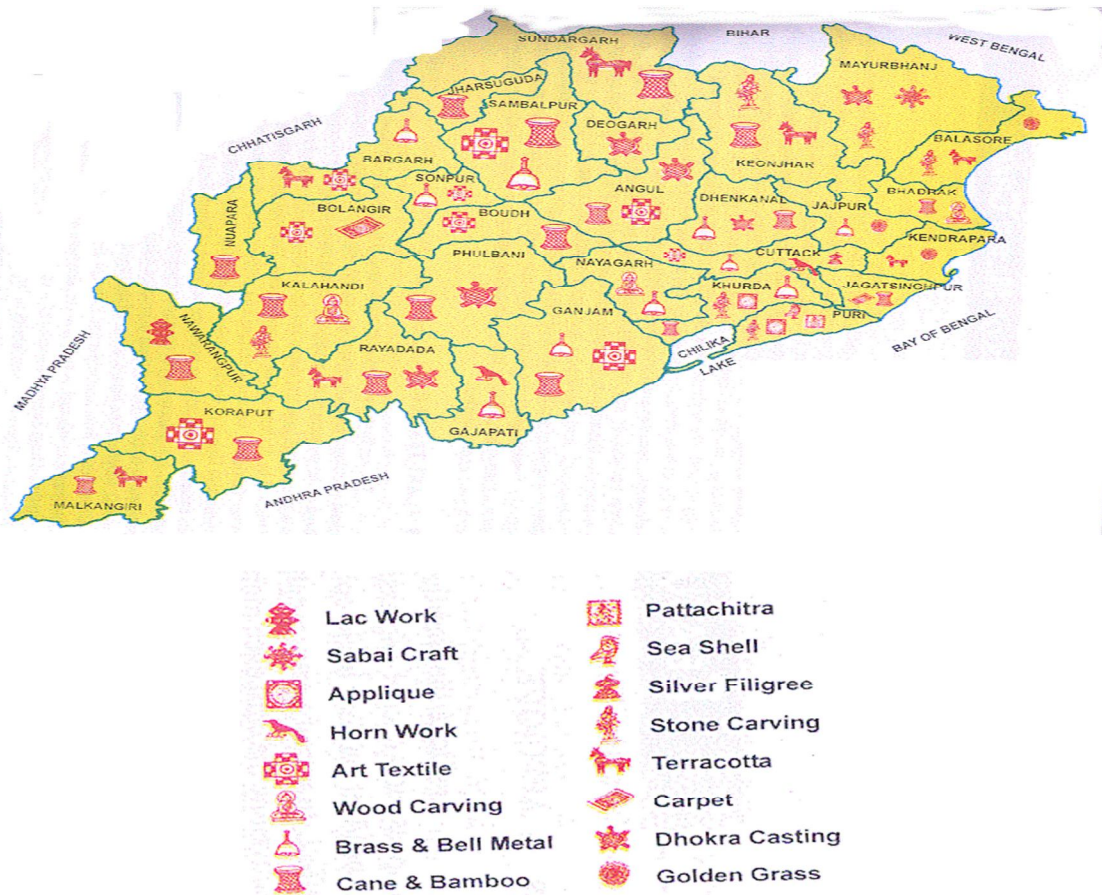
Among the artisan community the major criteria of family unit industries are based upon the family member. These family based units include economic activities like- production, processing, making, servicing or repairing of articles or goods such as handloom and handicrafts, weaving, painting, dyeing, stitching, carpentry, bidi, rolling pottery manufacturing, bicycle repairing, blacksmithing, tailoring etc. In this type of unit the whole artisan's family members become a group under household and non-household sector and complete their work. From this display it ensures cultural importance and the heritage, traditional skills and talents of our country. The sector tends to be a role model of our nation's economy in terms of employment aspects, resources asset, high value addition and contributions of export exchange earnings. The spreading out of this sector has been excellent over the plan periods that are clear in all aspects.

According to the National Council of Applied Economics Research (NCAER) data, it is found that most of the artisanal activities are largely carried out in unorganized sector and are found all over the country. It is confirmed that the ratio of household sector is quite higher in rural areas as compared to the non-household sector. Ansari (2014: 20) mentions that the artisans are mostly "concentrated in rural areas with 78.2% units and 76.5% artisans working in these units. It is to be noted that textile including yarns of cotton, woolen is the most widely used medium of crafts across the country. More than 58% of the artisans earn their livelihood either fully or partially through this medium. Females in almost every household practice embroidery work by hand, though commercial participation of the activity is limited. However, it accounted for 23.80% of artisans in the textile medium followed by artisans engaged in manufacturing of woolen and silk carpets by hand at 18.52%".

The figure 1.3 is the handicraft map of Odisha. It shows the different types of handicrafts that are done in Odisha. The map depicts that there are 16 types of handicrafts that are practiced in Odisha and those are spread in different districts. Odisha is a rich handicraft cluster and contribution of handicraft is dominant in Odisha's economy. It can be noted that every single district has some form of handicraft.



**Figure-1.3 Handicraft Map of Odisha**



Source: [http://as.ori.nic.in/dhorissa/hc\\_map.htm](http://as.ori.nic.in/dhorissa/hc_map.htm)

Past centuries of Odisha has placed the interesting and appealing art form which is known as Patachitra. It is such kind of art form which depicts our mythological history in canvas with bright colors and beautiful craftsmanship. It is an exclusive art form which differentiates it with other forms of art. It is said that painted thin clothes were sent to China from Orissa during the rule of Bhaumakars and the craftsmanship was highly appreciated. Cesarone (2001: 2), has categorize the subject matter of patachitras into six broad categories: “i) pictures of the god Jagannath; ii) episodes from the Hindu epics; iii) themes from folklore; iv) ritual themes related to the worship of various gods and goddesses; v) animal and bird themes; and vi) erotic themes. In the early years of the 21st century, patachitra themes have come to include

landscapes and village scenes”<sup>6</sup>. The pata painting has its origin from the Hindu religion, with the cult of Lord Jagannath, the painting has evolved, nourished and flourished. Likewise Kalighat paintings have its relevance with Goddess Kali of West Bengal and Pachwai paintings with the Lord Srinath temple of Nathdwara, Rajasthan. Thus, the Pata painting of Orissa is measured with the age old construction of the Lord Jagannath temple at Puri during 12th Century A.D. A distinctive ritual in the temple, evidently speaks of its connection with Lord Jagannath. On the Debasnana Purnima day (Fullmoon day of Jyestha) the God have a ritualistic bath. As a result the deities become sick for fifteen days i.e. the first fortnight of Asadha. This phase is known as *Anasar* (abstain) and the devotees don't have *Darshan* (not able to worship) of their beloved Lord at the Ratnavedi. Throughout that period three paintings of Lord Jagannath, Lord Balabhadra and Maa Subhadra are worshipped. But these paintings are not like the incomplete wooden images of the triad<sup>7</sup>. In these paintings, the deities have been depicted with full leg and hands in padmasan mudra. For example the painting of Jagannath has four hands in which he holds Sankh (coanch), Chakra (wheel), Gada (club) and Padma (lotus flower). These paintings are known as anasar pati. By this way the pata chitra very carefully entered the ritualistic arena and is accepted as the substitute of the triad and receives the same sublime veneration as the triad.

The paintings are basically prepared by the traditional chitrakars with full devotion and dedication. They have to observe certain rituals while working on these paintings. The chitrakars eat vegetarian food during the period of painting and he has to sleep on the floor without using any bed. He has to wear new dhoti while working on the paintings. When the painting is finished, *Mahasnan* (a ritualistic bath) is arranged through chanting of *mantras* (a statement or slogan repeated frequently). After that the painting is placed for worship and darshan as per tradition. Later the paintings are preserved at the store of the temple. The tradition of Patachitra is closely linked with the worship of Lord Jagannath and claims a distinct place of its own because of its exquisite workmanship. Apart from the fragmentary evidence of paintings on the caves of Khandagiri and Udayagiri and Sitabhinji murals of the sixth century AD, the earliest indigenous paintings from Orissa are the Patachitra done by the Chitarakars

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<sup>6</sup> In Appendix III, Image-1 to 7 the categories and theme wise pata paintings are mentioned.

<sup>7</sup> Triad of deities that includes Lord Jagannath, brother Balabhadra and his sister Subhadra.

(the painters are called Chitarakars). Puri has the highest concentration of Chitarakars as it is the birth place of pata chitra painting. There are several centre's of this art: Puri, Parlakhemundi, Champamal (Sonepur), Athgarh and Dinabandhupur (Dhenkanal). Usually, the lane in which these painters or chitarakars live is called Chitrakar Sahi. Although there are several centre's of pata paintings in Orissa, it is Raghurajpur, which is famous for this unique art and is considered as the birth place of Pata Chitra painting.

It is true that at some point of time due to the decline of market ability of this art work of the chitarakars of Raghurajpur and Dandasahai had to look for other employment as they are thrown out of their own caste occupation. Usually the chitarakars sell their paintings to the middlemen and in return they are paid very less. The middle men were the only source through which the artisans can access their products to the market. But this method was not appropriate as the middlemen became richer and the chitarakars become poorer. With poor economic status of the artisans became the hurdle at many instances thus made them delay in their work or not able to meet the time deadlines with short time span or lack of workers or may be shortage of required materials, etc. Thus, this led to many chitarakars not to finish the work that was provided to them by the middlemen, which resulted into having a court case so as to recover the advance from them. Das (1982: 83) has pointed out that while chitarakars were facing a setback due to the manipulation of the middlemen and, “in the mean time chromolithograph arrived in large quantities in the Puri market, and because of the cheap price they became quite popular with the pilgrims. The chitarakars had lost their source of livelihood, and the time the court cases were decided had lost their homesteads too”. Artisan then opted for other work in order to earn their livelihood and get them engaged in masons work, agriculture laborers, betel-leaf gardens, wage workers and many other occupations.

Philip and Helina Zealey of Americans Friends Service Committee (AFSC)<sup>8</sup>, founded by Quaker organization in the year 1917 came to Odisha in 1952. Professor Nirmal Kumar Bose one of the eminent anthropologist introduced Halina and Philip Zealey to some of the stone carving and patachitra painters of Puri. This couple contribution

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<sup>8</sup> Founded in 1917, the American Friends Service Committee (AFSC) is a Quaker organization that promotes lasting peace with justice, as a practical expression of faith in action.  
<https://www.afsc.org/about-us>.

towards pata painting has been termed a '*Revival*' for Odisha craft tradition. During that the Governor of Odisha, arranged a meeting with the Chief Minister Naba Krishna Choudhury, during the stay of Philip and Halina Zealey. The meeting was dedicated to the artisans and helping them in the promotion of marketing of Odisha's arts and crafts. By the request of the Chief Minister, Halina and Philip Zealey drafted a memorandum with some aims by setting up Crafts Marketing Organization for the chitrakars. They want the crafts men to get inspire by the wider marketing strategy of their craft products within Orissa and consolidate the markets in other parts of India and abroad too. To bring around the exiting craft production, to know the needs of the modern market and to ensure in maintaining the quality of the products. New ideas to be build up in the decoration and fittings of public buildings and to assist craftsmen in the procurement of raw materials, tools and equipment. Das (1982: 86) cited that, "Although the memorandum was circulated among the members of the Cabinet and senior officials, it was to take some time before the objectives were met. The Orissa Cottage Industries Board, which according to Das was set up under the chairmanship of the Chief Minister, had not yet held its first meeting. However, on 4th October, 1953 the Orissa Cottage Industries Board met, included Halina Zealey as a member, and approved of her proposal to set up an emporium".

It was Halina Zealey who took up all the problems in finding a market so that the pata painters will be capable enough to sell their fine work in a right platform. She gave concentration to retain the endangered skill by giving these painters continuous encouragement guidance on what was saleable in the new market. She persistently guided the worker by influencing them to take up new ideas and enhance their paintings. Bundgaard (1999: 35) in her work reflected that, "Religious art specialists in Bhubaneswar give priority to pata painting adherence to a tradition not necessarily defined with reference solely to itself, but to Orissan arts and crafts generally. For the local painters, a painting to be considered of high quality must replicate already existing divine models and be executed with a high technical skill. The concept such as high quality is a contested term, having distinct meanings to the different members and spheres of the art world".

## **Caste among the Chitrakars**

In Indian traditional society caste and occupation are highly interrelated and influence each other directly. In Sharma (2004: 184) the occupational theory of caste system of Nesfield is well explained. "It is defined that caste system as the occupational division of Hindu society where castes were identified on the basis of fixed occupation. Persons those who were involved in noble occupations was considered as members of superior castes and they provide noble jobs like- educating the people, fighting in the battle field, trade etc. The others belong to inferior caste such as sudras and they do menial jobs. Nesfield cited an example in support of his theory that the artisans who are involved in metal works are ranked higher than basket makers or some other primitive occupations which do not involve the use of metal". In this regards, Andre Beteille (1991:10) wrote:

"The individual position in society--his social identity-- his economic standing, his social status, his own self-esteem are all too some extent dependent on his occupation. A large part of his adult life is devoted to it, and much of his early life is preparation for it. This is not to say that occupation alone shapes a person's social identity; race, religion and provenance are important in many societies and gender is an important basis of identity in every society. In India, caste is very important basis of social identity although we can no longer assume that it is always more important than occupation in every sector of society".

It may be asserted, the social status of an individual has been greatly determined by the nature of occupation from which he derives his livelihood. However, the social prestige and status accorded to various occupations have changed during the course of history and have never been the same across time. In the traditional Indian society, the occupation of a Hindu was determined by the caste system, membership is decided by birth. The question is whether the caste system originated from the occupational structure of the society or the caste system created an immutable occupational hierarchy? Whatever may be the original development, the Indian caste system had a rigidly fixed occupational structure, and each specific occupation was ascribed to each caste or sub-caste with pre-determined degree of social esteem and status. No one was permitted to practice any profession or take up any job not

traditionally assigned to his caste. Any attempt to do so would have met with severe sanctions.

In order to understand chitrakara as a caste it is required to go into the history and development of the caste system in India. During the early Vedic period, the social status of some of the artisans tended to differ, but the artisans as a class enjoyed a respectable position in society. In the 'Brahmavaivarta Purana' a sad story is depicted in relation to the fall of the ancient Hindu architect and the craftsmen during the Vedic period. As per this story, Visvakarma the celestial artificer had connection with a Sudra woman giving rise to nine castes. They were- Malakara, Karmakara, Sankhakar, Kuvindaka, Kumbhakara, Kamsyakara, Sutradhara, Chitrakara, and Swarnakara. The Purana further explains that all members of these nine castes became experts in kala (the art), but the last three, Sutradhara, Chitrakara and Swarnakara, were cursed by the Brahmins and became unholy. In the caste hierarchy chitrakara all over India occupy one of the lowest positions. Andrew Sterling (1846: 45) Persian Secretary to the Bengal Government (Orissa was a part of Bengal then) wrote that "The first set of mixed castes springing from inter-marriage of original tribes, chiefly 'Byse' and 'Sooder' ranked next below the pure Sudra. In this he listed Mali (Gardner), Lohar (ironsmith), Sankari (Conch Shell maker), Tanti (Weaver), Kumbhar (potter), Kansari (utensile maker), Badhei (Mason), Chitrakar (Painters) and Sonar (goldsmith)". Sterling also noted that in some lists, the Rupakara or maker of Gods appeared amongst the mixed classes as the follower of separate trade. Towards the later part of the 19<sup>th</sup> century, Hunter (1872) made an attempt to list out the principal fifty-seven Sudra castes in Puri District, arranged in their order of respectability, and had given the chitrakara the 16<sup>th</sup> place which can be found in the below Table no-1.1

**Table 1.1- List of Castes in Raghurajpur Village Ranked in Order of Respectability.**

Rank	Caste	Occupation	Whether rich or poor	Esteemed or deprived
6	Guria	Makers & sellers of sweets	Some rich & some poor	Little esteemed
9	Chasa	Till lands	Generally poor	Despised
11	Gaur	Milkmen, herdsmen	Generally poor	Despised
<b>16</b>	<b>Chitrakar</b>	<b>Painters</b>	<b>Generally poor</b>	<b>Despised</b>
22	Kansari	Works in brass	Some rich & some poor	Despised
25	Sunair/ Bania	Goldsmiths	Rich	Despised
27	Tanti	Weavers	Generally poor	Despised
28	Jyautishik	Astrologers	Generally poor	Despised
40	Keut	Fishermen	Generally poor	Despised
44	Sial	Wine sellers	Generally poor	Much Despised

Source: Hunter, W.W. Orissa, or Vicissitudes of an Indian Provenience under Native and British Rule, 1872, Vol.II.

The chitrakara caste was ranked 16<sup>th</sup> and considered as generally poor and despise by others.

**Table 1.2- List of Castes and Population in Raghurajpur**

Caste	Traditional Occupation	No. of household	Total Population	% of Total population	Average no. of members
Brahmin	Priests	1	7	1.34	7.0
Chasa	Cultivators	36	178	34.10	4.9
Gudia	Confectioners	2	16	3.07	8.0
Gauda	Cow herders	1	10	1.92	10.0
Tanti	Weavers	4	29	5.56	7.3
Patera	Stone Carvers	1	7	1.34	7.0
Badhei	Carpenters	1	8	1.5	8.0
Nahaka	Astrologers	3	20	3.83	6.7
Bania	Goldsmiths	12	73	13.98	6.1
<b>Chitrakara</b>	<b>Painters</b>	<b>21</b>	<b>119</b>	<b>22.80</b>	<b>5.7</b>
Keuta	Fishermen	7	47	9.0	6.7
Shiala	Toddy-makers	4	8	1.53	2.0
Total		93	522	100.00	5.6

Source- Bundgaard 1999: 66, Indian Art World in Contention.

Table-1.2 indicates traditional occupation in Raghurajpur village including their total population. Around 12 types of traditional occupation are followed in the Raghurajpur

village. As compared to rest of the castes, the Chitrakaras has 21 households which include 119 populations.

During the twentieth century and after independence of India many changes were found in rural India. It has witness occupational change and also occupation did not remain caste-based or hereditary as in the past. Das (1982: 20) explains that, “The constitution of India has also abolished the Untouchability (Offence) Act which was passed in 1955 making the social relations between higher castes and Harijans (untouchables) a matter of direct concern of the government. However, all these development did not substantially affect the caste system, and in the Indian village today, solidarity is still maintained through patron-client relationships in a caste context”. Thus ascribed occupational status has given way to achieved status. There will be a flow of occupational mobility which will start from individual and spread to family, lineage and then to the group. Where there is mobility either social or occupational among the individual, than there is a possibility of mobility in the group. Social mobility is collective rather than individual.

Mohanty (1984: 8) has pointed out that caste system played a significant role in the social life of rural India and between 11<sup>th</sup> to 15<sup>th</sup> centuries there was division in the caste occupation which included, “the chitrakaras or artists of Orissa are Sudra by caste. The surnames they use are Maharana, Mahapatra, Das, Subudhi, Bindhani, Paikaroy and Dattamohapatra etc. Dattamohapatras of Puri trace their origin to the Savar tribe who are connected with the coloring (Banka lagi) of Sri Jagannath of Puri”. Bundgaard’s (1999) has different opinion while studying the Chitrakaras caste. The chitrakaras stated that anybody who is good in painting can take up the pata painting occupation. But they can never be as skilled as Chitrakaras for whom pata chitra painting is an inherited tradition.

### **Participation of Women in the Traditional Pata Paintings**

Women in the traditional societies were not allowed to choose their occupation or work easily. Neither the upper caste nor the lower caste women had the right to choose their occupation or work. The situation was more deplorable among the Scheduled Caste women as they were assigned with the menial jobs. But slowly there has been a shift in the pattern occupation or work for the women. The question of individual choice in selecting occupation or works is a recent phenomenon. There is



expansion of the opportunity in the occupation structure and from time to time this opportunity is taken up without any hesitation. Unlike the old trend, both among the poor and the middle class, upward mobility for the women and for the family outside their home front has become problematic. Upward mobility is possible only if there is gainful employment. The study on occupational mobility, are rarely made in context to women. Although they are now free to take up any work but preference is given on work especially in rural areas. Work from home is spreading among the handicraft sector. It cannot be denied that opportunities for women have considerably widened at certain levels in the Indian society due to modern education and the change of system of government which enabled women to achieve numerous advances in areas which were never opened for them. But this has been concentrated to a small section of upper class privileged women where as lower classes were left out.

In the traditional society the daughter were expected to learn the domestic chores and learn to accept the subsidiary roles. The outdoor work of women have been largely defined, the skill related to that job is carried on from one generation to another unless new development breaks the chain. Ever since this chain is broken, occupation cannot be inherited; caste and occupations no longer remain tied up each other. In the context of pata painter we can find that people prefer to carry their work to the next generation. Among the women in Raghurajpur it is found that as she leaves his parents house after marriage she comes to her husband's home and it is she who has to take up her husband's lineage by giving birth to a son. However, the chitrakar depend upon their son who at their old can help them. When their hands begin to shake or want their son to paint fine lines and detailing at their old age. Family relations normally play a central role in people's lives, and painters are no exception. Relatives are also the part of the family because at high times their assistant is needed to complete the deadline of some deal.

Division of labor is found among the pata painter community of Raghurajpur village. The men and women have different spheres at work, where women work inside their home with all family chores. It is generally women who prepare the base i.e. patti by pasting together two or more layers of used cotton cloth with tamarind glue obtained from ground, cooked tamarind (tentuli) seeds. While preparing the colors women have the laborious work of grinding the stones into powders. Basically the red color *hingula* is prepared by grinding the stone and later these powders are mixed with the

glue prepared from the tamarind seed. Since the last decade remarkable changes have been found in role of women. They now have move to another level, not only as a helping hand with the men but they now have entered into the painting world by taking active part in pata painting. Bundguard (1999: 22) in her book mentions that “only two women in Raghurajpur are able to make all the stages of a patta painting. Both these women always paint inside their homes where as men generally work on the verandas in front of their houses. One woman learned her craft from her husband and the other participated in a course financed by the government, after which she continued working for her guru. It is only the latter who paint for a living and her work is unduly criticized”.

### **Migration and Shifting Occupation**

It could be observed that there is a decreasing trend of proportion of population remaining in traditional occupation due to its exhaustive nature, whereas it can be observed are increasing trend in modern form of occupation due to its inclusiveness. Parajuli (2010: 31) further states that “the major factors affecting migration in the traditional occupation are low income, poor literacy, caste-based discrimination, closed society, limited occupational choice. Similarly, other factors affecting occupational shift are industrialization, modernization, urbanization, migration and increasing effects of education”.

A new trend in village life is migration. Large numbers of the village population are migrating to the neighboring states seasonally and on a long-term basis. Flourishing agricultural areas are attracting laborers from backward areas. The huge numbers of laborers migrate from Bihar, Uttar Pradesh, and Orissa and move to Punjab and Haryana during harvest time as they gain good amount of daily wage from these places. It is a big concern that seasonal migrations do occur from poorer to more prosperous areas all over the country. It is a fact that fast growing cities also attract migrants from rural areas. The construction industry, garment and other factories, restaurants, domestic workers, etc., have attracted laborers, which led to the rapid proliferation of slums settlement in urban areas. Evidently there are few factors contributing to push factor migration and those are rapid growing of the population and the breakdown of the jajmani system. In fact, migration is now accepted in rural areas as a fact of life, and the development of roads and communications and ever

expanding urban frontiers have facilitated this phenomenon. Remaining unemployed for a longer time will not solve the problem until one has to take up some or the other alternative. Considerably, the social and mental space of villagers has increased.

Since caste was hierarchical, the status of the occupation of different castes also depended upon the hierarchical order of caste. The status and prestige of occupations was positively correlated with the particular status of a caste. The higher castes enjoyed the privileges of highly prestigious occupations and the depressed castes were assigned to do unclean and menial jobs. This system prevailed in the Indian society for several centuries and became so deep-rooted that it has affected not only the occupational and social aspects of life but even today it has affected psychological, economic and political aspects. The notion of hereditary occupation is against the notions of equality of opportunity, open competition and mobility, which are widely accepted in modern society. Hence, when the Indian society came into contact with modern society, the close relation between caste and occupation militated against the above stated modern notions. Even in the modern open society, occupation is a factor determining social status. The social and economic placement of an individual is measured by the nature of his or her occupation. Occupational identification has displaced other status-fixing attributes such as ancestry, religion, political affiliation or personal character.

By all means, occupation of an individual is given utmost importance in any society. Social change is inevitable in all societies. According to the progress of civilization, the social needs are increased. Occupations which provided the needs of the society have to be changed, according to changing conditions. Under modern conditions, desertion of traditional occupations has become much more frequent. For instance, the spread of education led many castes to other professions. Progress killed the trade guild, weakened the functional caste. Industrial society created several non-conventional jobs and broke the caste barriers. It also provided a new occupational hierarchy in which status was measured by skill and remuneration. Hence, there is aspiration for new jobs and for which education is inevitable. The occupational and economic statuses are influenced and determined mainly by the educational qualifications of the individual. The social status, social acceptance and social respect of a person depend upon his educational attainments to a great extent. Besides education, the encouragement from others, the aspiration and the desire for job,

motivation and the various policies and programs of the government affect the occupational status of the women.

### **Initiation for Conservation**

After the declaration of heritage village by INTACH in 2000, Raghurajpur became a significant tourist spot in Odisha. A project report is being prepared for the village which will be implemented for further development of the place. Government of Odisha is looking for the essential requirements for the tourist such as road, drinking water, sanitation, interpretation centre, rest house, etc., in collaboration with the UNICEF. A further initiative has been taken to improve the transportation from Chandanpur and Kathapola to Raghurajpur. For completion of this task, various Departments of Government of Odisha are converging their resources. It is said that when the Rural Tourism Project will be completed, Raghurajpur will come in the National Travel Circuit of the Government of India. Every year there is a spring festival in Raghurajpur which takes place in the month of February/March named as 'Basant Utsav - Parampara'. It was first organized in 1993 by State Tourism Department and Astern Zonal Cultural Centre, Kolkata. A large crowd used to gather in such events. INTACH acknowledged Raghurajpur villagers to revive the ancient wall paintings of Odisha. The work was very gracefully completed and now the village looks like a living museum of paintings. To give this village its rightful place both in the cultural and tourist maps of the country, Orissa Tourism and Ministry of Tourism, Government of India have identified this village for development of Rural Tourism. After visiting Raghurajpur on June 27, 2002, Shri Jagmohan, Hon'ble Union Minister of Tourism and Culture, declared that this village would be developed as a model for rural tourism in India. In the report of heritage conservation for poverty alleviation S.K. Misra (2011:4) focuses on the initiatives made by INTACH in Raghurajpur, are as follows;

“To protect India’s tangible and intangible heritage, including our vast numbers of unprotected monuments and historic sites, our natural environment, our material culture, and our living traditions. To integrate heritage preservation with social concerns and poverty alleviation, INTACH has developed two pilot projects in villages with rich cultural traditions, with the goal of providing sustainable employment and a better quality of life, while preserving the unique character and heritage of each village”.

The above report which is assessing the Raghurajpur Project notes that it has brought about socio-economic changes, and revived traditional visual and performing art forms, transforming them into profitable economic options. Misra (2011: 48) mentioned that “The key elements in this accomplishment have been: Close partnerships with national and local government bodies as well as with international funding agencies; Complete participation of the community at all stages; And, perhaps most important, INTACH’s unwavering belief that our heritage is not only our past, but the foundation upon which we can build a meaningful and sustainable future”.

### **Objectives of the Study**

- To outline the socioeconomic profile of the chitrakara community of Raghurajpur village.
- To study the influence of caste system on the chitrakara’s occupational life.
- To evaluate the women's participation in the occupation of Chitrakara community.
- To assess the pattern of migration and occupational shift among the chitrakar community.
- To study the marketing strategies of chitrakar community in the context of liberalization and globalization.
- To understand the role of state in the occupational setting of the chitrakar community.

### **Research Questions**

- What are the socioeconomic characteristics of the chitrakara community of Raghurajpur village?
- How the caste system has influenced the age old craft (pata chitra) and the social life of the artisans (chitrakaras) of Raghurajpur village?
- How women have adopted the craft form as a source of livelihood?
- How the urban social setup has influenced the occupational pattern?
- What is the migration pattern observed during the transition from traditional to modern social setting in Odisha?
- What are the marketing strategies adopted by the artisans to popularize their art form in India and abroad?
- What is the role of state in the occupational setting of chitrakaras in Odisha?

## **Contextualization of Theoretical Concepts**

Homo Hierarchicus is the core and substantive aspect among social grouping. For Dumont caste is set of relationships of economic, political and kinship systems, sustained by certain values which are mostly religious in nature. According to Dumont caste divides the whole Indian society into a larger number of hereditary groups distinguished from one another and connected together by three characteristics: blood, occupation and also by rituals. The origin of chitrakar society follows Dumont's theory of Homo hierarchicus but the occupational barriers among Indian varnas have been breaking down slowly under economic pressures since the 19th century and leading to evolution of new social and political functions which has been assimilated into the existing caste system.

In Dumont's book, *Homo Hierarchicus: The Caste System and its Implications* (1980: 1) focuses on the depths of the Indian caste system. "It discusses the definition of the word "caste" and continues to explain the necessity and undeniable need to have the caste system in relation to Hinduism in India. Further it also explains the caste system and the role it plays in the division of labor in the Indian society. He elaborates the Indian caste system and provides an overall and deeper view into the many aspects of the caste system and its effects on India today. Dumont begins his study by framing the essential questions of the individual, society, equality, and hierarchy within the study of caste". Through this introductory reference to the Victorian evolutionary concepts of the 'unity of mankind,' Dumont demonstrates his Maussian and Durkheimian influences to study hierarchy to reveal larger 'elementary aspects' of society. Furthermore, Dumont's introductory chapter demonstrates his comparative approach that carries on throughout the work; rather than a focused historical study of Indian caste, he examines social relations and hierarchy in order to make theoretical comparisons and conclusions. This is most evident in his question of the individual. Dumont argues that 'traditional' societies emphasize society as a whole, collective Man, and how individuals fit within order and hierarchy. Meanwhile 'modern' societies emphasize the individual as the "indivisible elementary man." Dumont (1980: 35) defines caste as a pan-Indian institution, a "system of ideas and values, a formal, comprehensible rational system". Most importantly, he explains how caste groups are distinguished from and connected to one another through (1) separation of

matters of marriage and contact, (2) division of labor, traditions, and professions, and (3) hierarchy ranking groups as relatively superior or inferior to one another.

Dumont argues that the above third aspect of hierarchy is the most important and is manifested in the separation between the pure and impure. Expanding on the concept of hierarchy, he distinguishes between Western ideas as progressive and Indian ideas of hierarchy are subornative. Thus hierarchy resting upon western ideas of linear power and authority, he connects Indian hierarchy to religious values, the four varnas, and the relationship to the whole. Building upon McKim Marriott's interactional theories of rank, he explains that hierarchy is the "principle by which the elements of a whole are ranked in relation to the whole" (Dumont 1980: 91). Later, he expands upon the idea of the hierarchy and relationship to the whole in his example of the jajmani system. He describes the jajmani system not as economics, but as a hereditary system of labor and relationships, of prestations and counter-prestations. Dumont (1980: 106) further explains that the system is "founded on an implicit reference to the whole, which, in its nature, is religious, or if one prefers, a matter of ultimate values". However, he does not disregard concepts of politics and power in its entirety and disaggregates the authority between and within caste groups. Religious authority, he argues, rests within the hands of the Brahmans and temporal authority in the hands of kings, judges, and law of dharma. Furthermore, the unit of the village has intricate, plural forms of authority rather than simply linear.

M.N Srinivas also employs the structural functional approach in India by emphasizing on the study of social structure of caste, village, family and society. The structure and function of chitrakar village can be well explained through this approach. Marx considers that Indian villages are self-sufficient because all members of the village have land as their primary modes of production. Colonial scholars considers that village in India suffered from myopic culture, hereditary of occupation, name, residence and culture in addition to pessimistic values, lack of innovation, non-exposure to market, absence of individualism resulting into a community which was self-perpetual and continuous. Louis Dumont considers that village is a territorial space, it does not carry any social and cultural significance therefore Indian society must be studied from the standpoint of caste and not village. Srinivas rejects to both the positions out rightly indicating that both Marx and colonial scholars had romantic

understanding of villages because their assumption of India was greatly driven by the book view (Srinivas, 1962).

Srinivas indicates that village solidarity is a fact because people belonging to particular village show village exogamy towards each other. They keep their caste aside and participate in village festivals. Usually village population voluntarily comes together against external aggression. Last but not the least, the servicing caste groups regularly comes from adjoining villages for work which results into functional coordination (Srinivas, 1962). Although village has a geographical space but people carry their family identity, caste identity and village identity along with their name. Consequently, it is a social and cultural universe for a man that from where he gets his identity. He lives with this identity throughout his life. Rejecting Louis Dumont he writes that caste divided but village united the people. Hence one cannot understand Indian without understanding the dynamic nature of Indian village.

According to Grint (1991: 8, 22) “No matter what society one lives in, all human beings depend on systems of production to survive. For people in all societies, productive activity, or work, makes up the largest part of their lives – it takes up more time than any other single type of activity. In all cultures, work is the basis of the economy, or economic system. The economic system for any given culture is made up of the institutions that provide for the production and distribution of goods and services. These institutions may vary from culture to culture, particular in traditional societies versus modern societies. The sociology of work goes back to the classical sociological theory. Marx had examine the conditions of work in factories that were emerging during the industrial revolution, looking at how the transition from independent craftwork to working for a boss in a factory resulted in alienation and deskilling. Durkheim, on the other hand, was concerned with how societies achieved stability through norms, customs, and traditions as work and industry changed during the industrial revolution”.

The study of work, industry, and economic institutions is a major part of sociology because economy influences all other parts of society and therefore social reproduction in general. It doesn't matter if we are talking about a hunter-gatherer society, pastoral society, agricultural society, or industrial society; all are centered on an economic system that affects all parts of society, not just personal identities and



daily activities. Work is closely intertwined with social structures, social processes, and especially social inequality which further leads to social and occupational mobility. In the same way pata paintings are the major work taken up by the chitrakars of Raghurajpur. This art form has given identity to the village as well as the villagers. Now the social structure of the chitrakars is defined by occupation.

Generally, social mobility is conceived as “the transition of an individual or social object or value, anything that has been created or modified from one social position to another” (Sorokin 1928: 749). Social mobility is analyzed in relation to various aspects such as educational advancements, occupational mobility, economic progress, cultural standards, political affiliation and above all, in relation to social contact. Sorokin P. A. differentiated two forms of social mobility, i.e., vertical and horizontal. According to the nature of stratification, there are ascending or descending currents of economic, political and occupational mobility (ibid). M. N. Srinivas classified social mobility into Sanskritization and Westernization in the Indian context. Sorokin (1926: 346) analyzed the factors of social mobility and he classified them as primary and secondary. “The primary factors emphasized are demographic, dissimilarity of parents and children, change of environment, especially the anthrop-social environment and the defective social distribution of individuals within social layers. The secondary factors discussed by Sorokin are patterns of stratification, educational opportunities, urbanization, and psychological motivation”. However, the chitrakaras who moved out of Puri did not go through the same experience in their work which they get in Puri. They lack in proper pilgrim market, which made a pressure on them and were bound to migrate from their village. Also the number of painters grew which did provide sufficient occupation thus making a competition in and around them. The chitrakaras of the Raghurajpur therefore took to other professions leading to horizontal mobility but vertical mobility is rather lacking. became a common factor in this community.

According to Sorokin (1928: 1049), “the most common challenge through which vertical shifting of individuals takes place are the series of social institutions like army, school, church, political parties and different occupational institutions. They play the role of elevators through which people go up and down. With the exception of periods of anarchy vertical mobility is controlled by a complex mechanism of social testing, selection and distribution of individuals within the society. This

mechanism is composed of social institutions which test the general intelligence and character of individuals. This testing and selective role of these institutions is no less important than their educational and training role”.

It is a matter of fact that now the caste based occupation of the chitrakars has taken up a different scenario because not only the chitrakar community are working in the field even other castes irrespective of high or low are found to be working as pata painters. For them it is a source of livelihood, as it is better not to be part of unemployment. After independence the chitrakars of Raghurajpur and other nearby villages are competing with each other to make a position in the art world. As Dahrendorf (1959: 35) argues that “contrary to Marx's prediction, the working class has become increasingly heterogeneous due to the technological advances and the participation in diverse occupations. The so-called working class shows dissimilarity in their interests. They have diverse status and skills. Class solidarity is getting less strong. Instead of advancing their claims as members of homogeneous groups, people are likely to compete with each other as individuals for a place in the sun”.

Gender and caste based discriminations have been deeply rooted in the Indian history and their origins can be traced back to thousands of years. The above mentioned theories study caste, occupation and mobility with society as the reference point. But to understand the convergence of caste, occupation and mobility with gender we need intersectional theory. Symington (2004: 1,2) cited that, “Intersectionality a feminist theory, which can be used to analyze the multiple identities of women with respect to different social structures. It will help us gain a better understanding of the discrimination in terms of access to basic human rights, opportunities, resources, etc. Work of many social reformers, academicians, Government policy makers by the government could alleviate the problem to some extent, but there is still a long way to go in order to break these barriers. In order to be effective a framework needs to be developed that offsets the defects of the previous frameworks and better conceptualizes the provisions of equality”. Sinha & Kumar (2004: 4) further cited that, “A number of scholars have drawn on the ancient texts to construct a portrait of Indian culture that is characterized by three major themes. The three dominant themes are the following: cosmic collectivism, hierarchical order, and spiritual orientation. Cosmic collectivism reflects a worldview that the universe consists of diverse forms of animate and inanimate elements that are compatible as well as conflicting. But they

all are interconnected and held together by an underlining sense of unity derived from being parts of the ultimate Reality, the Brahman”.

India is one of the richest countries in the world for its excellence in various kinds of Handicraft products. The people are often occupied in making high quality handicraft products throughout the year. Diverse types of handicrafts are made all over India and have achieved significant recognition in the national and international markets. Major occupation is taken up in the handicraft sector and is considered as one of busiest and hectic work. People of this sector earn their livelihoods by producing different types of unique products. Products can be classified into different types and patterns and the major types are- pottery, metal craft, gold jewellery, pata paintings, wood craft, shell craft, cane craft, needle craft embroidery, ivory craft, comb craft, glass craft, paper craft, sholapitha craft, weaving, silver jewellery, etc. Handicrafts is always been considered as a major sources of income for men and women in the Indian villages. The artisan usually creates these handicrafts either at homes, in their workshops, in a cooperative basis or on behalf of any big concern involved with the marketing of handicrafts products. Fairs, melas and festivals are the best options for the artisans to sell their products. The handicraft products are made and used for several purposes. Daily uses, decorative purposes, it is given as a memento and many other ways. Different parts of our country are well-known for its special types of handicrafts. Some villages of West Bengal are famous for making the handicraft products like terracotta, sholapitha craft, madhubani, weaving, etc., the villages of Gujarat are famous for the products like brass and iron items, clay items, wooden furniture, embroidery, silver jewellery, dhurries, carpets, blankets, rugs, etc. Punjab is famous for its embroidery work. The Government of India has been allocated funds for encouraging the people to take up handicrafts as their occupation. The rise of Indian handicraft products in the recent years has increased its demand in foreign market and is bringing a huge amount of financial flow to the country.

Helle Bundgaard (1999: 33) presents her versions of events connected with the production and appraisal of paintings over a specific period of time. Her central concern conveys the priorities and interests of local painters of Odisha. She further explains how the revival of pata paintings was done along with analytical discourses and other significant aspects. Her main idea revolved around the pata paintings. She examines the local, regional and national discourses involved in producing the unique

handicraft and how it is associated with the great Sanskrit tradition. Her study focuses on the awards given for skill in craft making and their changing significance as they pass from national and regional elites to local painters. An artisan is a worker who is especially involved in making things by hand. The artisans are skilled worker, who makes items that are useful in nature. The products or commodities that are made by artisans include painting jewelers, household items, tools and other handmade products.

The artisans do their work by making innovative crafts with their prior knowledge and reach the significant levels of their art. During the prehistoric times, artisans were more involved in ancient arts such as pottery, molding, basket weaving, weapons- and tool making, cave painting, and hut-building. Then in historical times, the artisan moved upward to make their livelihood on occupations like blacksmith, craftsman, weavers, tradesman, etc. They always apply their skills on high degree to give a shape to their work. Although the artisan does not have an engineering or technical job, but to express their creative towards work is always in an inclination position. People who have a workshop in their home are most likely to work there and make it their work studio. With the help of their tools, and other necessary items contribute a lot to the society and to the people around them. The chitrakaras view the entire universe in their own ways and then represent it in their work. They have the skill to understand how the machinery of the universe works and how the parts relate to each other. All this is possible because they have inherited this knowledge and skills from the ancestors who owe this profession and were the sevakas of Lord Jagannath Temple at Puri. Pathy (1990: 31) mentioned that;

“The chitrakaras are sudra by caste and mostly belong to Nagesa gotra and are Hindus. Chitrakara is neither surname nor a title. It refers to a profession, rather to a community of artisans engaged in a variety of professions in which prominence is given to paintings. Chitrakara seems a popular term for painters. In Nepal a class of Newar, who are involved in painting the temples, shrines and icons are called chitrakaras. The professional painters of Jain manuscripts were also known as chitrakathis, an equivalent of chitrakara. In West Bengal the traditional Hindu painters are known as chitrakaras. A few of them also use chitrakara as their surname. The chitrakaras apart from

painting pata do a number of jobs, such as production of ganjapa, masks, wooden articles, toys, paper-machie items and murals”.

Pathy (1981: 2), focuses on the school of classical Orissan paintings. “Here the word classical is used to denote a category of paintings different from the tribal and the folk. In this classical category are included both the classical style of paintings of ancient period as well as the Apabhramsa<sup>9</sup> style of mediaeval paintings. Under the classical category, the mural paintings or paintings on wall, pata painting, paper paintings and palm leaf paintings have been included. It is difficult to categories paintings medium wise, either belonging to tribal, folk or classical”. Classification based on motifs is sometimes defective because similar motifs occur in tribal, folk and classical paintings alike. A painting need not be termed as folk merely because stylistically it appears to be folk. There are few illustration manuscripts which have drawings looking folkish. The paintings categorized as classical are executed by professional painters under the patronage of temple, matha, court, wealthier people and society at large. The paper paintings and the palm leaf paintings though not done by chitrakaras, are painted and illustrated by painters, commissioned by or attached to mathas or courts, and literary scribes respectively. He has taken all the relevant factors such a provenance, medium, style, patronage and painters into consideration while determining the classical category.

Patachitra is unique art form which is highly defined by its rich colors, its creative motifs and designs, and its portrayal of pure and simple themes. This form of painting has its own particular area of themes that revolves around Hindu mythological stories from Mahabharata, Ramayana and legends concerning Radha and Krishna, Lord Jagannath and other popular legends. But the most popular, and believed to be the source, is the depictions of Sri Jagannath, Balabhadra and Subhadra, the Divine triad or Sri Jagannath Patti. In the Report of Pattachitra, December: 2000, it is explained about the steps and technique of painting which is basically followed by a trained artisasns. Further it is explained in detail as;

“The chitrakars do not strive for realism but a definite expression of feeling and emotion is strongly visualized in their work with neat patterns and designs that calls for a closer observation for appreciation. In fact, it seems to be its visual

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<sup>9</sup> Apabhramsa form of painting style was used during mediaval period.

effect and appeal that touches the human emotions directly, which rules the painting. Borders are an integral part of the painting and this is drawn first on the painting on all the four sides of the pata consisting of two or three lines according to the size of the painting. The outlines of the figures are drawn first with very thin lines in white. The body colors are then added followed by coloring the attires. The figures are then adorned with ornaments and colored. Outlines of other motifs are then thickened with a thick brush with black color. Then small and fine decorative motifs are painted in white. It is interesting to note that the chitrakar begins his painting with the color white and ends with it too. The eyeballs are the last to be inserted on the painting. Sometimes a painting is done only in black and white. With perfect mastery over fine line drawing, the chitrakars make the paintings come alive with their skill and workmanship”.

The chitrakara and his work explains about the world of the painters and given a very clear understanding about the chitrakara society, their origin and growth, decline and revival of pata paintings as well chitrakaras, their learning and transmission. Raghujpur village is the best known for pata paintings. Das, (1982: 11) has mentioned that, “every chitrakara family has at least one member engaged in pata painting work. Also in many families all the members are engaged in painting, the womenfolk and children assisting the adult members. Perhaps the most prestigious seva (service) of a chitrakara is the painting of substitute icons at the Jagannath temple when the wooden gods, discolored after their ritual bath, are put away for 14 days”. Paintings of various places like Madhubani in Bihar, Calcutta in Bengal and Raghurajpur and Dandasahi in Orissa are well known for such craft of painting, unlike in Bihar and Bengal where such painting known as Madhubani painting and Bengal pat is done on paper. In Orissa it is done on a specially prepared sheet made up of cloth and is known as patachitra.

Indian social stratification is largely based on caste hierarchy, which indicates various castes according to their purity and impurity of occupations and is ranked from higher to lower positions. It is like a ladder where pure caste is ranked on the top and impure is ranked at the bottom. Hierarchy can be further understood as a structure which consists of multiple levels. It is system in which people or things are positioned in a sequence of levels with different importance of status which they possess. Caste

hierarchy is a classification of a group of people according to their economic, social, or professional standing in the society. And such type of occupation is known as 'Traditional Occupation'. Traditional occupation is based on ascribed values rather than achieved qualities. But with new job opportunities available due to industrialization and urbanization some people have shifted from their traditional occupation to some other occupation. However, in rural areas traditional occupations classifies people in the society and with the type of occupation the persons is ranked in the society.

The term social mobility implies shift, change or movement. Social mobility may be understood as change from one place or position to another. In the social ladder this movement may be upward or downward or it may be inter-generational or intra-generational. In short, social mobility stands for change in the position of an individual or a group of individuals from one status to another. Sorokin was the first sociologist who contended that no two societies are exactly same in the amount of movement allowed or discouraged. Further the speed of movement or change may differ from one period of time to another. The rate of change depends upon the level of modernization of a given society. Social mobility refers to movement, either upward or downward between higher or lowers social classes; or more precisely, movement between one relatively full time, functionally significant social role and another that is evaluated as either higher or lower (Sorokin, 1926).

Singh (1977) points out the patterns of social mobility. He observes that the sociological characteristics of the patterns of social mobility imply the use of categories like class, occupation and caste. Structurally this mobility has broken the closeness of the stratification system. This status mobility has been possible because of the operation of the economic principle of stratification in the village independently of caste. This process has broken the summation of the status attributes in the caste system of stratification. The opportunities for social mobility are not diffused, but localized among certain strata. No doubt the traditional form of closeness to status ascendancy through all the means, except caste, is fast disappearing, but the chances of social mobility are still highly localized among certain privileged social strata. Thus the degree of openness in our pattern of stratification is still marginal and mobility to higher status categories is closed to the bulk of the poorer class and the

lower castes in our country. The highest proportion of the women's employment in the latter part of the last century is accounted for by household industries and family agriculture.

Bhomwick (1969: 24) argues that markets are important avenues for employment for ladies, by which traditional caste occupation and relationship undergo relaxation and shifting to a large extent. “He gives special reference to Silda market in West Bengal as an example. New relationships and social setting through contact with shop owners will bring about social mobility. To him occupations are nothing but the immediate means of subsistence, assuring better economic conditions. Further he argued that market is a new field of employment for Scheduled Caste women, which will lead to their social mobility, at the same time it provides an employment which does not demand higher educational qualifications”.

Patachitras are religious folk paintings common in the state of Orissa in east India. Mohanty (1984, 16) explains that, “Patachitra defines Orissa best with its aesthetic value of Odissi culture, tradition, the picturesque landscape and its unique theme that brings together the immensity of life and the diversity of the Divine to stand as one. Isolated from foreign invasion and distant from imperial courts, Orissa has retained a pre-Islamic style of religious art that has altered little over the years. Washed by the soft waves of the Bay of Bengal at the Lotus feet of Lord Jagannath, the folk traditions of Pata paintings trace back to the eighth century AD and over the sands of time assimilated the different concepts of poetic and philosophical undercurrents through their colors and shapes”.



## Introduction to the Field

**Figure-1.4 Wall Painting at the Entrance of Raghurajpur Village Depicting the Social Setup of the Village**



Raghurajpur village is situated on the bank of river Bhargavi, it consists of two rows of mainly thatched houses separated by two paths running in front of the houses and a number of houses situated along the river at the eastern end of the village. Figure 1.4 shows the wall painting at the entrance of Raghurajpur village which shows the social setup of the village. According to the KADAM<sup>10</sup> society (2006-2011: 11);

“This village is inhabited by 103 households with 311 artisans producing different varieties of handicraft items such as pata paintings, palm leaf engravings, stone carving, paper mache toys and masks, wood carving and tussar paintings. It is perhaps the only village where each family is engaged in some craft or the other. The village runs from East to West with houses arranged in 2 neat rows, facing each other. At the centre runs a line of small temples”.

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<sup>10</sup> KADAM is a Society set up in 2006 in West Bengal to address the issues of the rural artisans who were semi-skilled and living below poverty. Our mission was to reduce poverty and also stop migration of rural artisans to cities for menial jobs which leads to slums, rampant violence, unhygienic living conditions etc.

For better formulation of the research design a preliminary visit to the field was undertaken. This field visit is to understand Pata Chitra in much more detail way to identify the significance of this art form among the Odiya community, which chitrakar community is dedicatedly involved in this traditional art form, the social setup of the chitrakar community, their occupation and source of economy, how modernization is making impact on the traditional art form and the change in the occupational mobility were the few queries that were attempted to be answered. And for that, it relied on the certain qualitative approaches. Bernard (2008: 342) defines that, “Participation observation in fieldwork is the foundation of cultural anthropology. It involves getting closed to people and making them feel comfortable enough with your presence so that you can observe and record information about their lives”. So, during my fieldwork I looked at some preliminary information of the villagers through participant observation which helped me to gathered information’s like- the daily social life of the chitrakars, their work routine, other part time occupations, involvement of women in the painting work and other related information.

It has been observed during the field work among two generation of chitrakars that the older generation gave important details regarding the origin, significance of the art form, the caste hierarchy of the chitrakars, etc., while the younger generations were more influenced by the modernization process. They were more involved in imparting trainings to new artists and designing marketing strategies. Also the younger chitrakars have incorporated new designs in their art work which are a spin off from the traditional patterns<sup>11</sup>. They are now more aware of the help offered by the Government of Odisha and NGOs and with this help they have revived this old traditional art form. An in-depth interview was prioritized on the basis of the topic prepared before leaving for the fieldwork. The respondents were categorized into various social and work groups. Bernard (2008: 210) cited the interviewing structure in the field. He further explains that, “The concept of ‘interviewing’ covers a lot of ground, from totally unstructured interaction, through semi structured situations, to highly formal interactions with respondents. Semi structured, or in depth interviewing

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<sup>11</sup> In Appendix III, Image- 14 to 21 present the different new designs that are incorporated by the artisans that are obtained from the workshops and training programmes launched by Government and other art institutes.

is a scheduled activity. A semi structured interview is open ended, but follows a general script and covers a list of topics”.

### **Research Methodology**

In the following research work both primary and secondary information were collected and assembled together to compile the study. The research methodologies that are included in the present study were in the form of personal in-depth interview of the respondents i.e. the pata painters. As the research work was conducted in the field i.e. *Raghurajpur Village*, the role of ethnography was more important as it made a close study on the culture of the work that is done in the heritage village and in due course of time close observation, reading, and interpretation was done in the field. Clifford Woody in his work mentions that, “research comprises defining and redefining problems, formulating hypothesis or suggested solutions; collecting, organizing and evaluating data; making deductions and reaching conclusions; and at last carefully testing the conclusions to determine whether they fit the formulating hypothesis”. For Kothari (2004: 1) research is thus, “an original contribution to the existing stock of knowledge making for its advancement. It is the pursuit of truth with the help of study, observation, comparison and experiment. In short the search for knowledge though objective and systematic method of finding solution to a problem in research”.

In ethnographic method the most significant area of field work is participant observation. It helps the ethnographer or the researcher to participate in observing the culture or process as a participant and collects extensive field notes. Ethnographic method is always taken up on natural settings and the process of observation and collecting data are done on a particular group of people, on a culture setting or on diverse events etc. In this method, observations are given priority as the main source of data collection. Other than observation interviews and case studies are also taken to simplify the researcher's work.

The central idea of ethnographic research is to identify with the social meanings and actions of people as they go around in their everyday social life. A range of research techniques, including in-depth interviewing and analysis of personal documents have been used to get close to research subjects, but the ethnographic technique which has proved to be the most effective is generally thought to be ‘observation’. Hence with

the view of ethnographic research by McNeill & Chapman (2005: 120) mentions that, “Ethnographic research is not only carried out by means of participant observation and unstructured interviewing. Other techniques are available for obtaining insights into people’s world-view and social relationships, and will be briefly describes here- A case-study involves the in-depth study of a single example of whatever it is that the sociologist wishes to investigate. This may be an individual, a group, an event or an institution. Such studies, normally involve the researcher using a range of research methods”.

Likewise in my research work I have gone through much secondary information which I have gathered and collected from various libraries, seminars, national archives, NGO’s and conferences. A pilot study is essential for a field based research. There are several aspects associated with the social and professional life of an artisan, but for my study i have selected few sociological concepts that directly or indirectly influence the art form. Since Raghurajpur is the place of origin of the pata paintings and presently the biggest hub of this art form I have concentrated my study to that village only. Whereas there are also few other villages in the same belt involved in pata paintings and various other art forms. Also time constraint is one big reason for limiting the study to few selected areas. Usually interviews are more often used for collection of data as it is a convenient method and right form of retrieving data from an individual.

The present research work is more of a research which adopted both qualitative and quantitative methods of collecting data. The main point of a descriptive research is to describe the situation associated in the field. The investigator in this type of research observes the situation and then describes what the findings are. The study, as a descriptive one, investigates the state of affairs of the Pata painter artists and their circumstances in the age of globalization. Efforts are made to collect existing data to reach at definite understanding on the topic. Field survey method was adopted for collecting quantitative data whereas for qualitative data in-depth interview technique was adopted. Then the field data were analyzed numerically and statistically. For qualitative analysis, the study used participation observation, case study, and focus group discussions method. This was followed to find out the original motives and desires of the respondents. Attitudes and opinions of the respondents were taken into account while analyzing the field data. From the primary and secondary sources

research data were obtained. Primary sources comprised data collected during the field work through interview techniques.

The field work was conducted in Raghurajpur, there were 101 respondents and the population was heterogeneous in nature, so the variables were divided into different groups of respondents. First it was divided into male and female groups, and these groups were divided on the basis of age, family artisans, hired regular artisans, home-based piece-rated artists, artisan-cum-entrepreneurs, trainee artisans, etc.

Family artisans are those who make patachitra in their family as a family occupation. They inherited this occupation from their ancestors. They buy raw materials from the market in small amount and prepare the colors, brush, patti etc. at home. They make different pata painting products and sell it to the middlemen who come to the village or sell them in the nearby markets. Sometimes, they get advance orders from different sources. Hired regular artists are those who work under the family artisan's home on regular basis. They work for the whole day (8-10 hours) and get monthly salary either on work basis or day basis. But, the salary and working hours differ from unit to unit. So it can be said that this category workers basically work at the houses of the family artisans. Also when the family artisans get more orders then with the help of the hired artisans they finish the dead line of the orders.

Home-based piece-rated artisans refer to that section of painter who work for middlemen units but on contract basis. The artisans take orders and within the time limit they submit their orders. Generally they work in their home and are paid on piece-rate basis. They work for Entrepreneurs Artisan and Family artisans. Artisan-cum-Entrepreneurs are those who work at their home and owe their shops in the village or nearby markets. They employ other artisans in their small units. They themselves are supervisors of the pata painting work. Basically in this group master artists engage other artists in their workshops. In Raghurajpur there were some 6-7 houses who run this type of units. Trainee Artisans<sup>12</sup> refers to the group of people who basically take training in the units run by the master artisans. They mostly depend upon their master/gurus. This category of artisans comes from outside of the village and also they belong to different other castes. Apart from field observation, other Primary sources including data, declarations, government publications, and the reports

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<sup>12</sup> In Appendix III, Image- 8 Artisans attaining training programmes.

of surveys conducted by different organizations were also taken for reference. As a part of methodology, secondary data were generated on the basis of extensive literature surveys comprising books, journals, articles, papers presented in the seminars and newspapers pertaining to the concerned issue. Besides, various other websites were great useful in the study.

**Figure-1.5 Division of Respondents**

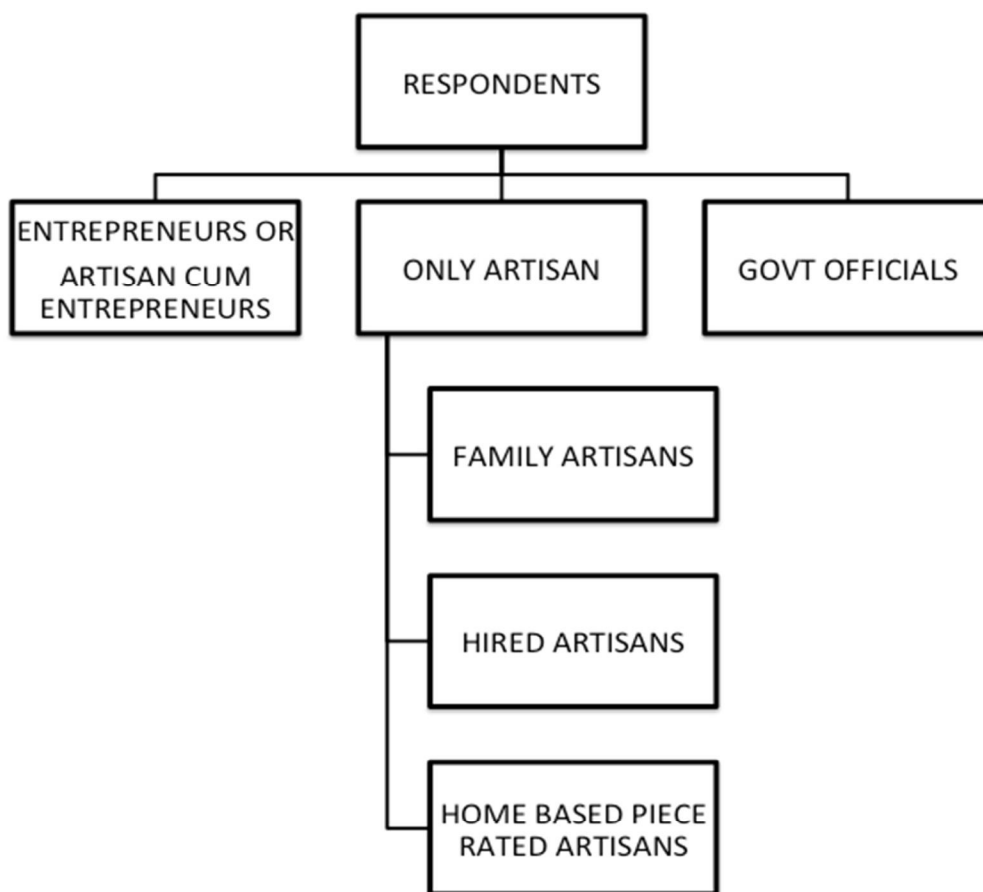


Figure-1.5 depicts the different respondent groups and sub-groups that are presented in the village of Raghurajpur.

## **Chapterisation**

The present study consists of six chapters. Introduction is the first chapter of my thesis which broadly explains the background and nature of the study. It addresses about the socio economic problems of pata painters of Odisha. The section also raises questions on the issues that are attached to the Handicraft industries. Apart from that the chapter also consists of objectives of the study, research questions, theoretical framework and research methodology.

Chapter two has a brief description of the socio-economic, historical, and demographic back ground of the village and its environs. Besides, it presents the village administrative system, both traditional and modern, and the relations with people and village as a whole. This chapter intends to provide certain basic socio-economic information, caste composition and population, etc., as well as to describe the village as a social unit.

Chapter three discusses with the concepts related to the identity of caste and the economic interests of the individuals. From this point of view, the concept of caste and its features will be described in this chapter. Also it will focus on the role of women and their participation in this traditional occupation. As women in traditional societies were not allowed to choose their occupation easily but due to various socio economic changes in society women have come up and got engaged in their traditional occupation.

Chapter four dealt with the issue of urbanization and modernization in traditional occupation. It will also emphasis on the reasons behind the migration and occupational shift among the chitrakaras. The most important factor is lack of proper marketing facilities. Due to improper marketing structure the chitrakaras are giving up their occupation. So this chapter will evaluate what are the reasons behind migration and occupational shift among the chitrakaras and the following chapter will discuss the role of government in the development and upliftment of the chitrakaras.

Chapter five discusses about Indian handicrafts that comprises an important section of the decentralized sector of the economy. Export of the handicraft goods has reached to commandable heights. Indian folk art and crafts which are the primary parts of the

Indian culture and tradition are in soaring demand among the western consumers. Foreign fashion industries even borrow a great deal from Indian appliquéd motifs saree designs, an ethnic Indian wear. So it's imperative to study the role of government and NGOs in upliftment of the chitrakar society and how the traditional occupation can be means of sustainable economy.

Chapter six is the conclusion and suggestion part of the thesis. How the world heritage village can get proper amenities was point of discussion. Summarize of the whole study and what further majors can be taken by the government is stated in it.



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## CHAPTER – 2

### Village Handicraft and its Making

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India is the land of villages and the heart of India lies in the village. The large percentage of India's population lies in rural areas. From the pre historic period the village community has become an integral part of the Indian social and economic organization. In contemporary times, sociologists and social anthropologists have developed interest in the study of village communities. The expansion of village communities has been possible due to modern outlook and involvement of numerous factors like- topographic, economic, political and social. In simple terms we can define village community as a small group of families, who lives in close physical contact in a definite locality, share common interest and are mostly engaged in agrarian sectors. It is characterized by smallness, naturalness, warmth, low density of population, homogeneity, face to face and intimate relationship, importance of neighborhood, importance of land, agricultural occupation, caste system, prevalence of jajmani system, panchayat system, rural factionalism, self sufficiency, faith in religion and God, joint family, prevalence of superstition and blind belief, tradition, social contact, social solidarity, lower economic status, traditional occupation, relative deprivation and permanence. The village communities are further divided into nucleated, dispersed, linear, mixed, hamlets, etc. A lot of dissimilarity is found among the rural and urban communities. But the sociologists have found out certain points of dissimilarity between these rural and urban communities, on the basis of social organization, social affiliation, pattern of social interaction, social control, social stability and mobility, social pattern, economy and cultural life. They present an interesting perspective to the study of village community.

The village has always been continuously an important ground for engagement of different kinds of activities. The rural setting programme for development of villages were initiated by the Indian state. Significantly the Indian village has been represented in popular media, cinema and television. It then has become the central area of study for social scientists all over the world. It is now a methodological entry point, for

considering investigation of different sets of subjects and questions. The Indian village has numerous characteristics which reflect the norms and values of Indian civilization. According to Inden (1990), each village has its own internal world and has their customary set of rules, they are self satisfactory with the market, mostly Indian villages has patriarchal mode of governance and are surrounded by another outer hostile villages and despotic governments.

The idea of the village by Jodhka (2014: 4) explains that;

“Village has occupied an important place in the history of contemporary India. It was one of the core categories through which India was imagined and imaged by the British colonial rulers and the nationalist leadership during the 19<sup>th</sup> and 20<sup>th</sup> centuries. So much attention was paid to it that the Indian village came to be seen as a signifier of the native life a place where the local level patterns of economic life, social organization and cultural belief could be observed”.

All over Indian sub-continent, village communities have a number of universal features. The village settlement is considered as a unit of social organization, with mixed caste and class groups and represents a sense of unity among the kin groups. Dube (1955), emphasized that, “different castes and communities inhabiting the village are integrated in its economic, social and ritual pattern by ties of mutual and reciprocal obligations sanctioned and sustained by generally accepted conventions. Notwithstanding the existence of groups and factions inside the settlement, people of the village can and do face the outside as an organized, compact whole”. The village and its economy were among the most important targets for the development policy of the new state. Indian village is always considered as little republic because almost everything they aspire for is within them or among them.

Jodhka (2012: 5) mentions that Gandhi on his perspective saw village as a site of authenticity where as Nehru considered that the village was the source and site of India’s backwardness. Ambedkar’s view on village was a site of oppression where the institution of caste presented itself in its most brutal and inhuman form. He further cited that;

“In many ways even in the nationalist discourse the idea of village as a representative of authentic native life was derived from the same kind of imagination. Despite disagreement and differences in their ideological orientation or political agenda the idea of the village remained a core category through which they made sense of the traditional Indian social life. However unlike the British administrators village for the leaders of Indian nationalist movement was not simple a given cultural artifact. Instead it was a site of politics. Village for them represents the real India the nation that needed to be recovered, liberated and transformed. Given their political concerns, they used diverse perspectives to talk about village”.

Artisans are concentrated in a single community and are not recognized by any specific class or caste, rather they are known by the unique traits and genuine features of their work. The artisan holds distinct ideas of their work that provide actual form to their appearance and approach. Generally in Indian tradition an artist is only considered skillful when his collection of art consists of uniqueness in them. Handicraft products made from wood, terracotta, lime stone, ivory, yantra and flat drawing and painting make uniqueness in themselves. Such flexible and practical skill of the Indian artists is exceptional and is evidently present in the precise and complete workmanship. Thus, handicraft is usually defined things that are made by hand, with this help of simple tools which is basically artistic and/or traditional in nature. The handicraft work truly described the craft for the people, as it serves all possible needs and day-to-day requirement of an individual. Handicraft goods like pottery, mats or woodwork, paintings or weavings, etc., provide a positive demand of products within the people. The artisan, express its work in some or the other form and acts as a vehicle of self-expression of aesthetic approach. At the same time, they manifest in their structure principle of *Silp Sastra*, scientifically evolved ancient formulae and regulations for manufacture.

The descent of the craftsman's is ascribed and is found from prehistoric time. They are the offspring of Lord Veshvakarma, who is the master of many arts, master of thousand handicrafts, carpenter, and the only Lord of all craftsmen. The legendary origin and mythological history of the artisans portrays their source of evolution with an insight of their religious, and spiritual background. The craftsmanship has been adding to the society from two aspects i.e. cultural and economic aspects. The

enriching significance of the artisans are connected with the protection of heritage, aesthetic richness of traditional skills and talents, their relevance to people's history and life styles and their role on unifying factor in our culture. The circumstance like monetary gains for the craftsmanship, way of living, low expenditure on resources and high export on foreign exchange leads to aesthetic gains. The rural sector is highly dominant with traditional crafts of India. The caste system is bounded with the set of laws of Manu conserved by the ancient traditions.

### **Historical Glimpse of Odisha's Folk Art**

Odisha has witnessed and experienced different ruler reign over it and brought tremendous changes over arts and crafts, as a result it could be observed that there is diversity in the forms of traditional handicrafts, painting, carving, dance and music too. Through centuries, Odisha has retained its cultural identity within the main stream of the culture. "Artisans are engaged in making articles of decoration required for festival days in temples and households, which has not only provided them their living but also opportunities for artistic expression. Whether the articles be tie-and-dye textile or applique work, terracotta, lacquer or brassware, filigree ornaments or pata painting of gods, all these have made the daily life of Odisha people artistic and offered them avenues for trade and commerce in other parts of the country and even abroad. The once-nourishing state of maritime trade and commerce of this land bears testimony to this fact" (Government of Odisha, <http://www.orissa.gov.in>).

The map in Fig. 2.1 shows the various types of handicraft found in Odisha. It is also significant that how different districts of Odisha are famous for some or the other handicrafts. The important section of non-farm economy comprises of unorganized segment of artisans who are specially residing within the rural population. A huge chunk of artisans in this informal sector are settled in rural part of the country. The artisans comprises of blacksmiths, carpenters, weavers, potters, mudha makers, painter, artisans, hand tool makers, farm implement makers, metal-wares makers, sculptures (wood, metal clay, stone), handicraft makers, etc.

Figure- 2.1 Handicraft Map of Orissa (Major Crafts)



With the view of the artisans economic and societal aspects, various other factors of handicrafts, like sociological, economic, technical, cultural, artistic and aesthetic are the part of long time study by a number of scholars and institutes too. Though, the studies are focused on the factors of handicrafts and artisans but the study in the states of Orissa are inadequate. Khan (2015: 73) in his study for Odisha states mentions that, “the current problems in the handicraft industry, particularly in the rapidly changing conditions in Orissa, call for a fresh look. The art of pottery, the cotton woven fabrics, stonework, basket weaving, etc. are the main art forms of ancient India. These handicrafts reached its zenith the Mogul period. But, with the advent of the British period, the growth of the factory system of mass production was the direct, immediate and most important cause for the decline of Indian handicrafts”. Within the post-independence era, the functioning of handicrafts for the economic, social and political scene was strongly felt and the industry geared up again. Kamaladevi Chattopadhyaya’s book ‘Indian handicrafts’ has rich ideas about the Indian cultural field. She says that Indian handicrafts thrived through ages and was inspired with dynamic folk tradition, has a benevolent culture, and it was cherished with meticulous values.

With multiple artistic acknowledgements Odisha's art and culture are the output of the extended historical process in which the spiritual, philosophical and the humane

dimensions have merged to yield the finest effects of cultured civilized life. Odisha as cultural heritage is reflected in different lively art forms. Culture dedicates different ideas in the art form which carries social and religious aspects of our society. The art moves like an inspiration for the society. It binds human society with the culture. The Odisha School of painting is divided into three sections: tribal art, folk art and classical art. There is an uninterrupted swap over of ideas and thoughts between the three streams and this exchange has helped to improve the catalogue of Odisha Art. By having divergent customs of painting, structural design, sculpture, handicrafts, music and dance, Odisha maintains its rich cultural heritage. From time-to-time as different rulers reign, the state's culture, arts and crafts passed through many variations, imitations, assimilations and new creations. However, the Gods gifted artistic talent of the Oriya Art & Crafts Information is not comparable in the world.

In Odisha, painting was prevalent since a long time and it had its own customs with the regional paintings. Different cultural trades have been merged in Odisha, such as Savara, Dravidian and Aryan. Types of pata chitra and other paintings around the country are described with regard to Samantaray (2011: 58) work. He explains that:

“Pattachitra’ is one amongst the special type of Orissan Paintings. Pattachitra (Patta painting) or Painting on Patta (Pati) or Patta is a very old practice in India. Monier Williams, Thumband Pickerny interpret Pattas (woven cloth), Edgerton says that, both ‘Pata’ and ‘Patta’ mean cloth. Use of ‘Patta’ or cloth is a material for painting in Bengal. The Stone plaques of the Jains are called Ayaga Patta. The paintings on perforated leather in South India are called ‘Chama Painting’. In U.P., Maharashtra and other places a kind of rolled illuminated horoscope goes by the name of ‘Rashi Path’. The strips of the coloured cloth wrapped round Lord Jagannath, Balabhadra and Subhadra are known as Netrapata. In the ‘Patta’ painting, themes like “Krishna Lila” and Ramayan and messages like legends centering round Sri Jagannath are depicted”.

The paintings demonstrate a set of symbols which represents and opens up about the social structure as well as cultural identity of Odisha. Above all patachitra painting has its rich heritage in Odisha's folk culture. The Pata painting work has achieved its position in the renowned international art market. Firstly, one has to consider the origin and the significant culture of Odisha, secondly, the Rathayatra festival of Lord

Jagannatha temple which is related to Pata painting work in a numerous ways and thirdly the hard effort done by the Pata painter workers. However Das (2013: 247) explains about the different forms of pata painting and they are classified into four main groups: “Mural Painting, Patachitra Painting, Palm Leaf Painting and Paper Painting. The village Raghurajpur of Orissa is very famous for patachitra painting. The Pata Painting has deep- rooted connection with the cult of Sri Jagannath and the temple practices”.

Odisha pata paintings have its own depictions and are based on various numbers of aspects. Few can be pointed out in partial to it. The various colors and dyes applied in Pata paintings are very significant as only natural products were utilized in depicting these paintings. Depiction of nature with animals, birds, flowers and creepers are essential themes present in pata paintings and it has its very own significance in drawing the paintings. It has been introduced by the Pata painters as per the demand of the customers. The Pata Paintings represents the customs, traditions and religious significance in it. For which it has obtained a worldwide recognition in this work. When we look into the Pata Painting canvas it gives us a continuous story with a particular theme depicted in it. While studying the Odisha pata painting, the possibility to find out some of the landmarks in the history and culture of the state are found in it. The paintings have its origin from Puri temple which shows the “Natamandap” with variety of deities.

Puri, the coastal districts of Orissa, is renowned for its archaeological antiquities and religious and cultural heritages added with ecstatic natural tourist attractions. The district has been named after its headquarters city ‘Puri’, the place being significant for the abode of the predominant God ‘Lord Jagannath’. During the reign of Chodaganga Dev, the world famous Vaishnavite temple of ‘Lord Purusottam Jagannath’ was constructed here and the images of the deities were installed and worshipped. Since then the place is known as ‘Purusottam Dham’ or in short ‘Puri’ or ‘Srikshetra’. In brief, it is the synopsis of socio-cultural testimony of the state of Orissa. The district of Puri is the foremost attraction spot for the tourists and Hindu devotees. Thus, it presents a culture of integration and its demographic features have a strong influence on people. The district may be considered as one of the relatively developed districts. But the village levels need more attention for development particularly the roads and educational facility.

The well-off customary culture and inheritance of this district and other neighboring districts gives an advantage to the art industry. The displayed products of this district are applique, stone carving, pata chitra, wood carving, modern patch work, terracotta, bell metal, sea shell items, etc. The District Industries Centre, included training and enhancing the skill of the conventional artisan families and other financially weaker sections of the society, by increasing their per capita income. Introduction of new promotional schemes helps in improving handicraft training schools and other training centers too. Many other small scale industries are also running in this District.

### **Chitrakar in Raghurajpur**

Raghurajpur is a small coastal village in Puri district, which occupies an extraordinary place in the cultural map of India. The whole village is populated by the artisan's families who are engaged in making extraordinary paintings on pieces of treated cloth, dried palm leaf or paper. It is located on the southern bank of a beautiful river Bhargavi and the village is heavily enclosed with the coconut, palm, mango, jackfruit groves and other tropical trees and a number of betel vines at the vicinity of paddy fields. The village appears as if it is planned, as houses are arranged in rows and it runs from east to west, facing each other. The central part of the village has temples of different gods and goddesses. The temples of Lord Radha Mohan, Gopinath, Raghunath, Laxminarayan, Gouranga, and village goddess, Bhuasuni, are all situated in the middle of the village. The village also has a Bhagabat Tungi, the community meeting place of the villagers, and an old co-operative society building which is now closed because of some dispute. It is very easy to reach Raghurajpur village as it is situated between two important tourist destinations of the country i.e., Bhubaneswar and Puri<sup>1</sup>. By the scenic view, this village represents itself differently from other villages of the State. The village has developed its own characteristics with its uniqueness.

The village welcomes a number of outsiders including foreigners who visit here round the year. No specific season or time is there to visit this place. People come here to see the typical Orissan village which is rich in tradition of Orissan arts and crafts. The village is composed of its own community of artisans, who make different varieties of

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<sup>1</sup> If you have to reach Raghurajpur first of all you have to get down at Chandanpur bus stop, which is about 10 km from Puri and 50 km from Bhubaneswar on N.H.No.203 connecting Puri and Bhubaneswar. From this bus stop it is 1.3 k.m, so one can hire a rickshaw or can go by walking.



handicrafts items such as pata paintings, palm leaf engravings, stone carvings, papier mache toys and masks, wood carvings, wooden toys, cow dung toys and tusser paintings.

The artisans are playing a significant role by becoming the custodians of the heritage India, and on the other hand, engage themselves in the recreation activities, repairs and maintenance services in the villages. It is the informal sector which possesses large prospective in generating employment opportunities, bringing up of earnings from rural sectors, and intensifying the purchasing power of the rural people. A specific way of living pattern exists among the artisans. Mostly, they are found in clusters and they have commonness in their groups. The skillfulness of the artisans remains to be centuries old and customary for which it is named as handicraft goods. The economic status is not that satisfactory for which the artisans get a demerit in gaining marketing power as they are pathetic in selling and buying parts. Moreover the education level is low among the artisans which affect the linkage with rural developmental institutions with urban market space. With the poor interaction capacity and orthodox mind set up to continue with the small are few other troubles that are found within this artisan's community. The troubles and the set back of these artisans have been identified and those are- inadequate knowledge, lack of awareness towards information & technology benefits, insufficient training, absence of non-farm policy, no marketing support, non-competitive products, unable to be the part of the competition.

The eastern part of India follows the traditional mode of occupation like Madhubani miniature painting, Patachitra painting, Manuscript painting, Palm leaf painting, Pottery and other crafts in different forms. And among all, Orissa is distinguished for its own indigenous art work and other handicraft work which has its traditional meaning and values within itself. Patachitra paintings do not have any limitation in its subject, as stories of Lord Jagannatha, series of Sri Krishna leela, stories from the Bhagabata, Ramayana and Mahabharata are depicted. It has its own theme on which the focus is given more. The character of other gods and goddesses are also depicted in the paintings. Das (2013: 248) in her study explains that "the Patachitra style is juxtaposing of folk and classical elements but is more inclined towards the folk forms. Artist Narayan Das states that, the costume in the paintings reflects the Mughal and Rajasthani influences, and the design and decorative motifs are influenced by the

paintings of Rajasthani miniature. Its uniqueness lies in its overall finesse and rhythmic juxtaposition of elements”.

When we observe the various themes of patachitras it can be identified that all the paintings has their own symbolic meaning, technical meanings and characters in themselves. Paintings are a set of illustration that make clear understanding about the social structure and the artistic individuality of a particular area. Basically, the customs of Odisha in context to patachitra is a combination of tradition and occupation. Also it has rich eminence in the international art market. It can be reflected that in the nonexistence of patachitra painting there is neither uniqueness of culture in Odisha nor the significance Rathayatra festival of lord Jagannatha temple. As both are related to traditions and customs. Anybody who is an art lover and is fond of Indian art and crafts, then it is necessary to visit Raghurajpur. Das (2013: 251) gave his remark by explaining that “The big attraction of Raghurajpur is that the whole village community is involved in making different kind of art and crafts. Traditionally they use different raw material for making their art works but according to time and people medium has changed. The media of pictorial expression of painting are basically based on color and linear design. Patachitra paintings give aesthetical feelings and remind us about the native life through their colorful line drawings”. Right now the artists are using poster colors and fabric as these stuffs are obtainable with no problems as well as in less time. But one thing is never compromised by the artisans is the traditional characteristics, style, themes of paintings.

In the pre-industrialized India, the socio economic conditions of a village community were independent. The traditional artisans such as- potters, carpenters, weavers, cobblers, blacksmiths, tailors, goldsmiths, plumbers, etc. helped the rural economy to maintain as jajmani system was dominant at that time. People mostly opted for their forefather's occupation and their role was to keep alive the significant of the rich cultural life of their family. Gradually, this created self-sufficient life-style and smooth cultural traditions and practices. Along with the traditional work, the people usually get involved in seasonal work, like agriculture within the village and used to get a share out of their out-put. By the advancement in the market economy this age old community living is departing and the artisans and craftsmen are now only getting payments for their services in rupees, precisely from the time of doing the work. For increasing trade the rural entrepreneur artisans are moving out of their villages to take

up deals and bulk orders. This procedure sustained all through the independence movement.

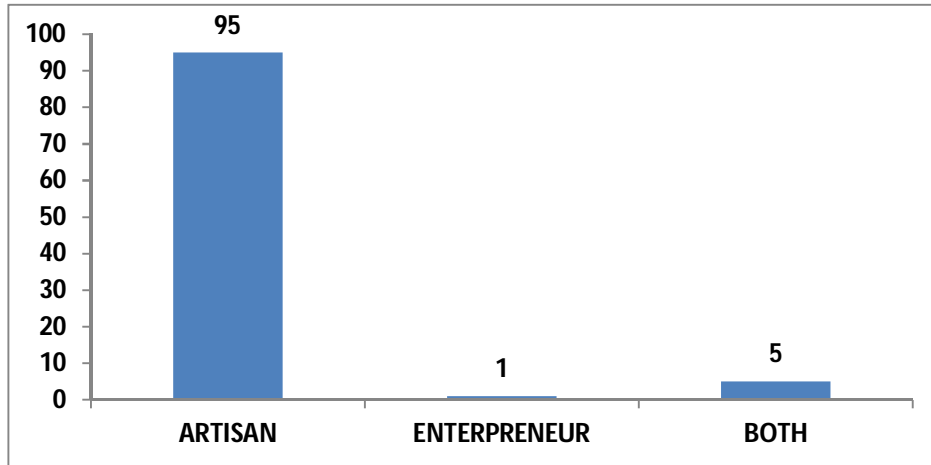
Yadav (2012: 97) in his study points out the present structure of the artisans whether it is pata chitra painter or any other crafts men. He further mentions that due to;

“Lack of capital, inferior techniques and obsolete looks and equipment were the main weaknesses of the rural artisans and craftsmen. The artisans and craftsmen of villages suffered very much. The weavers, potters, cobblers, goldsmiths, oilmen and dyers etc. all of them could not escape and fight with the competition of industrial goods. Further rapid growth of media communication and transportation network transformed the rural culture into a new life style, among the rural masses. The new generations discontinued their family occupations and attracted towards the city in search of factory, office jobs. The rural artisans conduct their activities at their own residence and mostly the family labor is employed and their market does not extant beyond the locality. They also utilize local raw materials, local skills and produce articles to meet local demand”.

An informal division of labor among the family is made and every member of the house is found to be occupied in some work relating to the making of paintings. The women or the females are busy making the canvas, preparing the gum and powdering the pigments in traditional ways. The very little are found to be watching the work of the parents, and the elderly boys are engaged in doing the work of painting. The old men, are found playing ganjifa (an ancient form of playing cards) under the shades, and sometimes they are busy in painting masks and toys which do not have much demand as compared to pata paintings. The widows and old women who do not have any supporting male members in the family are busy making cheap paintings for their livelihood.

Most likely in India no one else can discover such a congregation of so many arts at one place. This is the only village in India, where each family is occupied in one craft or another. The village is not densely populated as it has only artisan's households in the village. Many of them are winners at State level and have received National Awards. One can see best tradition of Orissan paintings and some of the most admirable pieces of work at Raghurajpur village.

**Figure: 2.2 Composition of Village Population by Occupation, N=101**



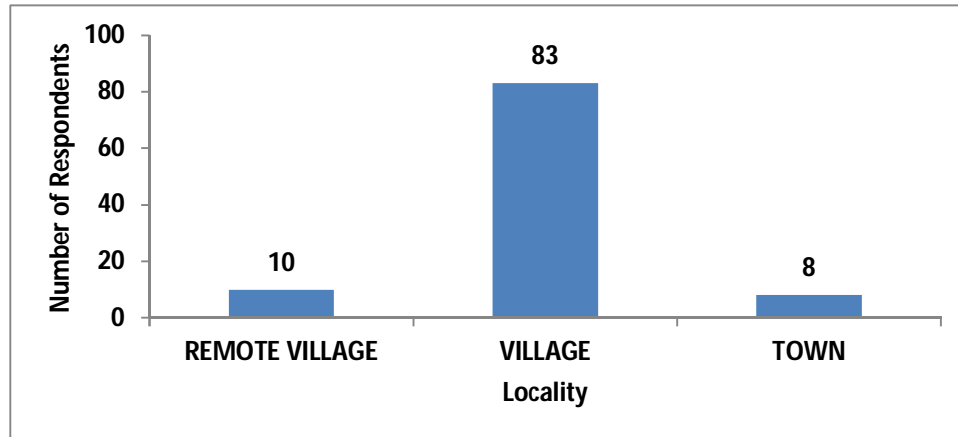
Source- Field data

Figure-2.2 shows that the villagers of Raghurajpur work as pata chitra painters and are artisans by their occupation. Very less number of villagers are entrepreneur and there are some artisans who do both the work i.e. painting and has their own shops in nearby towns. The idea of artisan cum entrepreneur is gradually increasing in Raghurajpur as it is helping the artisans to grow more in their traditional occupation.

The centers of this art are also found in some neighboring districts of Puri, Parlakhemundi, Champamal (Sonepur), Athgarh and Dinabandhupur (Dhenkanal). Even though there are quite a few centers of *pata* paintings found in Odisha, but it is Raghurajpur, which is famous for this excellent art. *Chitrakar Sahi* is the narrow lane where these painters or chitrakaras live and on both the sides' houses run in a straight line.

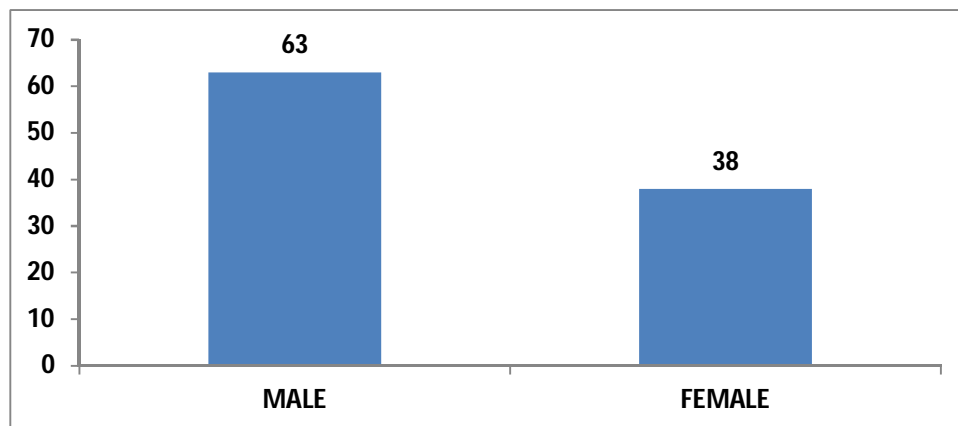
The data in figure 2.3 represents the above information and it is very clear that the number of artisans is high in Raghurajpur village as compared to remote village or near by town areas. Generally handicrafts sector are located mostly in rural parts of the country. The artisans usually do their activity in the house or in their craft studio. All the family members assist each other at different phases of fabrication. But it is difficult to pick out members of the family who give more time to the work. However, all the male and female family members are found to be doing some or the other crafts all round the year.

**Figure: 2.3 Distribution of Population on the Basis of Locality, N=101**



Source- Field data

**Figure 2.4 Number of Male and Female Artisans Involved in Pata Painting Work. N=101**



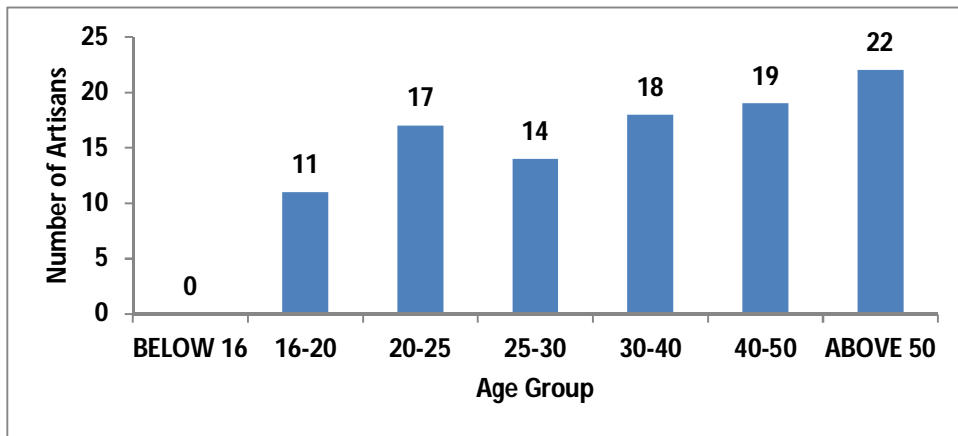
Source- Field data

Figure 2.4 depicts that out of 101 respondents the number of male artisans are 63 and female is 38. Thus it is observed that there is quite high number of women involved in the pata painting work. The data is obtained during the field work where interviews were collected from the artisan households of Raghurajpur Village.

Not only the elder male and female of the family are involved in pata painting but members of different age groups do participate in pata painting. Figure 2.5 depicts different age groups, who are involved in pata chitra painting work. From the age group 16 till 50 years of age it was found that artisans are engaged in painting. The number of artisans working within the age group of 20-25 and 30-40 are quite high

but the age group of 40-50 and above 50 is very high. It can be identified that at a very young age they participate in pata paintings and become a helping hand for the family.

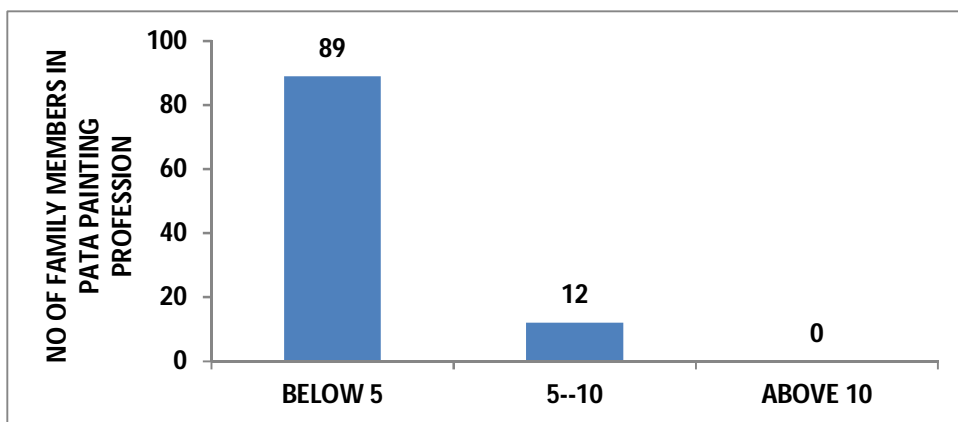
**Figure: 2.5 Distribution of Artisans on the Basis of Age Group, N=101**



Source- Field data

Das (1982: 10) further discusses regarding the family structure and living style of chitrakar groups. He explains that at least one member of each chitrakar family are engaged in painting.

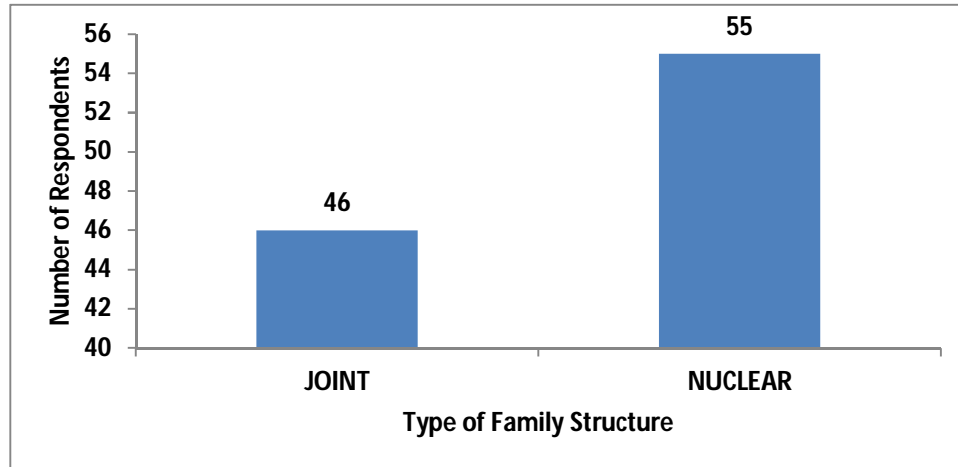
**Figure: 2.6 Number of Family Members Involved in Pata Painting Work, N=101**



Source- Field data

In Figure 2.6 we can find the same. Also it is familiar to see more than one member engaged in painting, where the women folk and children assisting the grown ups. Hence, painting is the career that is taken up and also the way of life of the chitrakara families of Raghurajpur.

**Figure: 2.7 Family Structure of the Artisans in Raghurajpur Village, N=101**

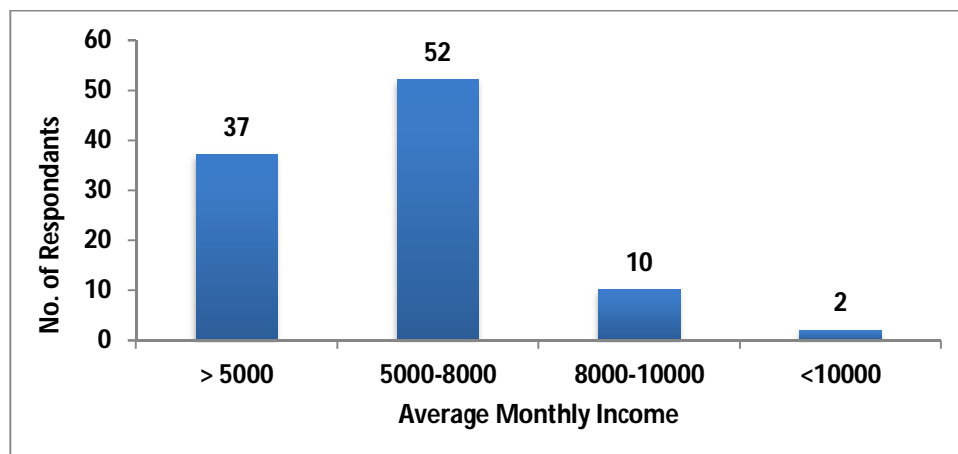


Source- Field data

When the family structure of the artisans of Raghurajpur village was assessed it was observed that out of 101 families 55 had a nuclear family structure where as 46 only had joint family structure. (Figure- 2.7)

It is often observed that post marriage the artisan set up his own family and continue patapainting independently. The house has a typical format i.e. room laid one behind the other. It is the verandah where painting work takes place and visitors can observe the Chitrakar at work. When the sons get married, he moves from his house and constructs his own house in which he lives with his wife and children. As a result of this, there is fragmentation of land own by the family and the majority of the families now live in very small, usually two-room houses. This may be the probable reason for high number of nucleated families.

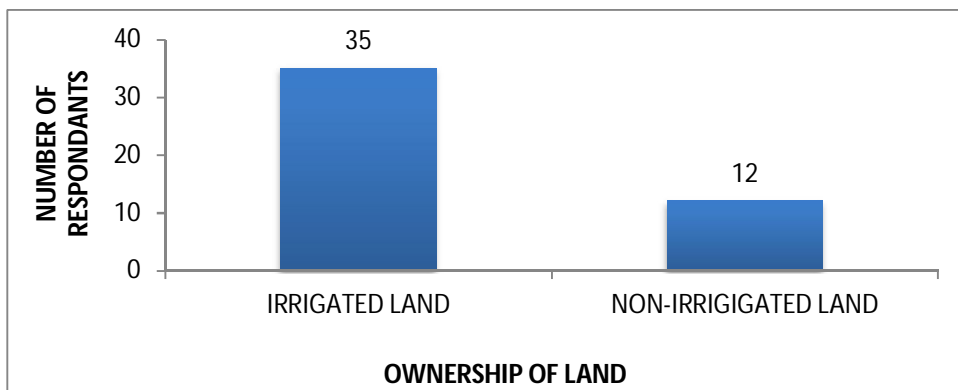
**Figure: 2.8 Monthly Income of the Artisans of Raghurajpur N=101**



Source- Field data

The family structure, number of family members in pata painting as well as the age group of the artisans influences the monthly income of the family. When the average monthly income of the artisans of Raghurajpur was plotted it was observed that out of 101 families 52 families had a monthly income in the range of rupees 5000-8000. Very less number of families had a higher income 8000 and above). (Figure-2.8). Fig. 2.7 showed that most of the families are nucleated and within each family very less number of people are working full time as pata painters. It may be the probable reason for the low monthly income of the family.

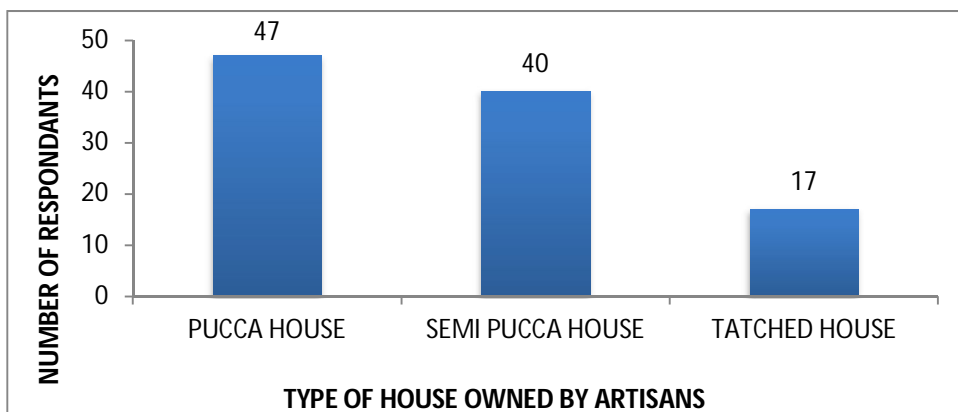
**Figure: 2.9 Ownership of Land and Other Assets, N=101**



Source- Field data

The social status of the artisans was also analyzed by collecting information regarding the possession of land and house. Figure 2.9 shows that only 35 out of 101 families had irrigated lands where as only 12 families had non irrigated land. Figure 2.10 shows that only 47 families had pakka house where as 40 families had semi pakka house and 17 had thatched house. These data hews that the artisan families are very poor and do not possess much land and other assest.

**Figure: 2.10 Types of Houses of the Artisans, N=101**



Source- Field data



Since centuries Raghurajpur has been intimately associated with the pilgrim centre of Puri through painters who sell paintings and crafts to pilgrims from all over India visiting the Jagannatha temple. Only after Independence outsiders, other middlemen and potential customers directly began to give advice to craftsmen regarding the execution of their paintings. Since the last part of the 1980s Raghurajpur has stood out compared to neighboring villages due to the conspicuous wall paintings that decorate the brick temples and mud houses of the village. In 1987 government officials and art specialists suggested that the residing craftsmen should decorate the village in preparation for a major pata chitra festival to be held there. The village was to be honored by the visit of not only the Maharaja of Puri but also the Chief Minister of Orissa. During his visit he later declared Raghurajpur to be a 'Craft Village' which has led, among other things, to an increasing number of visitors.

India has made its exceptional position in respect of handicrafts and arts. The themes of Indian handicrafts are obtained from the cosmographic myths and legends of the Indian culture and civilization that describes with magnificent thoughts in the epics and the sacred scriptures. The current handicrafts are basically the illustration manifests shaped with extraordinary Hindu mythological epics of the past with continuation of century old of Indian culture. However, handicrafts have not been recognized as much as needed and they deserve more response. The arrangement of the present institutional source both for financing and marketing of handicrafts do not reach to the satisfactory level. The suppliers are now supplying the raw materials, finance and market for the production as the artisans are illiterate and unaware of the market and scarcity. The purpose of handicrafts relies on how delicately the artisans can create the craft by maintaining the tastes and preferences of customers mind. Different variety of arts and crafts must be familiar with the market and the customers, as the exchange of commodities takes place with ethnic value and touch of innovation.

Odisha is a multi-destination state that has diverse tourist attractions places and many remarkable places of interest. As Odisha's Culture is in the heart of villages and hence by the expansion of rural tourism, Odisha's life style, tradition, art, craft and natural heritage can be promoted. Tourism growth is an excellent prospective which can bring advancement for rural sectors. For the progress a strong platform around the notion of rural tourism should be used by Odisha, where almost 74% of the

population resides in its seven lakh villages. Odisha with its rich cultural heritage has converted outstanding architectural buildings & monuments with its short mythological epics in their painting. The green mountains, the attractive beaches of coastal districts and dense forest, put forward the world tourist community some of the finest and exceptional tourist destinations. Tourism has generated more visitors to rural India than any other sector. Rural industry, handicrafts, traditional art, fairs and festivals of the villages has turn out to be the base for progress. It has lead towards self sufficiency in the village sectors. By the help of tourism revenue generation project can be achieved by the government and can avoid migration of rural people to urban areas.

Rural tourism is now composed of multi dimensional target because it has eco, ethnic, farm, cultural, historical tourism within itself. Few disruptions are coming in the progress of rural tourism. It is significant in understanding the environmental and natural conservation of the resources and proper indulgent between the tourist and local people for prospering in the rural tourism. Thus, Mohanty (2014: 99,101) explains that, “after the evaluation by the ministry, it was found that except Raghurajpur, works in other villages are moving at a snail’s pace. It was also pointed out that lack of sightseeing options does not draw tourists to Raghurajpur even though all the components have been properly implemented. In the absence of tourist traffic, socio-economic condition of the villagers is not improving”.

Orissa Tourism and Ministry of Tourism, wanted to give this village its rightful place both in the cultural and tourist maps of the country. Government of India has acknowledged this village for expansion of Rural Tourism. Shri Jagmohan the Union Minister of Tourism and Culture on his visit to Raghurajpur on June 27, 2002, confirmed that this village would be developed as a representation for rural tourism in India. INTACH<sup>2</sup> implemented its project report for development of this village. This included tourist amenities such as road, drinking water, sanitation, interpretation centre, rest house, etc. Government of Orissa is taking initiatives to develop the roads from Chandanpur and Kathapola to Raghurajpur and is urging the UNICEF to provide clean water to the village. To accomplish this assignment, various Departments of Government of Orissa are implementing their resources.

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<sup>2</sup> Committed to this cause, Indian National Trust for Art and Cultural Heritage (INTACH) was established in 1984 as an Autonomous body with the mandate to identify and catalyse the protection of India’s unprotected built, natural and art heritage. INTACH has 140 chapters in the country.

## **Artisans as a Significant Part of the Society**

The artisans enhance the aesthetic life to the society by their innovative ways in making beautiful craft products. Foreign revenue is earned by the country through the significant contributor's i.e. the artisan groups. The handicrafts have imprinted out a special place in both developed and developing countries. The term can be defined as the persons who work with regular products or simple tools to make things for our basic needs. Basically, the artisans use the locally available resources and make valuable products without the aid of machine, for which we termed it as "Handicrafts". The artisan usually works in traditional and unorganized sectors in which they are also paid with low wages and are directly indirectly exploited to vulnerable situations. In the social hierarchy of the society both socially and economically the artisans fall in lower category/strata. Though these people are engaged in household or cottage industries in which they work hard but do not get enough to maintain a minimum standard of living. The major problem for this affair is the middle man who takes out a large share of profit leaving very little for the artisans. For example in most of the cottage industries in India still depend upon the tool based technology which dates back to pre-colonial origin. Therefore, artisans can be called as skilled manual workers who imagine, plan and build things with their hands as per the demands mostly of the local people as well for the elite society too. An artisan also called as craftsman who is a skilled manual worker and whose crafts items functions as a decorative including clothing, jewellery, toys, agricultural tools, etc. The pata chitra of Raghurajpur is done in a special type of handmade canvas made by pasting layers of cloth one above the other in a wooden surface. The pattern and technique of making 'Pattas' is different from other handicraft, while making it thinly woven cotton cloth are used for making the base. This base is prepared with a paste made from ingredients like chalk powder and gum made from tamarind seed. This gives the cloth a tough surface as the base to do the further painting on it. From the perspective of Samantaray (2011:11), he elaborates that:

“Patta painting plays a major role in the rituals of Jagannath temple of Puri. The traditional 'Pata Painting' of the Jagannath temple is connected with the holy place. The painters are engaged on hereditary basis by the temple and are known as Sevakas. These Patta paintings have three basic perspectives (1) the most important is the temple art or art of the Jagannath Temple (2) less

significant is the court art or art of the Jagannath temple (3) a mere generalized nature in the art of the society - mostly opposed to temple art. Patta painting plays a major role in shaping and nurturing the artistic sensibility of people. It carves a higher niche, in cultural tradition not only in India but also in foreign countries”.

Artisans with the help of their skills convert the world into a subject and contribute their idea into a beautiful art form. For the export economy handicrafts have turned into a noteworthy part of economy. The rise in awareness regarding the global commodities at international markets has opened up various options in new-market for craftsmen. Hence handicraft industry has turned out to be a key source of income for rural communities. In India handicraft sector is employing millions of artisans as well as a big number of women and weaker sections of the society are getting engaged in it. In an underdeveloped state like Odisha we can observe that handicraft industry is one of the never-ending professions as it is providing rural unemployed men, women and children to earn their livelihood. Artisans are either neglected or become the victims of unequal distribution of Government's assistance, as a result they are in poor conditions. Perhaps, if timely assistance is not given to the handicrafts sector then it can be predicted that the number of small businesses of handicraft will decline significantly in the future. The several issues of the handicraft industry can be sorted only by the joint collaboration and promotion by the Indian government, State government and the handicraft exporters in the traditional sector.

Dash (2015: 64) observed about the artisan's mode of operation in market. He found three different modes among the artisans. So to identify the relationship between their income and the distribution pattern further explanation is given below;

“Firstly a section of the artisans were engaged only in producing artisan items. They sold their products to the traders who in turn sold them through various channels. Second the artisans who were engaged in both are producing as well as selling their own products. This group varied largely in terms of their scale operation from those artisans who manufactured artisan items and sold them at bare minimum prices to those who manufactured and sold them through establishment channels within country and in many cases even exported to other countries at a larger scale. Third the group of artisans

that worked as job workers were employed in other's production units and in turn earned remuneration".

A particular culture or community expresses its handicrafts with its unique craftsmanship and materials through local discourse. However, with increasing in global market, handicraft goods are fetching additional and extra commodities and artisans are coming under the competition with all other handicraft products every part of the world. The global market and other medium of marketing gradually understood and recognized the value of traditional crafts. We can say that handicrafts belong to a much larger home accessories market, which includes handcrafted, semi handcrafted, and machine-made goods. Usually the home accessories markets are inclined by most recent fashion trends, consumer demand patterns, and economic situation of the markets. Many a time's the artisans lack the latest demand of the market pattern, which becomes an obstacle for them while exporting the handicraft goods. The requirement of handicrafts products are unpredictable and it cannot be generalized by seeing the response towards a particular products. Regular customers buy handicrafts because it has become part of their culture and many of them like to connect themselves with indigenous traditions and cultures in this progressive world. It is the customer's preferences and choices that have brought wider demand in these traditional products.

Handicraft production is not only the major form of employment in India but for many developing countries too, so it has a considerable role in the import-export market. Gradual boost in globalization market, especially in China and other Asian countries, handicraft commodities are becoming more and more popular. Dash (2011: 47) mention that, "the All India Handicrafts Board assisted the state governments in setting up their Design and Technical centers in Uttar Pradesh, Bihar, Kashmir, Rajasthan, Punjab, Andhra Pradesh, Tamil Nadu, Kerala, Himachal Pradesh, Madhya Pradesh, Gujarat, Orissa, Manipur, Tripura, Haryana, West Bengal and Goa. In these centers, craftsmen and the artists jointly work out new designs and items in selected crafts. These artists strive to combine the traditional with modern". In order to maintain the ethnic value of the stuffs carefulness and patience is needed. The artisans cum designers have to keep in mind the shifting needs of their customers, especially the foreign customers. Usually expensive handicraft goods at times become obstacle to sale. So cheaper products and average priced goods are easily sold in the market as

it fits to the customers pocket. India is known as a treasure house of handicrafts which is assorted with variety of ethnic traditions and culture. Beautiful handicrafts by using assorted raw materials are made in many parts of the country. One of the significant features of our handicraft is that it is different from each other in terms of the craftsmanship, style, color combination, finish and regions. This case adds to rising demand for Indian folk art creations like, Pata chitra, applique umbrellas metal work, stone work and other fine handicrafts. Now-a-days it can be seen the confrontation of tradition and modernity and globalization has put both east and west into one section and makes a single village into a global village.

### **Mode of Learning Pata Chitra**

If the teacher finds that a student having a good hand in painting he might agree to take him as a trainee in his home. Then the student gets the chance to get the instruction about the work from his teacher. Gradually, the trainee starts working on his own paintings before and after his official working hours. It completely depends on the student where to work for or with his mentor after completion of the training classes. There are courses offered at the training centers of Raghurajpur village. But one programme that was sponsored by the state government at Danda Sahi village regarding the training course of pata painting especially for scheduled caste women did not succeed in its objectives, as no one was found interested to join the Training Centre. On the sarcastic note the older painters who have themselves learned from their fathers and ancestors took pride in their mode of instructing and apprenticed their own work.

Bundgaard (1999: 27) further explains that;

“Several circumstances make trainees experience in the training centre radically different from what they would have experienced had they stayed with a guru. First, there is of course the restricted number of hours of instruction which follows the official directive. Second, the instructors do not work themselves during classes, thus depriving students of important stimulation. Third, the students are not working on paintings that will actually be sold; nor do they experience deadline or interact with customers or middlemen- something that is part of everyday life in a painter’s household”.

On completing the course, if the teacher finds the work of the student satisfying, then he is promoted to progress to an advance level at the State handicraft centre popularly known as Design Centre. This centre was established in 1954-55 with the aim of developing the old designs of Odisha's traditional arts and crafts. The duration of the course is of two years with a very minimal fee rates, as it is a Government institution and the products that are made here are sold through government outlets at cheap prices. All the institutions are under State Governed Directorate of handicrafts and Cottage industries. The most important reason of this institution is to undertake the sale of Odishan crafts; as a result changes in market demands play a role for the policy of the institution. Even if the Directorate of handicrafts and Cottage Industries and its sub-institutions belong to the same discursive pattern, but the formers relation to the market is different as their motive is not only to earn profit but to promote employment in this sector and provide handicrafts to the customers according to the taste and choice. The center employs craftsmen as instructors as they have close link with traditional craft and they can be the better representative of the particular area.

Further Dash (2011: 52) in his work explains that:

“Though machines can produce large quantities of uniform products within a short span of time, ‘hands’ have won the time war. Handicrafts are produced at lesser pace but it is a combination of artistic functional value. Handicrafts have always been a basic activity in human society. Crafts are an integral part of our life. Orissa offers a striking selection of decorative and utilitarian art and crafts. The beauty and charm of its crafts has always been a source of attraction to many Indian and Foreign tourists”.

Generally the pata chitra items are used for interior decoration of houses as well as offices and other possible places in urban areas. It adds a symbolic and cultural value to the Odisha's tradition. Besides, it was initiated that the handicraft items to be available both in urban and the manufacturing areas for due to its demand by the Indian household sectors. Marketing strategy for handicrafts can be put in term of geographical location or in terms of quality of products or as per the buyer's needs and requirements. Geographical location and demand in the products are commonly used for understanding the marketing of handicraft.

Generally, the artisans more often depend on the master craftsmen, dealers and co-operative societies for giving out of their finished products. Few artisans do trading straightway to the customers, whereas some other sells to the dealers, master craftsmen and sales emporia. Often, the dealers and master craftsmen go the emporiums to sell the craft products that were collected from the village artisans. However there seem certain limitations in the current system of supply of handicrafts products or we can say unequal distribution of handicraft products. The role of Cooperative societies is no more useful in the channels of distribution. Due to lack of ignorance of the village community and governance in many places, the cooperative societies are shut down. Poor artisans who do not get option to sell their products usually depend on the dealer's of their villages, master craftsmen of their village as they have good contacts in the market and middle men for selling their handicrafts to customers and earning their livelihood. A big negligence made by the Sales emporia is that they purchase handicrafts from dealers and master craftsmen, but not from handicrafts manufacturers or small artisans of the villages. If the emporium persons visits the poor artisans and directly purchase goods from them without the interference of the middle men then it would be beneficiary for both the seller and buyer. Also it another demerit found among the handicraft producers is that they sell their products to private dealers, who in turn make their own profit by sell to customers at much high price. The handicraft producers can put up for sale to the All India Handicraft Development Corporation, which in exchange, selling the products to consumers through its sales emporia.

### **Shift made in Chitrakars in Raghurajpur**

Patachitra paintings are one of the traditional representations of the most admired living customs in the art world of Odisha. This caste based occupation is usually practiced by local artisan's categories of Raghurajpur village. It is a folk painting which has been taken up as a source of livelihood by the villagers and their work strongly focuses on some principles. Not only by taking a glance at the past of the patachitra patterns and technique will not get us a clear idea of this particular occupation rather we have to go for an in-depth study, where the origin of the work till present scenario of patachitra work can be focused. Understanding through the artisan's perspective it has to be found out what exactly they express through colors and lines.



It is a popular belief that the craftsmen community belongs to the Vishwakarma caste and they are the descendant Lord Vishwakarma. Russell (1995: 76) further explains that the socio-economic conditions of different caste vary in different levels and can be found in different parts of the country. The artisans living in urban areas earned high income than their counter parts that live in villages and carry on in the role of a village artisan. In India, the status of the traditional craftsmen in the society has always been fluctuating and it is vague even in the hierarchical arrangement by the varna system. Normally a master craftsman's house has a large shed may be in front of his house which is to his training centre and it's the space where the younger generation are trained. Sunder, R. (2016: 7) mentions that,

“The tools used by a family were passed on to the later generation as family heirlooms and they were never passed hands. In old days some of them followed the tradition of burying the tools with the body of the deceased. Women folk of these communities had their role in assisting their husband or father or brother who was engaged in the works. They are always happy to contribute their help in prepare food of the family, giving partial or full time to their husbands work etc., but other than these minor errands they were marginalized in the society and the whole craft process. However the women were aware of the techniques of the craft as they assisted the male members of the family”.

Among the pata painters marriages are normally fixed by elderly family members like as other castes does. According to Das (1982: 15) there are two types of marriages prevails among the chitrakar society. “First is the danda-vivaha type of marriage, in this type the groom goes to the bride's house with great pomp and show. There is much expensive dowry from the bride's side, and the wedding is a costly affair indeed. And the second type of marriage is duara-vivaha or tola-kanya type. In this the bride is brought to the groom's house at which the wedding takes place; here there is little dowry and the ceremony is simple. The former is, however, the preferred form and two third of chitrakar weddings are of the danda-vivaha type. The dowry includes jewellery items and household articles which are given in a painted dowry box. Also the paintings of deities are a must in the items of dowry”. Divorce in the marriages has its own rules and regulations and is followed by the community. Marriage can be dissolved by the caste council on complaint by any partner. Usually, the males seek for dissolution of marriage on grounds of adultery, barrenness, disease, etc., but the

men has to pay a sum of money for the maintenance of his wife and after that the marriage can be dissolved.

Earlier patachitra, were sold in the local markets of Odisha and it can be observed that it is shifted to new market with foreign tourists and 'art lovers' with various new style and forms. Day-by-day the uniqueness of patachitra is coming up in different forms like- bookmarks, greeting cards, sarees, table lamps, gift box, wall hanging and many more products. In order to reach maximum consumers, the Government has taken the initiative for providing patachitra paintings and other utility products in all craft outlets, emporium and exhibition in different parts of the country.

The magnificence and beautiful work of Chitrakaras have earned recognition in the local, national and international markets. It came up with the paintings of Lord Jagannath with the religious function of worshiping during the time of Devasnana Purnima, when God take bath by 108 pitchers of water. It is known as Snana Purnima (holy bath taken by the Gods). Subsequently after the *Snana Yatra* the Gods are traditionally supposed to fall ill and are set aside in a sick room for their recover in privacy under the ritualistic care of the *Raj Vaidya*. The presentation of the 'Trinity' in these three painted patas by the folk artists is the originating source of pata-paintings in Odisha. Mohanty (1984: 4) discussed that;

“The modern and traditional art which have played important roles in the drama of Orissa folk-painting. The history of Orissan Art is a fascinating chronicle. Remarkable treasures of folk painting are still to be found in the dilapidated mathas and temples, dark chambers in the houses of ex-rulers and zaminders, Bhagavat gadis and in the poverty-stricken slums of folk-painters, village astrologers and sculptors. Many of these treasures can also be traced to some reputed families of Orissa. Serious efforts should be made for the proper preservation of these invaluable treasures of art before they are perished and fall into oblivion. A scientific and devoted research should also be made for the revival and writing of a meaningful history of the art and architecture of Orissa”.

### **Pata and its Preparation**

The patas are prepared from silk or cotton through a strenuous method. In a family basically the female members are engaged in this process. It takes 5 days in preparing

and completing a whole pata. The ingredients for making the patas are natural glue which is made from tamarind (*imli*) seeds and made into paste. The process are as follows firstly tamarind seeds are soaked in water for about three days, in the second stage the ingredients are crush with a pestle till they are jelly-like in consistency, thirdly the mixture of the ground pulp with water is kept in the earthen pot, and is cooked for making the final glue called *niryas kalpa*. Then the canvas on which the painting is prepared by sticking two layers of cotton cloth by the natural glue. With the glue, soft clay and stone powder is added and a paste is prepared which is applied in 2-3 coats on both sides of the canvas. Nilgiri Mountains is famous for the white chalk like stones and earlier these artisans by themselves use to collect the stones. In recent time the chitrakars are getting this stones from the local markets. Then the canvases are dried completely, which takes few the days after that the cloths are cut into the different shape and size. At the end patas are polished using a rough burnishing stone, and then with a smooth stone or wood. Once the following steps are done the pata is ready to be painted on.

Previously the chitrakars used natural colors but now synthetic and pastel colors are also used. But the traditional chitrakars till now use the old colors that are obtained from grinding stones and develop a particular color. These colors are now available in powdered form only the artisans have to mix the powder with the glue. The color pigments are also mixed with glue that is made from the elephant apple and then mix these colors in dried coconut shells or jars. This makes the color water proof. In order to start the pata chitra there are few steps which the chitrakar follows. At steps one the borders lines are drawn on all four sides of the patti (canvas). In step two the chitrakar outlines the figures with very thin white lines. Third step includes the body colors of the characters which are done with fine brush strokes. Then gradually more decorations are done on the motifs. When the painting is finally done, it is lacquered i.e making the painting water-resistant and durable. By applying the glue 'kaintha' (elephant apple) the pata chitaras are lacquered. The chitrakara basically use six types of colors and more colors are made by using all the six colors. Chitrakaras palette has white, red, yellow, black, green and blue colors which are derived from natural sources. Like- Conch shells are used to make white, black comes from lamp soot, yellow from 'hartala' stone, red is made from 'hingulal' stone, green comes from plants and blue from indigo. These colors too are processed by the chitrakaras and the

female members of the family. They add the color powder with the gum 'kaintha' (elephant apple) and it cooked for some times. This process is done to make the color waterproof and easy to work with it. The brushes that are used by the chitrakaras are made from keya root. There are different numbers of brushes used by the chitrakaras. The finest brush are made from mouse hair which has wooden handles, when dipped in paint, have a needle-point edge. The paintings are done in fine brushes and have thin lines and designs in it.

In fact, over the year the equipment used for the paintings is still same as it was before. For more detailed work they use different shape and size brush. Though, patachitra begin flourishing due to the patronage of the various rulers, as that painting has attached with Lord Jagannath. But, with the ending of the patronage and change in the market circumstances, chitrakars started incorporating new themes or designs motifs like flowers, plants, geometrical shapes, animals, etc. There is an additional transformation is the paintings i.e minuteness which is seen today in patachitra did not exist before because now very fine work is done with more detailing to make pata painting impressive.

### **Local Discourse of Pata Chitra Paintings**

Millions of people all over the globe are occupied in the informal sectors having customary skills and knowledge, out of which a big number make their living by contributing this traditional handicraft. This informal sector in India has provided abundant opportunities to millions of workers. The major issue in the craft sector is insufficient knowledge and lack of access to produce quality and improved output. However, the biggest issue is the lack of awareness and education. The areas where people are lacking behind are the ideas. If the crafts men are provided with innovative ideas like new designs and formats provide skill development in the sector, market demand awareness and technical improvement, etc., it will bring change in the traditional economy especially in the handicraft sector.

As Ghosh (2012: 68), in his work focuses that:

“Considering the changes at the national as well as at international level, there will be a demand for an overall change in the approach with which artisans consider their craft. With innovation and creativity in mind for the purpose of

elevating their quality of life and their crafts, there is an urgent need to look into this matter entirely from different perspectives. These previous findings suggest the need for utilizing acting research method as compared to one shot research conducted by researchers in the past”.

Apart from Government of India, many research agencies in collaboration to State government and Central government have come up for the revival of traditional craft by providing important inputs in association with the maintenance of the art form. The intervention of the organization can be achieved, only if the traditional craftsmen accept the process of change for modernization. To interfere in the case of this traditional handicraft sector, a two-way process is needed that mean both the parent organization and the crafts men should understand the latest demand and condition of the market and work on it. Ghosh (2012: 68), in his work explains about the factors and experiences that are narrated about the, “impediment of growth of the traditional crafts sectors, it also restricts innovation in products and forms and satisfaction of the craftsmen, in spite of an increasing demand in the national and international market as well. There is also a tremendous scope for expansion of the market through innovation, creativity and diversification of these traditional craft suited to the tastes of the modern-day customers across the world”. It is very important to state the stability of handicraft that is fixed in the process of change. In addition to the traditional handicraft, patachitra is the best example for its continuity. The problem of development and change in any traditional handicraft is unavoidable. The entire course of creating, innovating and manufacture of the traditional handicrafts is intensely rooted in the cultural heritage of the craftsmen.

Bundgaard (1999: 24) further reflected in his work about the painters that:

“They prefer to sell directly to customers from their home. This is however, not always feasible. In Bhubaneswar the customers who show up are generally either residents in the area and thus know of a painter directly or they have heard of him from other customers. In Puri and Danda Sahi a tourist guide only rarely brings tourists to the house of a painter. In Raghurajpur painters therefore have a comparative advantage, due to the number of tourist visiting the village during the winter season. Still not all households can afford to wait for a tourist to turn up. Therefore they sell it to other painters or middlemen”.

It is important to study the pattern of consumer behavior because it helps in understanding the market situation about, how frequently, and in which circumstances merchandise and painting works are demanded. Subsequently, the purchaser behavior in various market segments is understood, which reflects the seller's to pick the most effective product design, price, advertising, channels of distribution, etc. Customers are superior as they have the purchasing power in buying goods and services. As the customer's taste is predefined, therefore the acts of obtaining and using economic goods and services are done by the preference of the patrons. Many a times buyers come across difficult situations in purchasing goods from retail outlets and dealers as they are not well enough competent in the goods that they are selling. It is true that customer happiness is the starting place for the achievement of a business organization. Moreover good customer affairs add to inflation of sales. It is the nature of the individual and his pleasing manners and courtesy catch the attention of the clientele to raise sales of handicrafts. Hence, it is suggested by the State Handicrafts Development Corporation to maintain sufficient stock of all varieties of handicrafts. Also the quality of products should be maintained in the course of storage services. Fulfillment of the customer's demand is the core strategy of marketing and training. Rural Marketing, Service Extension Centers and Orissa handicrafts Development Corporation should undertake market research and consumer research from time to time to enable artisans to produce those articles which are needed by buyers.

Handicraft is such an item that whenever a person finds it appealing in both design and price, he is then prepared to buy the product, also when a person visits any places it is his thinking to buy some unique stuffs which is famous in that place as a souvenir which he later cherishes on it. The main reflection is his liking of the product.

According to Dash (2011: 55) it is explained that:

“Channel agents, such as middlemen, retailer or distributor try to capitalize on such possibilities and earn significant profit almost wholly at the cost of the craftsmen. Therefore, in Handicraft strategic positioning eventually amounts to positioning on the marketing front. So far as strategic positioning is concerned, a handicraft product may be categorized on the basis of price, export on domestic market, ease of maintenance, ease of storage, utility value or decorative value and modernity or traditional orientation”.

Moreover, it is essential for the institutions to come up jointly to offer the planned track and act in a more innovative way. Craft is the foundation of inspiration and an essential addition for a country in taking up the market during the phase of globalization. Most importantly, craft has become a leading trend in both industrial design and communication design, in the global market place.

The major drawback in Indian handicraft sector is its unorganized base. It is because the artisans use traditional tools and techniques that results very poor production. So for enhancement in the value of production, it is required to promote the talent of the artists with better quality raw material and adequate financial assistance. Government need to take sufficient measures to provide with loans and giving training to the artists for maintaining the demand in the global market. And at the same time, it is necessary to ensure that modernization and innovation of the crafts has to be maintained.

Jena (2007: 16) in his work mentions that:

“To make the craft products internationally well known and commercially viable, steps should be taken together by the ministry of Information, Commerce and Tourism. Besides, the Indian government could make different Memoranda of Understanding (MoU) for export of crafts goods to foreign countries while dealing with trade related agreements. In addition, the craftsmen should also be properly exposed to the market, leaving a little room for the intrusion of the exploitative middlemen. Since antiquity, Orissa is well-known throughout the world for its celebrated handicraft products and illustrious expertise of its artists”.

### **Craft Village Tourism and its Multiple Benefits**

Craft village is the current date notion in which handicraft endorsement and tourism are being taken up at distinct settings. The artisans reside and work at the similar set up and they take the prospect of selling their products and assure their source of income. The handicraft stuffs are displayed here as well as sold here. The notion of Crafts Village has turn out to be doing well in uplifting the village artisans and continuing in a positive way. The Craft Village of Raghurajpur village has its typical style of its settlements. It lies in two rows and in both the rows the artisans families reside and few other families of other craft to settle in these rows. These stalls are fabricated in the form of huts to create the atmosphere of an Indian village. On its

own all the houses of Raghurajpur village are painted with the mythological stories and by seeing the paintings it can be identified the value of the village. That is how much it gives respect to their work and how the Government is promoting the ancient traditional craft. The main aim of creating craft village tourism is to make a positive change and modify the rural appearance. Also to take up social and economic reimbursement among the individuals and organizations that is operating within the villages.

Artisans add their awareness regarding the limited resources and present outward appearance to the society. Their visual and physical links with the land of cultural ideas and identities help to describe the logic of the painting and the place. The role of artisans in continuing cultural integrity and independence within the small groups and communities throughout the world has been intense. In any traditional culture, 'folk arts or crafts signify their levels with their performance. Larger numbers of people in the creative expression society maintain their emotional response high. Therefore, a glance at the artisan society is more vital. Pata paintings of Odisha are culturally at its peak of sophistication, in the past, which was claimed through generations of masterly craft practices. This has become a hallmark of quality and superiority in handmade items. A rediscovery of that brilliant work will not only give a thrust to village economies, but will add substantially towards the nation's growth.

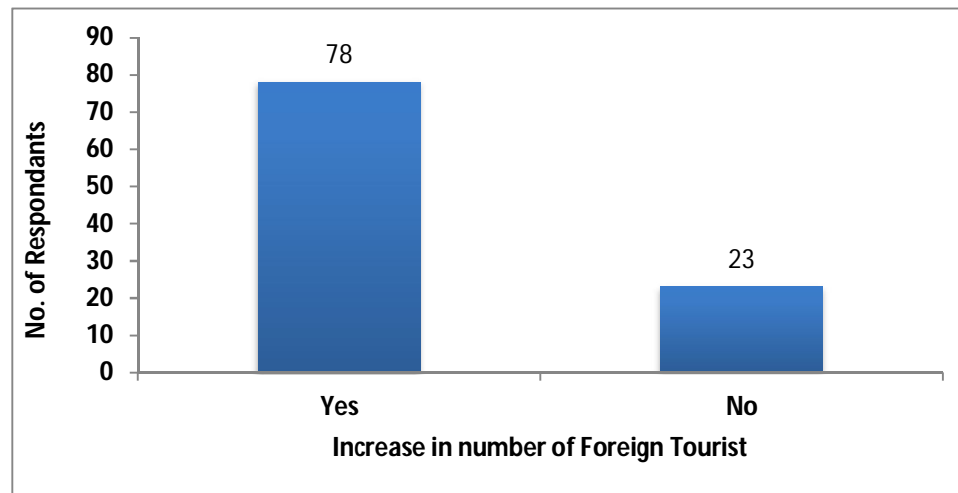
According to Ministry of Rural Development, Report on Handicraft, (2011: 212) stated that:

“at present, there are more than 4000 villages various Handicraft practiced by the Artisans in India, creating jobs for more than 11 million of people in about five million households. Among those, many craft villages are thousands years old. Therefore, craft villages and their products are fulfilled with deeply cultural characters. Thus, it is necessary to develop craft villages for three reasons. The first reason is that craft village tourism development contributes to introduce craft village trademarks and products to the world. Secondly, craft village tourism will create a motive force to foster social and economic development of rural areas and the third to generate social and economic benefits to individuals and organizations that are operating in villages”.



Raghurajpur as a craft village tourism is an interesting tourist spot and if there are any development strategies, then the craft villages will draw a large number of domestic and international tourists. Making or painting different products is an interesting activity, which helps the youth to not only know more about the national traditions but also keep them engage in the work and make them independent at an early age.

**Figure: 2.11 Number of Foreign tourist visiting Raghurajpur. N=101**



Source- Field data

As can be seen in the figure 2.11 the number of foreign tourist visiting Raghurajpur is quite high. The respondents of Raghurajpur mentioned that all round the year foreign tourists use to visit the village and good income is expected due to their visit in the village.

Apart from Raghurajpur, the number of craft villages which can draw tourism and bring profit to local villagers is still low. The awareness among the villagers is lacking for which they are not able to draw the interests of tourists. The grounds on which the craft villages are not aware of tourism development benefits, is improper attention to improve infrastructure and human resources. Also a major drawback is communication. So English is the medium where an artisan has to interact with the tourists. But the major drawback is that the artisans are not trained in English to interact with the tourists so they cannot take advantage of the new development. It has been observed that very few people could interact with the foreigners, particularly the young boys, as they are not equipped to interact to the tourists. The working group report on Handicrafts for the 12th Five Year Plan (2011: 213) mentions that “to

develop craft village tourism, governmental and local authorities should work with people in craft villages. They also should encourage organizations to invest in craft village tourism, construct more showrooms to introduce about village history. There is also a need to improve human resources' quality and language skills in craft villages. Travel agents should be engaged in the mission. A growing need has been felt to facilitate and empower artisans to chart out a sustainable path for growth, income generation and better work environment so that they are able to have a right working atmosphere and better ambiance to enable them to carry out their work efficiently”.

Thus in the present chapter it has been addressed about the origin of Pata chitra painting and the socio economic profile of the chitrakara community of Raghurajpur village. The present and the past situation of the chitrakar community are very well focused. How this village has a living tradition with the pata chitra work is one of the discussion points in this chapter. The historical glimpse of Odisha's folk art centers in the chapter where the role of the chitrakaras or the artisans of Raghurajpur village are elaborately discussed and are placed under different sub sections. The main aim is to look at the complete structure of the village and the artisan community thus involving their mode of preparing the pata and shifts that are found in their socio-economic, historical, and demographic structure of the village. The role of tourism and its multiple benefits that is achieved by the village is part of this section. However from the study it is obtained that there are positive shifts in the socio economic as well as in the administration conditions of the artisans within the village. Progressive ideas and ideologies have been developed within the artisan community. Competating and fulfilling the demands of the society has become a significant part among the artisan community. The village is shifted to newer phase both by the contribution of the Government as well as the progressive attitudes of the artisans. Structural changes are not only the change in the village but socially, economically, politically, educationally are other aspects that are reflected in the changing scenario of the Raghurajpur village.

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## CHAPTER – 3

### Caste, Women and Hereditary Occupation

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Indian society is stratified into various segments based on categories like caste, class, power, honor, reputation, reward and many more. Caste can be understood as hereditary endogamous group which has a common name, follow similar traditional occupation, observe same culture, rigid in matters of mobility and has specific status and homogeneous community within their group. Moreover in the shifting circumstances caste has added too many new conditions like having official group, becoming less rigid and are linking up their groups with politics. Berreman (1972: 387) added more on the context of caste that;

“Stratification as a common feature in shared social inequality of rank and social categories whether birth ascribed or not. Where membership in those categories is birth ascribed, the ranking is based on traditional definitions of innate social equivalence and difference linked to a concept of differential intrinsic worth, rationalized by a myth of the origin, effect, and legitimacy of the system, perpetuated by differential power wielded by the high and the low, expressed in differential behavior required and differential rewards accorded them, and experienced by them as differential access to goods, services, livelihood, respect, self determination, peace of mind, pleasure, and other valued things including nourishment, shelter, health, independence, justice, security, and long life”.

“The word ‘Caste’ has its roots in Spanish word *Casta* which means 'breed, race, strain or a complex of hereditary qualities. The Portuguese applied this term to the classes of people in India, known by the name of *jati*. The English word ‘Caste’ is an adjustment of the original term *Casta*” (Ketkar, 1990: 12). According to Henry Maine "Castes started as natural division of occupational classes and eventually upon receiving the religious sanction became solidified into the existing caste system. The caste system comes into being when it becomes an integral part of religious dogma which divides the people into superior and inferior groups with different responsibilities, functions and standards of living." Martindale and Monochest defined

Caste as "an aggregate of persons whose share of obligations and privileges are fixed by birth, sanctioned and supported by religion and usage. Ghurye (1961:1) says that, "caste is not permitted to contract marriage with a person of another caste or to undertake an occupation neither other than ancestral nor for the same person to undertake more than one, except if he is of the Caste of Philosophers, when permission is given on account of dignity".

In Hindu society the importance of caste is an integral part as it is an indicator of social status. Ghurye (1961: 253) further identifies; "caste as social grouping by characterizing few features of the caste system. Caste distributes the society into segments, while maintaining a hierarchy among the group of people by maintaining restrictions on food and social intercourse among and between people. The civil and religious privileges and disabilities of different sections are strictly maintained. Restriction on the choice of occupation and marriages prevail on the basis of caste system. Besides, it is true that Hindu society is distributed into large number of castes and sub-castes, based on the Varna system. Thus, it stands not only segmented but fragmented based on the idea of high and low, superior and inferior, pure and impure, touchable and untouchable".

### **The Origin of Caste System**

There are many theories, of caste system that cannot be traced. Maharshi Dayanand Saraswati (1976: 899) in his book Rigved claims that, "Caste System came into existence after the arrival of Aryans in India at around 2500 B.C. But it can be decidedly said that the Varnashram Vyavastha did exist before Caste System. According to Dr. Majumdar, the caste system took its birth after the arrival of Aryans in India. In order to maintain their separate existence, the Indo-Aryans used for certain groups and orders of people the favorite word 'Varna,' 'Color.' Thus mainly two prominent groups Aryan and Dasa varna became known not by their occupations or other characteristics but by their color. Rig-Veda literature stresses very significantly the difference between the Aryan and Dasa, not only in their colour but also in their speech, religious practices and features. The name of the fourth class, the 'Shudra' occurs only once in the Rig Veda".

However in Bhusan & Sachdev's (1999: 375) work it is cited that:

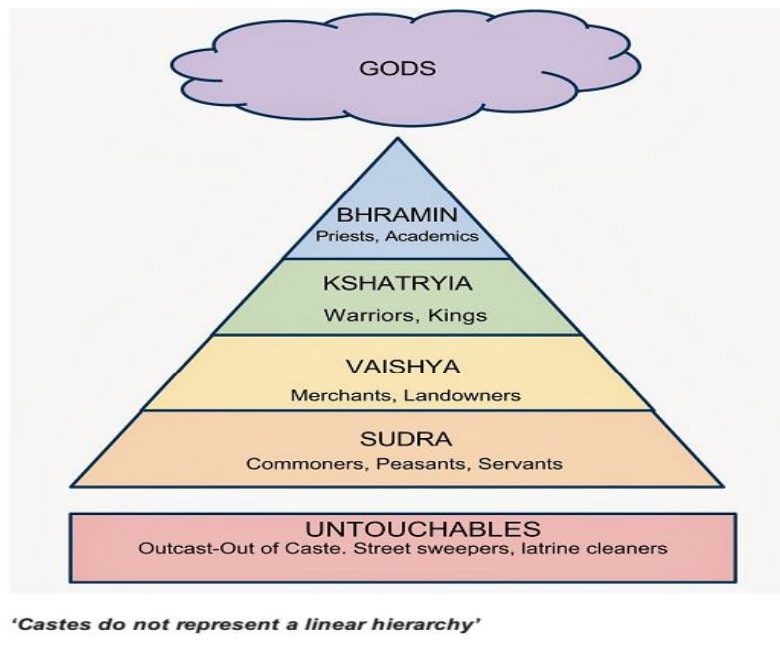
“It seems class represented domestic servants, approximately very nearly to the position of slaves. The Shudra is described as ‘the servant of another’, ‘to be expelled at will’ and ‘to be slain at will.’ The Panchavimsa Brahmana defines his position still more precisely when it declares that the Shudra, even if he be prosperous, cannot but be servant of another, washing his superior's feet being his main business” (Ghurye, 1961: 49). “Other three classes - Brahmins, Kshatra and Vis are frequently mentioned in the Rig Veda. Brahmin was poet-priest and Kshatriya was warrior chief and all the common people were Vis. The Shudra class represented domestic Servants. According to this theory, Caste System is a clever device invented by the Brahmins in order to place themselves on the highest ladder of social hierarchy”.

Caste' is a Brahminic child of Indo-Aryan culture cradled in the land of the Ganges and thence transferred to other parts of India, says Dr. G.S. Ghurye. The Brahmin post Vedic literature mentions certain mixed classes i.e. ‘Sankara Jat’ and also group of outcaste classes 'Antyavasin.' The first three classes are called 'Dwijja' because they have to go through the initiation ceremony which is symbolic of re-birth. The Shudra was called 'Ekjati' (one born). Ghurye (1961: 58) cited that “The word ‘Jati’ hence means the numerous sub-divisions of a ‘Varna’. The God created Shudra to be the slave of all. He is given the name of ‘Padaja’ (born from the feet). He is to be supported, to be fed, to be clothed with the remnants and casta ways of food and raiment by the three Varna”. The caste system is further divided on the basis of occupational theory. The distinctions were done between pure and impure, superior and inferior occupation. Better and respectable professions are considered as superior in position where as polluted and inferior professions are considered as Inferior in the social setup. Nesfield says that, "function and function alone is responsible for the origin of Caste Structure in India." With function differentiation, there came in occupational differentiation and numerous sub-castes such as Lohar, Sonar, Chamar, Bhangji, Barhai, Patwa, Teli, Nai, Tamboli, Kahar, Garadia etc. came into existence.

Sharma (2004:184) in his book explains about distribution of occupations in the caste system among Indian Hindu society on the basis of an individual birth. He has mentioned that;

“The occupational theory introduced and pounded by Nesfield who mention that occupation is major base of the caste system. Several occupations measured in the higher status while others measured as a lower status and the result of this caste was emerged. According to occupational theory, that ancient Indian Brahmins not only comes as Purohits but Kshatriyas also take to this charge. People those who carried out functions of the Purohits considered superior from all those do not carried out the functions of Purohits called inferior in the society”

**Figure-3.1 Social Stratification of Caste**



Source: Caste: the need for a new theoretical paradigm, Bhattacharyya R, 3

The traditional theory is based on Divine origin. It further states that Varna and Caste are not made by man but it is believed that the same are created by God which is mentioned in Prabhupada, (2000: 238) where references are made available on Hindu scriptures like, “Rigveda, 12 in its 10<sup>th</sup> Mandal, Hymn No.90, Verse No.12 and in Bhagavad Gita,13 Chapter No.4, Slok No.13. Both in Rigveda and Bhagavad Gita, the theory of Divine creation is put in the mouth of God. Bhagavad Gita is very specific about the creation of Varnas when it mentions that ‘Chaturvarnas’ are created by the God. ‘I have created four varnas’ declared Lord Krishna on the battle field of Kurukshetra, on an open ground while exhorting Arjun to fight against the Kauravas. The Lord says, according to the three modes of material nature and the work

associated with them, the four divisions of human society are created by me. And although I am the creator of this system, you should know that I am yet the non-doer, being unchangeable”.

In Ambedkar’s (1946: 69) book “*Who were the Shudras?*” same may appear true in the case of Rigveda's Verse (Sloka), where it is said that;

“No.12, Hymn No.90, known as ‘Purush Sukta’ of 10th Mandal which says that all Varnas are produced from different parts of the body of the God. The *Almighty God*, in above Verse No.12 of the Rigveda said that the Brahmin, Kshatriya, Vaishya and Shudra were produced by Him respectively from His mouth, arms, thighs and the feet”.

The divine theory of Varnas system explains the Brahmins are born from mouth, the Kshatriyas from arms, the Vaishyas from thighs and the Sudras are from feet of the Lord- the Purna Purusha. He formed Brahmins with Gayatri Mantra (Metre), the Kshatriyas with Trishutubh, the Vaishyas with Jagati and the Sudras without any metre. The first three Varnas are twice born (Dwij), the first birth being from the mother and the second from the investiture with the sacred girdle. In the second birth Savitri is the mother and the teacher is the father because he gives instruction in the Vedas. Thus, the first three Varnas are born twice while the Sudra is born only once. It is popularly held that in the beginning, there were only three Varnas and the fourth Varna of the Shudra is an outcome of the fight between Brahmins and Kshatriyas for the Supremacy in the Varna hierarchy.

According to Bhushan & Sachdev (1999: 377), Guild theory explains about caste system too. It further explains that with;

“Specific occupation, trade, business, and calling, commerce indulged in by a group of people created a class or caste which followed same means of livelihood which resulted in social bond knitting them together for all social and economic common goal, aims and objectives. This is a system by which the resources, methods and profits of each industry should be controlled by a council of its members. In India such guild used to be formed of individuals of the same caste or varna which in a way supported Varna System and Caste System, rather perpetuated the same providing all nourishment to the system with pride and glory”.

The Hindu religion, which is discussed earlier, has priestly class, that generated the divinity of the Varna and Caste System and therefore unchangeable and life-long process and do not leave any possibility for modification, alteration or any change in the same system. Caste is the creation of God, man cannot intervene in it. This theory was more supported with the concept of "Karma" and "Rebirth" i.e. "Punarjanma". The Shudras are the sufferers of the sins that their previous birth was the justification offered by the scriptures and propagated by the 'dwij' varnas. The evolution theory believes that the Caste System did not come into existence all of a sudden. Different factors played various roles. Hereditary occupation provides each caste a distinguish role in the society and they carry forward it. Among others the Brahmins kept themselves pure, and were free to utilize the standard of law and custom by having the authority for willingness to distinguish the varying traditions of every group and observed the belief of re-incarnation and the doctrine of Karma.

### **Development of the Handicraft Sector**

In the early 70's the Government's center of attention was conservation of the crafts, skill upgradation and welfare of the artisans, improving the livelihood of the artisans. With these incorporations by the Government again in the 80's and 90's the Government added focus in the enhancement of export market. The endeavor was to get better the socio economic circumstances for the artisans by given them employment opportunities. Wide range training programmes in various crafts such as carpets, textiles, metal, cane & bamboo, wood craft, etc. were undertaken to instruct the manpower and add to manufacture base. Additional services were introduced among the artisans and information was circulated in context to markets, products, credit, raw materials, etc. by creating useful database. The intensive efforts by the Government in different phases led to creation of skilled artisans. In the subsequent phase of expansion the Government started focusing on export and export related field. With the initiation by the Government the individual exporters participated in international exhibitions that are organized abroad with considerable cost. This move toward export was not possible for small and emerging exporters as lack of awareness was a fault within them. In order to address these issues, the Government and Ministry of Micro, Small & Medium Enterprises gave active assistance & financial support from to the needful groups. These fairs enabled the foreign buyers from across the world to have access to the country's entire range of products at a single



location. In addition, these fairs also provided a viable option to the small producers/exporters to showcase their exquisite products to a global audience.

Handicraft sector concentrates a chief position in the economy of India. It is the largest employer, next only to agriculture. The sector, while giving livelihood to thousands of artisans, provides avenues for recognition of social and cultural prospective of millions of people. Dash, M (2011: 50) explains that;

“The mythological, religious, social, historical and artistic expressions in crafts symbolize the strengths of Indian heritage while combining in these crafts both utility and beauty. High employment potential, low per capita investment and high value addition, involvement of women and weaker section, eco friendliness and the potential to stimulate creative talents make the sector one of the most preferred sectors in the process of economic development. India which consists of a variety of ethnic traditions and culture is also a treasure house of handicrafts”.

Beautiful handicrafts using assorted raw materials are made in different parts of the country. This include art metal ware, wood ware, hand printed textiles and scarves, applique, leather crafts, pattachitra, hand knotted and embroidered goods, shawls as art ware, stone carvings, zari and zari goods, imitation jewellery, filigree and other handicrafts. The exceptional characteristic of the handicrafts is that, many a times same types of the handicraft are produced in different parts of the states, only the difference are found in terms of their origin, craftsmanship, style, colour combination and finish. Although machines has the ability to produce large quantities of uniform products in short time but hand made goods have challenged the machine by their uniqueness. Still there are many handicrafts which cannot be produced in machines. It needs the artisans experience talent to produce that particular craft. Handicrafts are formed at lesser pace but it is an amalgamation of artistic functional value. Handicrafts have always been an essential activity within the human society. Odisha offers a remarkable collection of decorative and serviceable art and crafts. The magnificence and glory of its crafts has always been a source of attraction to many Indian and Foreign tourists. Mainly the handicraft items are used for interior beautification of houses in urban areas and as a representation of culture and tradition. Moreover, it was found that the handicraft items are mainly available in urban areas for its demand by the urban household.

## **Caste System among the Artisans of Raghurajpur**

Caste system plays a significant position in the social life of contemporary rural India and it can also be categorized on the basis of birth and hereditary. By birth the caste status of an individual is ascribed one for which an individual does not have to put any effort and hereditary all such caste based distinctions are fixed and unchangeable. Dr. B.R. Ambedkar, the architect of Indian Constitution had declared that though he was born Hindu, he would not die as Hindu. He changed his religion from Hindu to Buddhism at the end of his life but the fact remained that though he changed his religion, he could not change his caste which remained a 'Mahar' only. Das (1982: 21) in his work mentions that the Indian society over the ages upheld and maintained the system, on the basis of certain ideology, and the castes themselves have contributed to the continuation of the structure through their own efforts by maintaining their separate identities through caste councils. He writes;

“The Chitrakaras of Orissa have been no exception and they have sought to maintain their separate identity through endogamy and hypergamy, exclusive occupational association, restrictions on food, drink, smoking, pollution, ritual privileges and caste organization. As early as 1933, the Chitrakaras has organised a convention of the all-Orissa Bhaskara Prasad Chitra Shilpa Samaja at Balipadar in Ganjam District. As the name suggests, the Council was composed of castes connected with Bhaskara (sculpture), Prasada (building) and Chitra shilpa (painting and included Rupukara, Bindhani (mason) and chitrakara castes”.

Endogamy is, closely linked with Caste System as it does not permit marriage out of the same caste or tribe and thus endogamy is essence of caste system. In such regimented social order, the question of likes and dislikes for occupation does not arise at all. The Shudras had to compulsorily engage themselves in their hereditary menial occupations only. It was also true for other caste Hindus except the Brahmins. Everyone had to do his own caste occupation only and thus there was total absence of upward social mobility in such a social structure. Bose (1960:1) relates caste system on following four principles of early times by explaining that, “marriage should be limited to one’s own group, the majority of such groups will ideally be entrusted with certain types of economic activity, and these activities should be interrelated to form a network of interdependent duties and rights, castes will be marked off from one

another and arranged in the form of a hierarchy and the entire structure should be upheld by sacred authority supported by temporal power”.

From centuries the jajmani system was prevailing in Raghurajpur, it was also a practice among the chitrakaras of the village to sell their paintings in exchange of household materials or any other utility product. ‘Jajman’ means ‘Patrons’ and Parjan means ‘Servant’. The caste system provides fixed social setting and fostered fellow sentiment among people of the same caste. Caste has become an impediment to national harmony. It was also a blockage to social advancement and quite antidemocratic in character and nature. This spreads objectionable spirit of casteism and narrow mindedness among the people of the country. It shaped the thought of upper and lower class among people. Bundgaard (1999: 13) mentions that;

“The painters of Chitrakaras caste consistently stated that the skill of a painter was not related to his caste. Anybody who has it in his hand, independent of caste background, it was said, could become a skilled painter. In 1997, however several Chitrakaras emphasized that the reason for the deteriorating quality of paintings was the newcomers to the field of other than Chitrakaras caste. These people, it was argued, can never be as skilled as Chitrakaras for whom pata chitra painting is an inherited tradition”.

In a social system like caste, people in groups are distributed in ranks and these distributions are fixed in the social stratification. Caste is a closely knitted cluster where people are strictly constrained in choosing their occupation and the level of social involvement. Restriction on the marriage outside the caste is forbidden. Endogamy is the approach of selecting a spouse which is meant for all. From one's birth social status is determined according to his caste. In general, caste functions to maintain the status quo in a society. Basically the society also follows the stratification of occupations among various castes. In all sections of rural India the caste system is still prevalent.

Das (1982: 22) mentions a peculiar aspect in context to Chitrakar community of Raghurajpur. He mentions that;

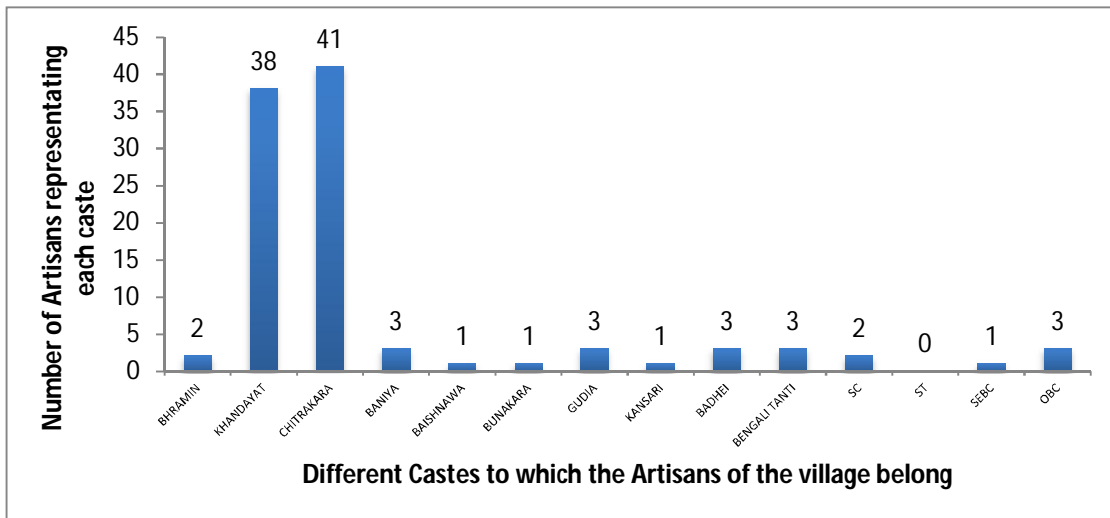
“Traditional caste organization has always existed among the Chitrakaras. This has its roots in Puri and for the purposes of this set-up; the Chitrakaras are grouped in a two-fold division, viz, *athara-ghara* (eighteen-household) and

*chauda-ghara* (fourteen-household). Each division has its own identity within the same caste and has a separate *hakim* or *sardar* (caste leader). All chitrakaras outside Puri town belong to the *athara-ghara* group and this includes the chitrakaras of Raghurajpur and Dandashai too. Puri town itself has some *athara-ghara* families, but there are no *chauda-ghara* Chitrakar outside Puri town”.

The pata painters of Raghurajpur basically belong to Nagaswa *gotra* (lineage). Marriages within the same *gotra* are not permitted. Chitrakaras are spread all over several districts of Odisha and knows each other either through affinal or consanguinal relationships. Being a small caste community, they also sometimes fix marriage relationships in far off places too.

Figure 3.2 shows that chitrakar caste represents highest number of artisans in Raghurajpur and following them are 38 khandayat families who participated in pata painting. Very less number of families from other higher and lower caste participate in the pata painting. While people from other caste are taking up pata painting on the basis of their skill but still a major part of the population follow their caste based occupation.

**Figure 3.2 Artisans Belonging to Different Castes in Raghurajpur N=101**



Source- Field data

## **Hereditary Occupation among the Pata Painters**

Varna system is a social classification of the people according to their type of work and occupational activity. The Varnas are categorized into four basic types and they are the Brahmins, Kshatriyas, Vaishyas and Shudras. Superior caste is the Brahmins and they hold highest position in the society along with respect and authority. And the Shudras holds the lowest position and they are considered to be servants of other class. On the rank wise distribution of the caste are listed here. *Brahmins* are also known as the priests also known as the twice-born, then comes the *Kshatriyas* who are the warriors by profession, in the third position the *Vaishyas* who are the traders the traders and the last position are *Shudras*, the laborers. People belonging to a high Varna enjoy all opportunities and those belong to lower rank does all tedious tasks. Kaur (2010: 3) explains that, “The works of Brahmins, Kshatriyas, Vaishyas, and Shudras are different, in harmony with the three powers of their born nature. The works of a Brahmin are peace; self-harmony, austerity, and purity; loving-forgiveness and righteousness; vision and wisdom and faith. Kshatriyas have: a heroic mind, inner fire, constancy, resourcefulness, courage in battle, generosity and noble leadership whereas Trade, agriculture and the rearing of cattle is the work of a Vaishya. And the work of the Shudra is service”.

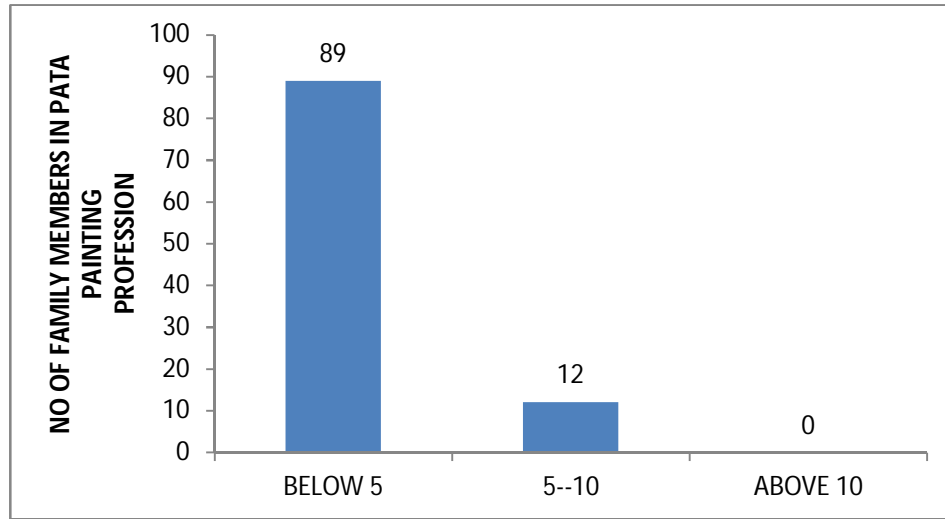
Caste system and its sub division are major segmentation in the Indian society. The distribution of people into different varnas, jatis, etc., was mostly on the basis of occupation. The work force was distinguished into various castes as per the doings and skills of a particular caste. The skill and proficiency moved on from generations to generations whereas the occupation ran in the family hierarchy and became the part of family occupation. Person belonging to a particular caste transferred his descendant the skill and proficiency along with the family talent to the clan. Hence, the demand for a specific skill set and production led to their increase in value, worth and requirement. The division and social order within the community was very firm. Hardly there were any upward mobility; as a result it remained within closed system of social segregation, alliance and order. The centuries old rules in context to a particular caste remained restricted. There was no chance of carrying forward the family occupation over generations and retaining the particular craft skills and specialization led to the closed system of tradition of the caste.

Another concerning factors which is affecting the earnings of the person is the hierarchical construction of the society. There has been division of the people within the society with different caste occupation allotted to them. Occupational division in continuation leads to income discrimination with the present generations as well as their upcoming generation. Hence, the division of occupation among the workers becomes a significant matter. However, in Raghurajpur it is found that the office is positioned by the *hakim*, but there is a formal rule among the Jagannatha temple authorities to approve the position of hakim. The role of a *hakim* is also like a *sevaka* (servant) of the temple and he is allotted with certain duties. Any member of a caste working as *sevaka* in the temple gets a position of distinction in his caste and the Chitrakaras is no exception. It is a matter of fact that the Chitrakar *hakim* owes his position after the appointment by the Jagannath temple authorities in Puri as a *sevaka* or the chitrakara *nijoga*. It was more interesting to see how children's schooling and hereditary occupation are related to parent's values and norms.

The increase of inter-generational upward mobility in education and occupation was seen among the youths of Raghurajpur. There is an increase in the percentage of children who are opting for higher education rather choosing the hereditary occupation as compared to their parents. Couple of young boys of Raghurajpur have joined in the engineering course which is completely different from their parents work. The comparison of children's involvement in the traditional work as compared with parental involvement is much of a discussion topic. Hence, it is prominent that upward mobility across generations in Raghurajpur in context to education are drastically changing with time. It is also evident that the educational levels of the second generation at Raghurajpur are higher than those of their parents in the last one decade and on the other hand, taking up parental occupation shows a gradual decline among the youngsters of the village.

To access the occupational mobility among the pata painters several data were collected regarding the professional choice of the pata painters and their family members which are discussed in the following figures.

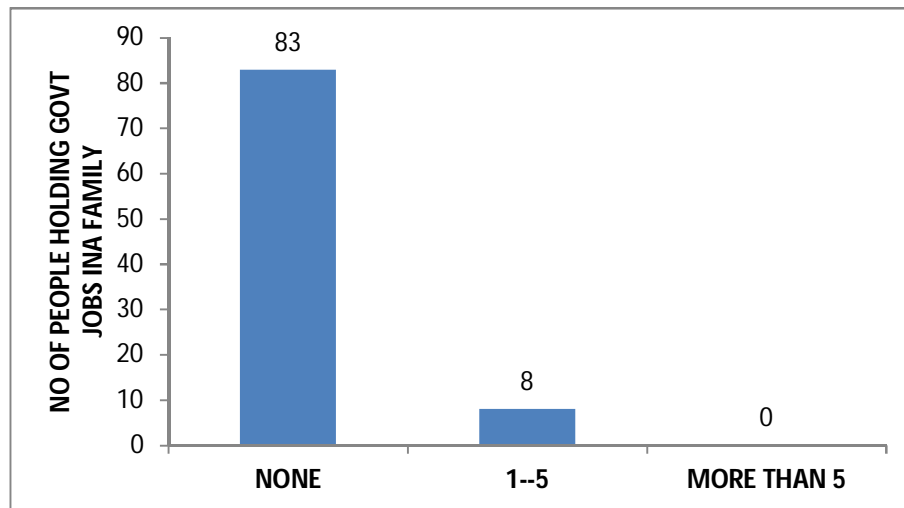
**Figure-3.3 Number of Family Members in Pata Painting Profession N=101**



Source- Field data

Figure 3.3 shows that in Raghurajpur village maximum number of people are engaged in pata chitra painting and in each family 4-5 people are engaged in the work. This shows us that the caste based occupation is still carried out by many of the families.

**Figure-3.4 Number of People Holding Government Jobs in a Family N=101**

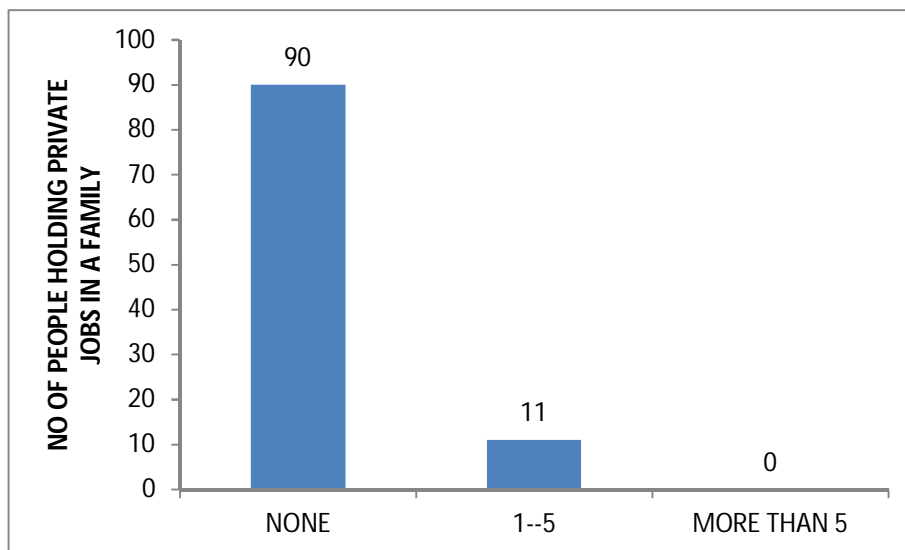


Source- Field data

While government job is known to be lucrative opportunity but in Raghurajpur village only eight people were holding government job (Figure 3.4). But during the

discussions these government employee of Raghurajpur mentioned that apart from working in the government sector they do pata chitra painting whenever they get time. It gives additional income to their family and their ancestral work persists.

**Figure 3.5 Number of People Holding Private Jobs in a Family N=101**



Source- Field data

Similarly only 11 people had private jobs (Figure 3.5). Members holding private jobs mentioned that because of insufficient income they have opted for it. They also said that the other members of their families are working on their traditional work.

Ray and Majumder (2010: 15), explains that;

“People are stuck in their parental occupational classes, and any movement perceived was mostly among the advanced classes. Regional patterns suggest that mobilities, in general, are lower in many of the lagging states. The relatively lower mobility of the excluded groups are also evident in most of the regions. This lack of upward mobility, especially among the socially excluded classes, is a matter of grave concern”.

Lack of educational facilities brings up the possibility of discrimination in the labour market. The policies targeted the programmes to improve the educational situation among the excluded groups but because of the inadequate implementation and sluggish nature of the people ruins all the active programmes. Government made



encouragement in the occupational diversification among these groups as there are many families that are continuing their traditional family/parental jobs. Tracking must be done to see if this community is facing any unfairness in the labor market and if so, suitable preventive measures should be taken up.

### **Hereditary Occupation and its Transformation**

Caste system in India is continuing for about 3,500 years thus proving it to be an eminent institution of our society. Rapid socio economic expansion in recent decade has made caste system to establish its dominant role in various structure of the Indian society. By defining the very concept of caste, it includes the features hereditary endogamous group that have a common name, common traditional occupation, common culture, relatively rigid in matters of mobility, individuality of status and constructing a solo homogeneous community. All through the shifting circumstances caste has taken up few more significant features like having proper organizations, less involvement in politics and avoidance of caste specific issues. From the above features of caste system it can be drawn that caste is based on heredity, it has ascribed values rather than achieved traits. The members of a particular caste are always determined by their birth even though the person maintains a well-developed life style. Thus, caste indicates according to the purity and impurity of occupations, which are ranked from higher to lower positions. It is like a ladder where pure caste is ranked on the top and impure is ranked at the bottom.

Normally people of different castes do not exchange food and drink, and do not share smoking of hukka among them. The Brahmins do not take food from other lower caste but they can take kuchcha food i.e. uncooked or raw food. The food is divided into two categories: *pucca* cooked food and *kuchcha* uncooked food. Purity and pollution are not only checked in terms of human being deeds, occupation, language, dress patterns, but also in food habits. The food habits and job of an impure group is consumption of liquor, consuming non vegetarian food, eating left-over food of the high castes, working in leather craft sector, removal of dead animals, sweeping and carrying garbage etc. On the contrary, in recent phenomena there is no such type of thing is found around. High caste people are found doing the jobs which were impure at one point of time. People of upper caste are working in a shoe-shop, shoe-factory, cutting hair in a beauty parlour etc. has become a trend in choosing of an occupation.

The new job opportunities have expanded due to industrialization and urbanization, so some people have also shifted from their traditional occupation and now they are not part of their hereditary occupation. There is some more possibility for the job opportunity. Take for example, in urban areas a barber has a hair cutting saloon where he cuts hair in the morning and evening simultaneously works as peon in some office. This brings a new aspect in the traditional occupation of a backward caste where he holds a post in the Government office and along with it follows its hereditary occupation.

The Ministry of Human Resource Development (2013: 2) mentions that;

“The lower castes are debarred from doing many things like they are not permitted to enter the temple, do not use literally language and cannot use gold ornaments or umbrella etc. However, thing have changed considerably, these restrictions are hardly found today. Each caste has distinct style of life, i.e. having its customs, dress patterns and speech. The high caste use pure language (sometimes use literally words), whereas, the low caste use colloquial language. The caste’s having their own conflict resolving mechanisms such as Caste Panchayats at the village and inter-village levels”.

However, these linkages between caste, occupation and income are not accepted uncritically. Rather, Beteille (1992: 41) discusses that “the relationship between caste and occupation has been much misrepresented. It is doubtful that there was at any time a complete correspondence between the two. At any rate, even before independence, many castes and probably most had more than half their working members in occupations other than those specifically associated with their caste”. Commander (1983: 310) mentioned that, “In an independent India the link between caste and occupation has weakened considerably. The jajmani system has all but vanished, allowing for market-based pricing for services rendered by the workers”. However Dantwala (1950: 240) explained that; “a variety of forces have disrupted the link between caste and occupation. Land reforms transferred landownership to many former sharecroppers, most of whom belong to the middle castes”. Then Beteille (1992: 41) cited about; “The declining incomes of artisans and influx of mass-produced goods have led to declining caste-based occupations among potters, weavers and other artisans who must now rely on manual labour for subsistence. Further an increased

requirements for education among modern professions have led to influx people from a variety of castes into modern occupations.”

In the era of globalization traditional crafts and handicrafts are eminent medium of employment for more than millions of rural people. Despite the fact that agriculture is the major contributor towards Indian economy but the handicrafts also supports the human continuation on secondary aspects. As the beginning of industrial revolution, these handicrafts came across a phase of changes where resist was found to some extent. The traditional handicraft work got a substitute of shifting their work to much more advance level. For example, instead of hand painting, the work is to be done in machine which will consume less time. But the artisan’s continuous attachment toward their work rejected the idea and in order to preserve the traditional touch in the handicraft work they are ready to take the hardship of painting in hands. And, hence, were able to supply their age old product to the customers. It is also observed that the occupational diversity from traditional to modern, is contributing massively for the existence of varieties of handicrafts. Prasad (2005: 141) cited that;

“There are many traditional crafts prevalent in India from the hunter and food gatherer stage to the present globalization era. Advent of technological revolution and innovations replaced some of these crafts and other has become museum specimens though they contribute rich cultural prosperity and source of income to the dependent people. But these crafts are the indigenous creation of the ordinary people to meet their functional as well as their aesthetic needs”.

After the emergence of industrialization, the pata paintings of Raghurajpur did not get affected, as it has depicted its existence in the history and it has become the part of the socio-cultural processes and other allied economic activities.

This craft requires very less investment for manufacturing products as it only needs the artisan’s skillfulness and perfect hand in painting but the demand of raw materials is essential, as the products used are obtained from nature and forest. The colors that are used in pata paintings are colors obtained from stones and conch shells. Huge increased use of the contemporary materials has made traditional handicrafts face much less competition in the market. There is a rapid entrepreneur skill that is generating within the artisans. Dealing with the businessmen, government servants and farmers for the marketing of their products, has made them spirited in getting

public and private work contracts. The nature of pata chitra painting is one kind of self-employment, which does not allow the artisans to spend time idly. One of the spokes person of Raghurajpur mentioned that no artisan take rest or spend time idle, unless if he is not well. All through the year they do the painting, but in monsoon it becomes a difficult task for an artisan as the painting takes time to dry. In fact, during the monsoon the canvas cannot be prepared because it takes two to three days for drying. So usually the artisans before monsoon prepare extract number of pattis (canvas) so that during rainy season at least they can do the painting at their homes. Despite the facts, they too can succeed with other techno products if they are provide with necessary infrastructure facilities.

### **Modern Inspirational Trends Involved in Pata Chitra**

Currently, a number of forces have weakened the caste system and the caste based occupation has influenced over the distribution of occupations. The government has discouraged caste organization and has even enacted a form of strict action regarding the caste groups. Technological modification and the accessibility of industrially generated products have abolished the requirement for many of the occupations that traditionally had been filled by particular jatis. Bundgaard (1999: 141) cited that, “in Orissa a number of institutions, government as well as private, are involved in different way in the local production of crafts. The representative of these institutions and their ideas of what constitutes good crafts portray some of the distinct an occasionally opposing demands that face contemporary pata chitra painters. While some are engaged in an economic oriented discourse on crafts, others are involved in a critical discourse concerned with the aesthetics and traditional aspects of production”.

The accountability of increasing the designs of pata chitra is in the hands of State Handicrafts Design Centers, which is financed by the Directorate. There is an extensive range of pata chitra motifs which is developed at the design centers. One of the examples in context to this painting is that, new subject matter is included in pata chitra themes. Government’s family planning campaign is one of the inspirational themes in this traditional painting. Greenough (1995: 238) mentions that;

“The Director was of the opinion that diversification in pata chitra is absolutely crucial for the craft to survive. Craftsmen adhering too closely to ‘tradition’ will

sooner or later cause the production to come to a halt. Rather than restricting themselves to painting Hindu mythological themes, pata painting must therefore broaden the range of motifs, for example including 'natural element', such as deer, to suit the tastes of a diverse clientele. This is an indicator of the strong pressure crafts emporium managers put on craftsmen to make them change traditional designs and practices”.

New themes need to be introduced to pata chitra as long as they stay to the Odisha's tradition. The paintings that are made for decoration can be used as an innovative way. For example, paintings can be illustrated in calendars and hoardings so that it can reach too many people. The very creation of Directorate shows us that how handicraft is given importance. This institution ensures the sale of crafts from different sources. Thus, it results in making up policies which favors traditional designs for long run sell in the market, as time has come to adjust the design with contemporary market demands. In Raghuaipur the artisans basically mentioned about promotion of their paintings through various ways of advertisements. For the artisans modern inspirational trends involved in pata chitra was to promote their work in different sources.

### **Gender and Caste Discrimination in India**

Although after independence caste system is abolished in India but not completely, discrimination still persists and has an intense impact on individuals belong to the lower section of the society. Sinha & Kumar (2004), cited that;

“India from an ecological perspective is a continent with over one billion people, 1600 languages and dialects (out of which 16 of them are recognized), thousands of castes and tribes, many major religions (Hinduism is the dominant one) and ethnic groups of the world, extreme poverty, varied geographic and climatic conditions, low human development index, the largest democracy in which members from minority religions are elevated to highest positions, and so on. It is rated as the fourth biggest economy on its PPP index, by the World Bank and has a higher gross national income than Germany, Canada and Russia”.

In Indian society discrimination in the name of caste has been continuing and giving a negative impact in the growth of Indian economy. It has been reported that more than one third of the Indian population is living under the poverty line. India's economy

has always shown decline graph when the contribution of women come for a debate. Women usually belong to low income group who are forced to take up unregulated informal work. The female workers in the formal sector or informal sector shows huge gap in compare to the male members in terms of percentage of employment. Adding to the dismal condition, there is gender inequity in all organizations in India where encouragement and retaining prospects for women are not of good as compared to their counterparts.

Gender discrimination in the Indian society is faced by all sections of the society irrespective of higher class or lower class. It makes life even more miserable in the circumstances when it comes to rural areas with low literacy rates. Anne, Callahan, Kang (2013: 11) cited that, “statistics have revealed that there has been an increase in the violence rate in the recent towards lower-caste individuals from people from higher caste. It has been reported that on an average women are discriminated by individuals from higher-caste, and this is done primarily to reinforce their power and hierarchical position in the society. Women from upper-castes who live in the same villages and have fair economic conditions do not face as much sexual assault as women from lower-caste do”. However in any case, male counterparts enjoy better life and safer living conditions when compared to the female clan. According to Menon (2009) it is explained that when;

“Women from higher-castes, have different battles to fight, which are unique to them because of the status attained by being born into a higher-caste. There is a strong opposition to reservations given by government intended for the upliftment of women. The opposition to the bill which reserves one third of the positions in universities, governmental organizations for women is not solely due to the patriarchal orientation of the society. Indian ruling class which was once dominated by individuals from higher-castes has undergone drastic changes and currently represents the population of India encapsulating individuals from different classes, castes, religion and educational backgrounds. The fear of upper-caste women replacing lower caste men in the reason behind the strong opposition the bill is currently facing.”

Various studies shows that better social status of a women can be related in terms of caste hierarchy that comes with an expense of loss of mobility, freedom of decision making, risk of domestic abuse after marriage and many more restrictions in terms of

dressing, education etc. In many cases women of higher-caste are also not exceptional; they also face negligence by the male in several aspects of life. They, many a times, do not complain publicly due to the taboos that are attached in their society. More often, it is found that educated women are earning more than their partners face high risk in their family life. In Indian society, it is the husband or the male member who remain in the higher social status than his wife whether she is from rural or urban sector. According (Mrudula, et al. 2013: 38) it is explained that;

“Indian society known for its patriarchal orientation is one of the prime reasons for widespread violence against women (irrespective of their social status), which manifests itself in low literacy rates, high female mortality rates, deaths resulting from domestic abuse, high female malnutrition, etc. Long rooted social customs like dowry, devadasi, purdah, make violence against women more prevalent. While some of the customs affect women specifically from the lower-caste, others affected women in general irrespective of their position with regard to caste, social and economic status. Being brought up in a patriarchal society controlling women is perceived as a birth right for men, which is the main reason for violence against women apart from the social customs which have been put in place by men”.

### **Domestic Division of Labor among the Women in Traditional Occupation**

A woman plays a vital role in the manufacture of the traditional craft. They are an integral part of this traditional craft-based production economy. It is not a recent phenomenon as we can see that women of the patachitra community channelized the household work and get involved in the productions of the crafts. Acharya (2003: 346) cited that;

“The characteristics of traditional gender relations in the pata paintings and the patriarchal familial structure influence allocation of housework and crafts production. Women are expected to carry out and supervise the work. Women find that men are reluctant to participate in historically taken-for-granted women’s spheres of work such as cooking, cleaning, caring, and serving. While women and men of a family are often engaged in producing the same painting, it is the craftswomen who prepare the base material for the pata paintings, grind and prepare the colors, clean and keep order in the workplace and toolkits, and also serve betel leaves or tea”.

The most important role, more a duty of a woman after marriage is to have a son so that she can extend the lineage for her husband's family. The son normally takes over the pata painting work of his father at his old age time, when at times he will be able to go to the neighboring clients either to paint their walls for religious rituals, or to guarantee business deals and selling. This type of work does not come in women's favor; the sons use to take over the paintings as the master crafts men grow old, their hands get weak and because of poor eye sight they are unable to define line or detailing of the paintings and in this case, the son does all related things. The woman in craftwork does the strenuous work by doing both household work and assisting husband and sons. The values of women in traditional craft families play an essential role in transferring gender-specific work. Sakuntala Swain, a mid aged woman who is a skilled painter, says: none of the woman of Raghurajpur ever sits idle or take rest. The women are always found with any household work and after that they immediately take up a piece of work, be it a heavy monsoon day or a hot summer afternoon. She also mentioned that elderly women in the families can take rest as they give their work to daughters or daughter-in-laws. Then it became possible for women to take a nap in the afternoon or take rest whenever they needed. Further she explained that grooms family usually choose bride who have prior painting knowledge. Because, after marriage the daughter-in-law works partially after getting over from the daily chores.

The common views of women reveals that, their husbands do not help them in their household chores rather expect their wife to assist them in the process of doing the pata chitra work. Women are believed to be like *Chanchala Lakshmi* (the goddess of wealth), because they maintain the house and help their husbands all through the day without sitting idle. In Raghurajpur it is found that all the members are sincerely involved in some or the other handicraft work. It may be the process of making the patti or actively doing the pata chitra in the open space outside their house. While interacting with the female artisans of Raghurajpur they narrated their role in household work and working as an artisan. They mentioned that, there is a hierarchy in the role of male and female in doing the household work. This is how the traditional values explains the acceptance and resistance of one's role and how the craftswomen have the majority of the household chores and were acknowledged as



helping hands in the process of craft production. Women artisans of Raghurajpur complain about the over exhausted and restless work that is being done by them. Sometimes the craftswomen demands help but nobody wish to help them neither share their burden.

Women of Raghurajpur who have greater skills and earnings from crafts expect equality in the society. Their relationships in pata painting at home are much similar with the role of male members of their houses. Yet, they are losing the chance of overtaking the present workspace arrangement. From the field observation it is drawn that the unmarried girls of Raghurajpur full time pata painter worker then the married ones. The role of female pata painters not only helps her keep pace with the family's men, but also helps her maintain a positive attitude towards household chores as a productive workspace activity. Acharya (2003: 348) reflects from the field work that, "place called home for the craftswomen is a workspace of (re)productive relations, which not only provides a critical source of livelihood, but the collective and precarious outcome of which is explicitly conditioned by the gendered selves. The re-delimitation of the inside has brought understanding about women's agency to a more public outside in which they could establish/ refuse their relationships". The married women of Raghurajpur have specific roles in the house, while interviewing the girls and women they mention that, for marriage girls are selected on the basis of their skills in paintings. After marriage they will assist their husband and in-laws in pata chitra painting and add extra income to the family. They said that their mother and sister-in-laws also do the same thing in the house and the young girls are expected to do the same in their in-laws home.

So far it is our socio-cultural structure that organizes options to take report on the craftswomen's high production capability in both the home-based workspaces and their challenge that they suffer all through their life as it is deep rooted in the structures of our society. The sarpanch of Raghurajpur mentioned that by being a woman chitrakara in their community, it is difficult to achieve a position. In 1999, a patachitra training project and a clay and paper mask training program was organized for women, which has 20 seats. Raghurajpur being a professional crafts village did not recruit women for the training project. Due to this act by the male artisans it made an obstacle for female artisans in learning some new techniques. This lead for the women to resist and questioned on this unfair act. Lack of support from the male side

is a hindrance for the women. However, during my field work I came across few National award winning pata chitra paintings which were done by the girls of Raghurajpur but the girls are now married and are away from the village.

### **Changing Role of Women in Traditional Occupation**

Gopal (2012: 224) express his idea on woman's continuous struggle with their position in the domestic sphere and how they are trying to break the caste rigidities and the division of labor that is made in the society. He explains that;

“The sexual division of labor operates very insidiously for women of the lower castes. Where upper caste women are withdrawn from paid labor to establish the power of caste status and to maintain the boundaries of compulsory heteronormativity, lower caste women are condemned to caste-defined domestic service in upper caste households. The abject, exploitative domestic labor performed by women marginalized by society has been discussed eloquently as both lying outside the realm of market but also influenced by familial and patriarchal ideologies”.

Again additional, factors like upward mobility within the families that is urged by women is not welcomed by their parents. The women are disposing from such issues and are restricted to develop their own skills. The stigma is always attached with women's life and it always questions their ability.

The past realities and social configurations of power in craft communities reveals that although women's role in craft production may be promoted based upon the right of equal opportunity, it may also reinforce rather than challenge the local forms of power based on religious or cultural ideology that underlie their traditional exclusion. According to Le Phuong, “traditionally rural women were assigned to some kinds of work which were considered as relevant to their “biologic” characteristics and to gender reproductive roles such as agriculture, small trade and weaving in very limited spatial mobility. However, women's occupation as well as their spatial mobility has been remarkably changed in historical context”. There are high social differences in division of work among male and female. Nevertheless, individual roles not only vary within household but also vary in other sections of the society like community, market, and state, but also according to caste, class, ethnicity, age, education, skills, ownership, management, assertiveness, and affiliation to patriarchal ideologies that

are manifest in place-bound and place-based factors which leads to hierarchical division of work within the groups.

In India the traditional handicraft industries went through a declining phase during the British colonial period, thus declining the livelihood options for the artisans who were associated with it. Colonialism, feudalism, liberalization policies of the mid-20th century, and global capitalism provided the central paradigms of the cooperative movement of the traditional arts and crafts based unorganized sector. The All India Handicrafts Board created in November 1952, mentioned about; “the functions of the advisory body to develop guidelines and schemes to be implemented at state and local levels. Work opportunities grew for the skilled/semi-skilled, impoverished, uneducated, landless poor, and women in Orissa. A growing demand for chitrakar as master crafts persons at well-known institutions/organizations resulted in male migration to different parts of Orissa”. However, at the beginning of 20th century Acharya (2003: 340) mentioned that, “the chitrakara’s identity at new shops/training institutions and workshops became deeply inscribed on male bodies and craft-spaces as a result of the extensive recruitment of men and their historical and religious appropriation. In addition to this, the shortage of women artisans in institutional spaces set in motion a process of materializing an extensive male identity”.

The craft workers payment are managed and controlled by middlemen in an illicit manner. The middlemen before the monsoon make the artisans work rigorously for more than five months, on daily basis for long hours. By the time the women and youngsters also assists the painters to meet the dead line that has been given by the middlemen. This result the craft men and crafts women to depend entirely upon the middlemen to earn their livelihood. Apart from pata painting the village headman mentioned that the women and children are engaged in making paper masks (made from recycled paper), toys (made from cow-dung clay and wood), and light pata paintings, and palm leaf carvings, which constituted 45 percent of the total workforce.

In recent times a competitive environment is found within the characteristics of traditional craftsmen and women and at individual and community levels. It is because the neighboring villages are also taking up the pata painting work seriously. As the competition is high the artisans of Bhubaneswar or Badadanda Sahi, or Puri town, criticize Raghurajpur craft and in order to gain publicity and attract customers

they disapprove all the work of the Raghurajpur. While interviewing few young artisans of Raghurajpur they mentioned that their generation artisans are more business oriented, they have lost the traditional values of the original pata painting which is only done at Raghurajpur. They even mentioned that people or the tourists are the real judges of their work. They stated that from wherever you buy a pata chitra, the authentic piece of work, is always available at Raghurajpur. The pata paintings of Raghurajpur are very conventional and complex, in the sense that too many images of a legend are packed in very little space. If asked, Raghurajpur artisans explained, “We learned this traditional way of depiction from our forefathers”. The chitrakaras hold responsible to the other commercial artisans for deterioration the quality of paintings and making the pata painting commercialized. Further the Chitarakar Gurus mentioned that an outsider can never be as skilled as chitrakaras, because for a chitrakar the patachitra paintings is not just livelihood, but also an inherited tradition.

Further Acharya (2003: 344) continued to explain the role of women in Raghurajpur that;

“Even if women are engaged in commercial oriented patta productions, they do the household chores and also bear responsibility for the higher family/social well-being. A woman has hardly any opportunity to cross this spatial convent-helper/wife/mother-related boundary-while her labor and management skills are highly utilized. The family, caste, sex, and religion-based occupational spaces as socializing agents have an important influence on gendered productive and labor identity. The husband is recognized as the family breadwinner and decision-maker irrespective of the wife’s perception of him as an ignorant and inadequate household manager”.

It is now found that the craftswomen have actively resisted to the inadequate behavior and unfair gender relations at home. Thus the craft work that is done by the craftswomen’s has made its own position and there work is now a part of their family occupation. Engaging children especially sons are the part and partial of a caste based occupation but now girl child too are given equal importance at Raghurajpur village. Given the commercial-oriented production, the mentality of artisans changing, and daughters are also encouraged to learn the skills that would enable them to earn their livelihood.

The specific traditional values about the distribution of one's role are explained by most of the craftswomen who were interviewed at Raghurajpur village. They said that they have to perform the majority of the household works, and lead a helping hand in the craft production as well. Craftswomen like Pratima and Madhabi were feeling overworked and exhausted. They want their husbands and sons to share in the household works, which is not accepted in their society. Women with greater skills and earnings from crafts have heightened expectations of fairness. Their affirmation in commercially oriented production is a liberating experience that shapes their work relationships at homes. Yet women have been less successful in changing their present workspace arrangement. They are, therefore, less visible in local business transactions. It is demanded by the women artisans to take up the ritual painting as a part of their commercial benefits for their families.

However, the boundary that divided the gendered attitudes in the work space has reduced and a new dimension in the painting work is found within the work space. Now the gender division of labor is visible more appropriately within the artisan group thus spreading the message of gender equality in small and cottage industries. Chalita, (1994: 239) focuses that;

“Beyond the normative discussion on gender inequality through the lens of resource allocation, gender-based entitlements, and intra-household inequality, I have demonstrated how a well-grounded and locally meaningful understanding of women's capability and well-being may contribute to further the debate. Women in Orissa participate in the ritual crafts/acts and produce commercial oriented crafts every day as much for the cultural associations as for the meanings they attach to their bodies, rematerializing their livelihood and well-being. Their narratives create new spaces processes that enable them to rediscover their own potentialities and help in ‘revalorizing the negatively-labeled’ workspace and business spaces”.

The male are always pre-occupation with religious paintings and commercial crafts which tend to provide a long-term economic interest. Partial acknowledgment and credit is given to women for her work at home and community. Rather it is said that the wife's duty is to assist male partner in the rural labor market. This participatory discourse at work place has increased their bargaining capacity for which their exchange works value has winded in the public spaces.

## **Participation of Women in Pata Painting Work**

In Raghurajpur work is distributed on the basis of genders. The female and male spheres are the two categories that have already fixed work assigned from a long time ago. The women work inside the home looking after children, cooking, doing household chores and assisting the husband in their work, whereas the men does the painting work along with the buying and selling of goods and raw materials related to their work are done by the male members. For painters and artisans the division of labour is clear. Yet many a times the men and women are occupied in producing the same paintings together. However, there is a division of labour, but more women have now become familiar within the whole process of painting pata chitras. Basically, it is the women who organize the base i.e. pati by pasting together two and more rarely three or four, layers of used cotton cloth with tamarind glue obtained from ground tamarind seeds.

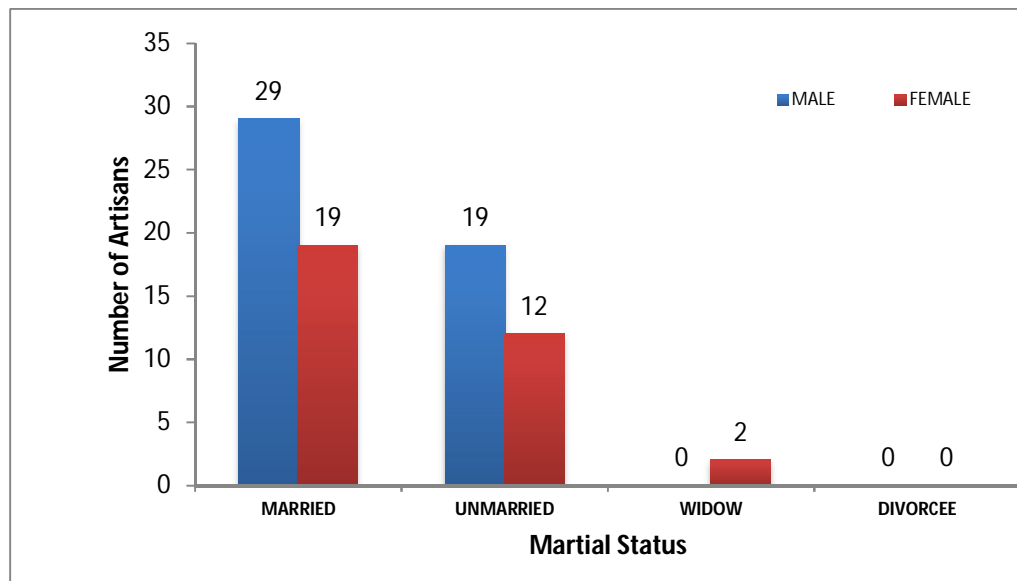
A master craftsman's house has a large shed which includes workshop and the space where he trains the younger generation. The tools used by a family were passed on to the later generation, especially to the male members, as family heirlooms but not to the female members. Another tradition of burying the tools with the body of the deceased is found among the artisan community. Women folk of these communities had their specific task in assisting their husband or father or brother who is a full time worker. However, the women are aware of the techniques of the craft as they assisted the male members of the family. One of the major points which differentiated the house of a craftsman from the local agrarian community is the absence barn. Generally a family consisted of a husband, his wife and children, which may come around 5 to 8 in numbers.

Jatri paintings are generally prepared by women that are meant for the pilgrims. In Raghurajpur only two women are able to make all the stages of a pata painting. Bundgaard (1999: 21) mentions that, "It is characteristic that both these women always paint inside their homes where as men generally work on the verandas in front of their houses. One woman learned her craft from her husband and the other participated in a course financed by the government, after which she continued working for her guru. It is only the latter who paints for a living and her work is

unduly criticized. Far from being based on pure aesthetic observations, this criticism indicates the threat that the male painters perceive her to be to their domain”.

Field data shows that out of 101 respondents 19 women were married while 12 women were unmarried all of them were participated in pata painting. Even two widows were also engaged in the pata painting work. While interviewing the female respondents they mentioned that while choosing a bride it is considered that the girl should have some basic painting training so that after the marriage she could help her husband in the pata painting work. Thus we can find out that there are mixed type of groups who are engaged in this occupation (Figure- 3.6).

**Figure 3.6 Marital Statuses of the Artisans, N=101**



Source- Field data

Due to the unavailability of land and option for other occupation, the pata chitra work has made the artisans capable enough to work and overcome poverty. Engagement in aesthetic production has made the craft manufacture attractive among the villagers of Raghurajpur. For the villagers the crafts they make is the source of their livelihood. It can be argued that, as there is no other option, their commitment in craft creation is a subject of financial need.

Any attempt to understand their crafts a conceptual understanding and knowledge on Sanskrit is needed, as the pata chitra is the traditional painting that represents the

various mythological stories of Hindu religion. The importance of money matters in the lives of artisans cannot be strained too much. In similar case the people of Raghurajpur take decisions and initiate on it. They are the actors in their own lives. For the stranger craft production is probably an alternative way to earn livelihood but to the local people production of craft is a full time occupation done by the artisans. After all, Raghurajpur is a craft village and it is the place where a pata chitra painting is originated. Not only in the tourist's guides but also by the government bureaucrats proper initiatives are taken to inform about the tradition of pata chitra's origin and the existence of the village Raghurajpur. However, the village and its handicraft goods have made a static existence of the locality as well as the manufacture of craft is a urgent requirement for many of the villager.

However in this chapter it is attempted to look at the caste structure of the artisan community and with that it is discussed that how with change in time other caste people are taking up the artisan job for earning their livelihood. This pata chitra painting was a traditional painting which was done only by a community that was appointed by the kings and zamindars during 11<sup>th</sup> century. But with gradual time the artisan community too made this painting work commercialized as they earned good money from it. Gradual historic development approach of the handicraft sector and modern inspirational trends brought a new revolution in the caste structure of the artisan community. Not only caste structure was studied in this chapter also division of labour among the gender is also a part of it. Role of women in traditional occupation is focused as there is a remarkable finding is drawn from the study. This pata painting was a male dominated work at early times but there was too shift in the context of gender. Now women are working in this field and have moved to a greater extent by achieving state level and national level awards. Hence, they are proving it that there is no work where women cannot become a part of it.



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## CHAPTER – 4

### Globalization and the Handicraft Market

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The artisans keep alive the heritage work of their land by maintaining its religious and cultural significance in their art, from one generation to another generation. Since centuries India handicrafts and its artisans were highly regarded and appropriately rewarded for their work. After independence government of India as well as state government executed many comprehensive plans to make this sector safe. In the present day technological encroachment has systematically decreased the handicrafts into machine made cheap and popular products, bringing most of the traditional handicrafts almost to the edge of extinction and reduced the skillfulness of the artisans into their daily waged factory work. These artisans live in deprived part of the society of basic amenities and denied of basic human rights. The study investigates the reasons behind the structural and functional downfall of this sector. Also to look at the factors and challenges encountered by the artisans due to the impact of industrialization. The survey was conducted in the Raghurajpur village, Puri districts of Odisha, where handicrafts are taken as the main source of livelihood among the majority of the population.

India's industrialization and its impact on the international economy is few decade old. However, millions of Indians still depend on indigenous modes of manufacturing products. The traditional skills and techniques are the sources, which make their livelihood. Crafts men and artisans are the backbone of the non-farm rural economy. One of the biggest issues in India is that our markets do not recognize the true value of its own craft. Supposedly, if the true value is recognized by the people and they are willing to pay the right price for the handicraft goods, this would lead to higher wages for craftsmen. This nature of the consumers will boost up to millions of rural-based artisan's livelihood and increase opportunities associated to this sector. In the 12<sup>th</sup> AIMS International Conference on Management, Ganguly and Sarkar (2031) represented about the, "urgent need for philanthropy to realize the economic potential of the crafts sector by investing in high impact scalable models that have the potential

to strengthen livelihoods in a sustainable manner. Since independence, the Indian Government and now the private sector and non-profits have played and continue to play an important role for this sector's development, although their efforts remain isolated and thus limited in their impact". In this regard SARAS Mela<sup>1</sup> is a landmark decision taken during 1999-2000 by the Ministry of Rural Development (MORD) of India for supporting rural goods and constructing wider options for swarozgaris. Apart from opening the income sources of rural artisans in the scheme of Swarnjayanti Gram Swarozgar Yojana (SGSY) of the Ministry of Rural Development, SARAS mela also opened up new visions for marketing of Indian traditional handicraft by creating a platform of interaction between buyer and seller. However, machines can produce huge quantity of homogeneous goods within a short period of time, still hands have achieved the time war. Even though, handicrafts are made at slow pace but it has an amalgamation of artistic designed value in it.

Over the past few years, globalization has become an important topic for debates and discussions. It has achieved because of the fast growing nature of the society and the economy of the country. Globalization has developed in almost all the fields and it had attracted the policy makers, researcher, corporate, academicians, etc. India has liberalized market system and from few decades the multi cultural options are meeting in the global markets. Along with the people and culture a latest dimension is added to the multi-cultural setting in the global market sphere. This liberalized market in the era of globalization has proven a better and different option for doing trade and transaction in all section of the society. Handicraft claims a major section of the India's economy, due to its cross-cultural dealings in the local and global market and it has made possible to raise the export. High demand of Indian folk arts and crafts are seen among the western consumers. Jena (2010: 120) explains globalization as, "the increasing connectivity, integration and interdependence in the socio-economic, technological, cultural, political and ecological spheres. The very concept has many sub-processes which includes, enhanced economic interdependence, increased cultural influence, rapid advancement of information and communication technology, and novel governance and geopolitical challenges that are increasingly binding people and culture of the world more tightly making a global village".

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<sup>1</sup> In Appendix III, Image- 11, 12, & 13 mentions about the Exhibitions and Melas that are conducted by different Governmental bodies all round the year.

According to A. Giddens (1990: 64) globalization is the direct outcome of modernization. Further he defined it as;

“The intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice-versa. This is a dialectical process because such local happenings may move in an obverse direction from the very distance relations that shape them. A local transformation is as much a part of globalization as the lateral extension of social connections across time and space”.

The inheritance of India's craft culture always occupies a special position and it is famous for its legendary handicrafts as it has its own beauty, appearance, distinction and style with aesthetic senses. Upadhyay (1976: 1) express his view about Indian Handicraft that, “it is almost like writing about the country itself. So vast, complex and colorful, and yet with a simplicity and charm, difficult to attain under comparable conditions”. The ancient origin and high quality handicraft of Odisha has acknowledged customarily royal and aristocratic patronage. The artisans are versatile in their work. The various materials and equipments used in Indian handicraft items like wood, stone, metal, colors, glass, cane and bamboo, clay, terracotta and ceramics makes these products exceptional. T.M. Abraham (1964: 2) gave emphasize on the values of the arts and crafts and explain that “the world of art and craft is as valuable as the world of science, philosophy or ethics. Like arts, crafts reflect the state of human society through the individual and it give us a glimpse into the core and kernel of the collective mind and societies through the mirror of individual mind that created them”. Handicrafts have been a traditional craft and the skill of making handicraft has passed in families from generation to generation. Being an ancient skill, it takes traditional culture and religion as the subject for the depiction in the craft. Our preliminary survey shows that handicrafts cover two important facts- Predominance of the skill of hands, the products should be artistic and unique.

**Figure- 4.1 Key Features of Handicraft Industry**

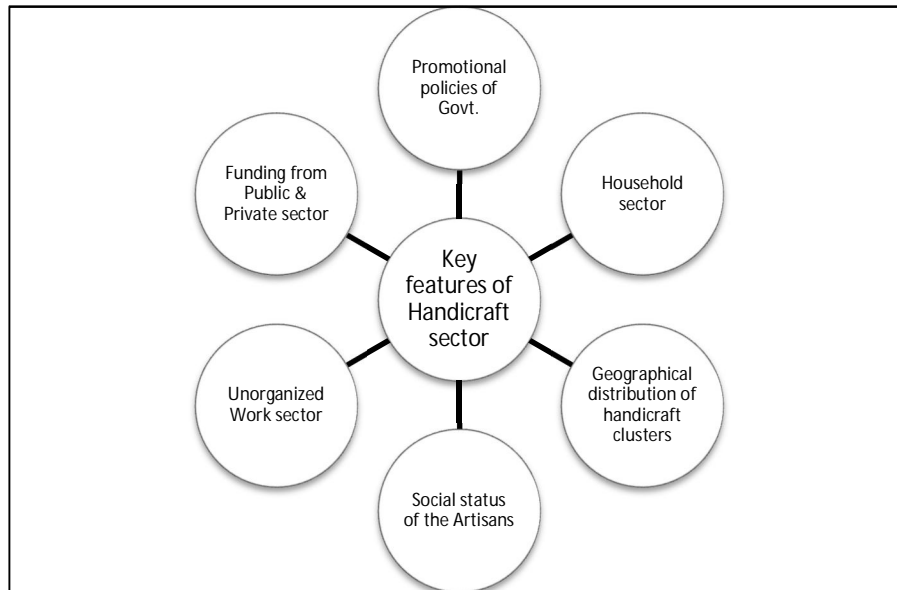


Figure 4.1 depicts the six key features of handicraft sectors, which suggest the basic roles in context to the handicraft sectors. It explains that the household sector is the major area where the handicraft sector is concentrated. In Raghurajpur the artisans work in the varandas<sup>2</sup> of their houses and also made the training schools in their houses too. The geographical distribution of handicraft clusters is located more in the rural areas of our country. In the context of taking up occupation, after agriculture people are more involved in the handicraft sector and maintenance of this sector is an urgent need of the era. However with so much contribution given by the artisans to the society still the social statuses of the artisans are not good. Not many of them are well educated which can provide them better understanding in their field. The Central and State government needs to meet the requirements of this unorganized sector and issues that have become the barriers of this sectors has to be eliminated. Properly and timely implementation of funding from private and public sector can take this artisan to a long run in their specific field. It is the governments who not only provide the funding to the sectors rather have an in-depth surveillance on the implementations done on this sector.

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<sup>2</sup> Varandas are the open spaces in the entrance of the houses where the artisan does the painting work and places/displays all the patta chitra paintings for sell. In Raghurajpur almost all the patta chitra painters and other families who does handicraft work also display their goods and commodities in front of their houses.

The society had come across numerous changes in diverse conditions. One of the fast growing sectors in the Indian economy is the handicraft sector, both at macro and micro level which resulted in the growth of state economy as well as with the country's economy too. It has become a global trend in adapting traditional and ethnic based goods to decorate home. People furnish their homes, offices, gardens etc. with the goods that are associated with handicrafts. Indian Handicrafts are supposed to be just an additional precious gift of its great culture and heritage. We can see the vastness of handicraft through its metalwork or stone work, may be the wooden piece of extravagant work or fabulous paintings that depicts religious stories in it. Indian handicrafts have aesthetic richness and decorative values within themselves for which it has become world famous. Vats (2014: 41) has written that, "the artisans who made pata chitra and applique work exclusively for the religious functions in the Lord Jagannath temple in Puri, Orissa developed their skill to make these crafts internationally well-known. Add to it, the Madhubani paintings of Bihar, Kalighat paintings of West Bengal and a number of striking metal crafts, stone carvings and wood carvings from Karnataka, Tamil Nadu, Rajasthan and Madhya Pradesh have become popular both in our native as well as international markets". The skills of the Indian craftsmen are the main talent that has been hidden from the society. It is to be flourished by understanding its value. Because loosing it is a big disadvantage nothing can restore it. India plays an eminent role in exporting of crafts since ages. According to D.N. Saraf (1991: 51) "the workmanship of the Indian craftsmen is so exquisite that throughout the 18th and 19th centuries India was known to other countries on the trade route more by her crafts than by her art, religion and philosophy. Remarkable progress has been made in exports of handicrafts since India's Independence. The Handicrafts and Handlooms Exports corporations of India Ltd (HHEC), a Government of India undertaking established in 1962 have been involved in promoting Indian handloom fabrics in the west". Artisans are provided with different scope for improving handicrafts exports in the near future. In the age of globalization, where competence meets with success, Indian handicraft's can be fitted as a big example in this context. The diversification of products and markets ranges to a high level. In a highly competitive market, these handicrafts are moving ahead and the competitors are keeping themselves well informed of the current market fashion and style and are reaching to the demands of the consumers.

## **Globalization and Handicraft Industry**

After independence the Government of India made plans and policies to restore the craft tradition of the various states by concentrating on the small scale and cottage industries. It will be helpful to look at how much handicraft earns benefit out of the government implemented plans, policies and schemes. In fact, in the liberalized market system the craft industry is facing tough competition. It is a matter of concern that by the gradual evolution of the modern market system, the artisans have lost their holds over the old patron-client business network and jajmani relationship. The handicraft products are going global and the rising demand of the products are found in the market, but the dependency on the middlemen and trade entrepreneurs are still persisting in the globalization time. The artisans are still struggling on this issue and the mode of payments is the same as it was before. Unfair means are being done by these middlemen as they always want high profit and in spite of good earnings by the middlemen still they pay fewer wages to the artisans on daily or weekly basis. The artists are poor in bargaining which forces them to depend upon the middle men in this liberalized and competitive market. It is the only alternative left with this poor artisans. One of the initiatives by government was to provide cooperative which was rather a total failure. Artisans who have proper education are organized but they too are the victims of many manipulation. T.J. Scrase (2003: 459) observed that, “the opportunistic middle men exploit these precarious labour conditions to their financial benefit”.

It has been observed that there is a trend of shifting occupational pattern, as a big section of the artisan population in India are uneducated and are abstained from formal education. Thus, they could not cope with the new situation. As a consequence, the majority of the artists are now opting to move to other occupation rather than to stick to their hereditary occupation. A study by Soma Basu<sup>3</sup> suggests that the weavers of Pattamadai mats of Tamil Nadu in general and women artists in particular are increasingly shifting to the profession like beedi rolling, which is faster and easier and which earns higher returns. Competition of handmade and machine made has become a challenge due to free trade and mass production. It can be seen that embroidery work from other parts of the world will out price their own crafts.

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<sup>3</sup> Basu, S. The Carpet Makers. The Hindu (Sunday Magazine). 14th August, 2005.

Jena (2007: 14) cited that, “although globalization has so far served the handicrafts sector well, there is no denial that some of these products will come under attack and India will not be able to ward that off”. From the local report it is revealed that, at present in Odisha many small scale industries have been facing problems in the competition and have failed to compete with the other advance countries.

The antique origin of Indian handicrafts with a narration of enriching tradition that depicts diversity of its work made the product unique. The heritage of India’s handicraft culture has always occupied an extraordinary place due to its attractiveness, distinct pattern, appearance, and method and aesthetics values. When we discuss about Indian handicrafts we can see the countries vastness of culture, multifaceted and colorful traditions, and nevertheless with a ease and charismatic nature of the people. As such there are abundant options of arts and crafts in India that are prepared with gorgeous designs and by painstaking craftsmanship. In due course of time, Indian society and its economy has transformed extremely. With the society opened up its economy and adapted to globalization in the early nineties. Major changes were initiated as a part of the liberalization and globalization strategy. The liberalization of the domestic economy and the increasing integration of India with the global economy raised the Gross Domestic Product (GDP) growth rates. Vats (2014: 41) cited that, “In the year 1991 -92 the GDP growth was just 1.3%, but in 2011-12 it was more than 10%. India is now the fastest growing economy just after China. Indian economy experiences the existence of both traditional handicrafts and modern mechanized production. The forces of globalization have ample positive effects in the long-run in different sectors of our economy. The growing opportunity for handicrafts in global market is observed when the Indian handicrafts export crossed Rs 1220 crores in 1990-91 from merely 10 crores in the mid fifties. Further the Indian Handicraft Export Council has estimated the export of handicraft goods will touch Rs 52,600 crore by year 2013”.

### **Changing Paradigm of the Traditional Craftsmen in the Era of Globalization**

The handicraft products are facing competition in the global market; as a result they have become more and more commoditized. The goods are no longer possible to sustain in the local market, as it has moved to global market trends. This global trend has brought tough competition for the traditional artisan to do the trade and

transaction. The handicraft sector has managed its position in much larger section of the society. It has located its base among crafts market. Basically, people and the market have always fascination towards decorating item stuffs for houses and offices and all possible places where the handicraft accessories can be exhibited. The items include exclusive paintings, weaving items, terracotta items, semi handicraft items, and machine-made goods. The home accessory market is actively inclined towards the ethnic fashion updates, customer buying patterns, and socio economic circumstances of the markets. Many times artisans cannot response to the market because they were too much incline towards there work and perform the basic task that is- taking the order and placing the order in time. But the markets are a challenging place where alteration of the taste and demand changes and customers seeks for that. Consumers buy handicrafts because they like to feel connected with indigenous traditions and cultures in a global and increasingly commoditized world. Dash (2011: 47) mentions that the response of clients towards handicrafts is changeable and he explains that;

“Handicraft production is a major form of employment in many developing countries and often a significant part of the export economy. With increased globalization, however, products are becoming more and more commoditized, with artisan producers facing increased competition from producers all over the world, particularly in China and other Asian countries. The All India Handicrafts Board assisted the state governments in setting up their Design and Technical centers in Uttar Pradesh, Bihar, Kashmir, Rajasthan, Punjab, Andhra Pradesh, Tamil Nadu, Kerala, Himachal Pradesh, Madhya Pradesh, Gujarat, Orissa, Manipur, Tripura, Haryana, West Bengal and Goa”.

The workstations set up by the Governments have made the artisans to work out on new themes and designs. It is an attempt for the artists to merge the traditional work with modern demands. The handicraft items are carefully prepared so that they maintain their ethnic worth, and at the same time it can be place to modern uses. The artisans while designing the products always keep in mind about the shifting trends and new demands of the customers, particularly the foreign markets demand are also considered. When the prices of the products are fixed it is kept in mind that the goods should not be highly priced because it can create hindrance in the market. Likewise goods are available at cheaper price and alternative options also are available. To avoid loss all these options has to be considered by the artisans.



India's handicraft has been continuously evolving over thousands of years and had gone through changes in forms and styles all through the country. The significance of this segment not only has been associated with the expansion of the goods, but also with the motions of the craftsmen. The handicraft carries the satisfaction of the practitioner, as it serves the intention of the artisans. They exchange the thoughts by giving shapes to its items and sentiments are the part of their work. The influence of the 19th century brought appreciation and rewards for the handicraft artisans. It happened all because of the exploitations that the sector was facing during the colonial time. Jahan (2014: 81) mentions that, after detecting the nature of the risk linked with the issue of the handicrafts there emerged the scheme of swadesi movement and a real concern for the endorsement of handicrafts came up. Indian artists, Rabindranath Tagore, too personally got involved for the revival of Indian traditional art. He mentioned about generous traditional handicraft art of India which has immense value in it. Furthermore Jahan (2014: 81) in his work cited that;

“Anand K. Coomaraswamy helped set the stage for the full scale incorporation of the local production of handicrafts into the Indian nationalist movement led by Mahatma Gandhi, who was at the forefront in this movement. In 1907, Coomaraswamy took part in the Arts and Crafts Movement and he extensively researched, wrote and presented papers for the revival of Indian traditional and handicraft arts. Post-independence artist like Jamini Roy and later many contemporary artists of 70's such as K.C.S. Panikar, were greatly influenced by various forms and aspects of these arts. Partha Mitter in his book, Art and Nationalism in Colonial India 1850-1922, has given a detailed development of the struggle of swadesi versus colonial idea of art and craft”.

**Figure 4.2. Major Concerns of Handicraft Industry.**

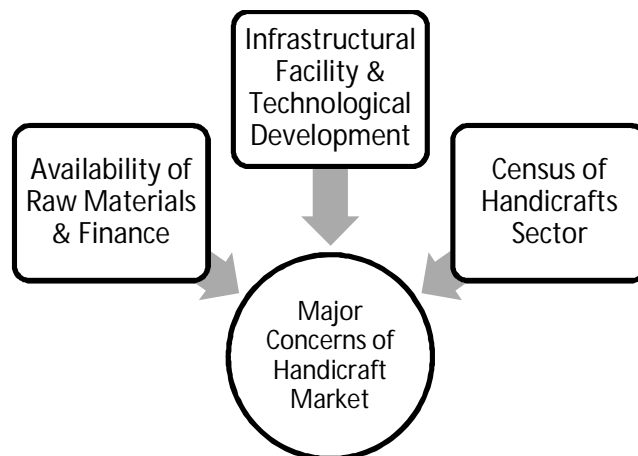


Figure 4.2 projects the major concerns of handicrafts Industry. There are three major concerns in as shown in the above figure. First, availability of raw materials and finance, which is playing a role in handicraft production. With the availability of these two important elements the artisans can take their work to the next level. For this, credit and loan facilities need to be made easy for the artisans so that they can use the facilities timely which are made for them. Second, infrastructural facilities and technological development need to be taken care for the handicraft sector to in order to move to higher level. Providing technological facilities to the artisans will enable to develop new ideas of selling their products. Like online selling of goods can remove the barriers to a great extent. However online marketing has become an essential part among the people so it should be taken forward among these artisans. Third, census of Handicraft sector is required as the Government needs to keep the exact track of the artisan community. Because out of census data it can be identified that whether the sector is inclining or declining and what other types of assistance that are needed to this sector can be pointed out easily.

After independence, the Government of India pay attention towards guiding the handicrafts production, as it is a major source to promote the country at national and international level. Export promotion council for handicrafts, Ministry of Textile Govt. of India 2009-10 mentions that,

“Today India houses about 7200 clusters in the traditional handloom, handicrafts and modern small and medium enterprise (SME) industry sectors. By an informal estimate, there are more than 30 million weavers, craftsmen and folk artists who possess inherited skills by which they earn their livelihood. Craftspeople from the second largest employment sector in India, second only to agriculture. In India, some forms of Arts and Crafts are practiced since ancient days while some other are modern innovations. The most recent data show that the handicrafts sector has made considerable contribution to Indian economy via export. Out of the total growth of the handicrafts while 40% is consumed domestically, 60% is exported”.

This representation of the handicraft sector draws an image in our mind that this sector is progressing. Currently the life of artisans has not improved to an anticipated level rather it has declined badly in recent years. A big number of the traditional handicrafts are at the edge of disappearance and the artisans of this sector are

identified as marginalized section of the society. Thus, this requires to be taken as a priority point for the craft and craftsmen.

### **Growth of Handicraft Sector**

The handicraft sector in India has grown into large scale industries due to the opening up of the global market. At present these industries are rapidly increasing in all the nearby towns where specific handmade traditional craft items were made. The effect of industrialization is much evident particularly in painting products, brassware, carpet making, traditional textile, gems, glassware, jewellery, leather, jute products, etc. Production of Indian crafts is increasing with the installation of machine and fast productivity to meet the growing demand. In fact, the growing demand and attractiveness of the goods in the domestic market and abroad, the craft section is also spreading all over the country. The expansion of these machine made products cannot be unnoticed but the real problem lies when uniqueness and originality is endangered in the very process of innovation. Another challenge is to identify the real difference between handmade craft and a semi handmade crafts produced in a factory or at the artisan's place. The interference of industries is manipulating the handicrafts as the low cost finished imported goods and artifacts are being sold in our country. Countries like China, Japan, etc., are spreading products similar to handicrafts have affected Indian Handicrafts which led to the decline of the authentic handmade crafts production.

The inspiring Government policies and technical expansion for the states are made and endorsement of the handicrafts of different states is made for the promotion. Jahan (2014: 83) focuses that the emergence competitors like;

“China, Korea and Taiwan and their so called cost-effective and time-effective productivity age old handicrafts of India became susceptible to the products as the small scale industries of handmade crafts cannot produce large quantity export items to compete with these international rivals. The imported art and utility items while on one hand, gained popularity in the Indian households, has also changed the very idea and meaning of Handicrafts. While today traditional handicraft is the loser, its modernized technology based industry has increased its market prospects which generate 63% of exports turnover”.

With the latest report on export promotion council for handicrafts, Ministry of Textile, Govt. of India 2009-10, shows that, countries like U.S.A., Germany, France, U.A.E., and U.K. are the big buyers of Indian handicrafts. Among these U.S.A. alone shares 28.55%, U.K. 10.64%, U.A.E. 5.94%, Germany 8.98% and France shares 4.43% which alone is 58.54% of the total export of Indian Handicraft.

The life and social setup of the traditional craftsmen underwent a drastic transformation with the colonization of India, the Europeans brought with them new techniques and technologies that were the products of technological advancement made in their lands. The adverse effect of industrialization is of course, the drastic fall in the quality in production. Modern technology facilitated large scale production. Prior to industrialization, the craftsmen and the traditional guilds were employed for all kinds of construction and craft works. The works they produced carried an unique signature of the craftsmen who made them, no piece were identical, each piece was an unique work of art, hand crafted with the aid of the traditional knowledge systems and age old technologies. To promote the craft the British established 'Industrial School of Arts' in various parts of the country. Madras School of Arts founded in 1850 by Alexander Hunter, a resident surgeon as a private art school was to become the first of its kind to be set up in India. Similar Art Schools were established in Calcutta and Bombay. The very purpose of these establishments was to promote the native crafts of India. In connection with the growing interests in native crafts, a School of Art was established in Thiruvananthapuram, the capital of Travancore princely state in 1862 (Travancore Administration Report, 1862: 63) with its objective in keeping with those of the others elsewhere. However, the school appears to have ceased to exist soon afterwards. Industrial Revolution that emerged in Europe in 1850s and later the Arts and Crafts Movement were two important events that had a great impact on the field of crafts. The traditional craftsmen who used labor-intensive methods and indigenous tools could not participate with the massive production that came up with industrialization as they had old and local way of production. The machines replaced the manual labor done by the poor artisans.

The growth of mechanization was the outcome of the Industrialization and commercialization of the mode of production which affected the field of traditional crafts. On the growth of handicraft sector, the Sarpanch of Raghurajpur differentiated between old generation work and new generation work. He mentioned that the older

generation uses to teach the trainees at their homes. The trainee's stays in the home of the master crafts men throughout the learning process of pata chitra. The students are given food and accommodation by the master crafts men and sometimes the students were paid money as stipends by their gurus. On their completion of the training programme they are free to choose work individually or can assist their gurus. The newer generation's master craftsmen are having different perspective in giving training to the students. They observe certain rules and regulations and have work spaces either attached with their home or have opened up institutions. In these institutions students join for a particular period and have to pay some amount of admission fees. After their completion the students have to work for few years in the institution, which is observed as a new rule adopted with the growth of handicraft sector. For the first five year the students have to work for the institutions and no accommodations and stipends were given to them rather they pay from their own.

Industrialization, thus made the craftsmen's to set up art schools in their villages and institutes that can provide new generation artisans to learn the heritage craft. However, this move in traditional paradigm brought revolution within the community of the traditional craftsmen. The position of a village artisan was constrained and their upliftment was restricted. But, industrialization brought changes on all aspects, even the caste system which has weakening the progress of the artisan society also came to a halt. The traditional craftsmen got employment with the emergence of Industrialization both in government and private sectors and on regular basis. This opened up better situation within in the society. The position of the traditional craftsmen in India has faced hierarchical structure of positions in society was always fluctuating and usually they did not fell under any of the divisions set by the Varna system. The artisans living in towns earned high wages than their counter parts that live in villages and continue in the role of a village artisan. The social condition of Vishwakarmas as explained by R.N. Misra in his article 'A Profile of Ancient Indian Artists' focuses on "The class of artists in ancient India may be compared to the class of ancient physicians, whose profession was important for obvious reasons, yet whose social status was stigmatized like that of the professional artist craftsmen."

The table 4.1 points out at the possibility for the development potentials in the handicraft sectors. There are few handicraft sectors that have declined due to numerous reasons. But in the following table it shows that the crafts have capacity to

over come from their failure. Patachitra painting too has revived after 1950 and it is in the path of progress and is able to reach at a higher point. It focuses on the traditional crafts which are reviving and has the potentials to flourish. Among many other crafts Pata painting also comes under it. It is good for Odisha's economy that the traditional and unique handicraft is still persisting though facing promises in the path of development.

**Table 4.1 Odisha State Crafts with Development Potentials**

<b>Sl. No.</b>	<b>Crafts with Development Potential</b>
1	Stone Carving
2	Brass and Bell Metal
3	Dhokra Casting
4	Silver Filigree
5	Cane and Bamboo
6	Applique and Patchwork
7	Pottery & Terracotta
8	Wood Carving
9	Palm-leaf Engraving
10	Art Textiles (fie& Dye)
11	Tribal Jewellery
12	Fiber Craft
13	Coir Craft
14	Costume Jewellery
15	Gem Stone Processing
16	Golden Grass
<b>17</b>	<b>Patta Painting &amp; Tasar Painting</b>
18	Jute Craft

Source: Action Plan on Self-employment through Development of Handicrafts in Orissa state(Draft), Directorate of Handicrafts & Cottage Industries, Orissa, India.

### **Marketing of Rural Handicraft Products in Odisha**

Marketing practices is an eminent part of trade and commerce which includes a huge contribution from the seller's side. The handicraft artisans need to know the whole marketing strategies so that it can reach to the consumer's satisfaction. He has to look for the merchandise development, the mode of delivering its products, fixing of the price of the goods, publicity of the products, maintaining of sales and promotion of

the traditional handicrafts in the fairs, exhibitions, etc. Marketing of handicraft products needs a number of activities to sense, serve and satisfy the consumer needs while not interrupting the actual labor that is done by the artisans. Dash (2011: 52) mentioned that, “Handicraft units, which are mostly run by individuals with sole-proprietary form of organization can ill-afford to have separate and well-organized marketing system. The artisan-cum-proprietor of the unit looks after all the functions with the help of members of his family. Most of his time is spent in the production. In case, he has a little time at his disposal, he uses it for acquiring raw materials”. With less understanding about market information the artisans manages all the required steps to sell its products. The artisans in handicraft industry cannot give much priority to the marketing as the middlemen plays an eminent role and the artisan’s does partial marketing function. To increase the handicrafts demand of important marketing aspects and suggestion are discussed below.

Lack of organized and regular marketing network has been a disappointing factor in this region. The artisan’s of Raghurajpur gave a common opinion that they require organized and systematic options for marketing their products. Under the co-operative society, selling the goods is a brilliant option but the villagers of Raghurajpur complained about the dysfunctional nature of the co operative society which was once established by the Government. On behalf of the artisans it is the Government who should provide more and more linkages to develop marketing for all. Another initiative by the Government can be done in promoting the marketing strategy. Some strategies like creating a Directory of Orissa Handicrafts with detailed information and distribute it to different tourist’s offices, airports, historical places, luxury hotels, etc., so that the visitors from different parts of the country or abroad can get more details about our handicraft products and facilitate them to purchase the goods directly from artisans. One interesting and supporting concept for increasing interest among the artisans is to introduce design registration. Suppose any artisan does any innovative work it should be registered in his name so that it can create awareness among the workers to make new and more innovative designs in their work. The prices of the handicraft products do not remain same in all the places. It is usually complained that prices of handicraft products are very much unpredictable and not consistent. There is a vast difference in prices of the same article if brought from two different shops or from two different places. This circumstance makes the customer

irritated and exploited. This leads to the customers feel like cheated and a bad impression come along with the product. Customer's satisfaction should be kept for priority and misleading things should be avoided.

For promoting awareness few programmes have been organized at Raghurajpur. During the month of March and October, every year annual fair is located in the vicinity of the village. The artisan gets involved in wide publicity of their products. In order to attract more and more buyers both within and outside the country, promotional and marketing activities are done. Few days before the annual fair begins all the promotional and marketing organization display the local items in various airports, railway stations, bus stands, commercial centers, etc. This helps the local artisans to get more orders from foreign tourists, traders, marketing organization, etc. Ganguly and Sarkar, (2015: 2031) explains about the markets which has;

“The fundamental importance in the livelihood strategy of most rural households, rich and poor alike. Rural marketing is a developing concept, and as a part of any economy has untapped potential; markets have recently realized the opportunity to make rural market as an income generating processor and also think that marketing of rural product may increase the existing income position of rural poor faster and provide them a better livelihood opportunity because of proper marketing and justified prices for rural products. Among the rural products, prepared by rural artisans craft items occupies the major portion”.

Marketing handicraft products can be broadly divided into following types. First one is interstate regional marketing which deals with the marketing of the product within the state or region. Basically, the artisans are the dealers or the middlemen do the exchange of the crafts from one place to another. The second type of marketing is export marketing which is done with foreign countries. The government body with collaboration with the artisan does the whole process of marketing with other countries. This is also done with exporters overseas, importers or their agents. Third type of marketing is trade fairs, melas, exhibitions etc. which are set up in all parts of the country thus attracts more customers.

Odisha has the poorest growth in different industrial sectors and small scale employment sector. The state's main aims and objectives are to incorporate such industrial pattern which can result in generating employment for state people.



Tourism attracts large number of foreigner tourists from every corner of world to visit the state. Micro, Small and Medium Enterprises (MSME) too have taken some moves for entrepreneurship expansion in this state. The main motive for the development of the state is to introduce the well managed budgetary allocation by the Government at different financial years. The growth and expansion of employment pattern in the state has lead to industrial growth and modification according to the present marketing structure.

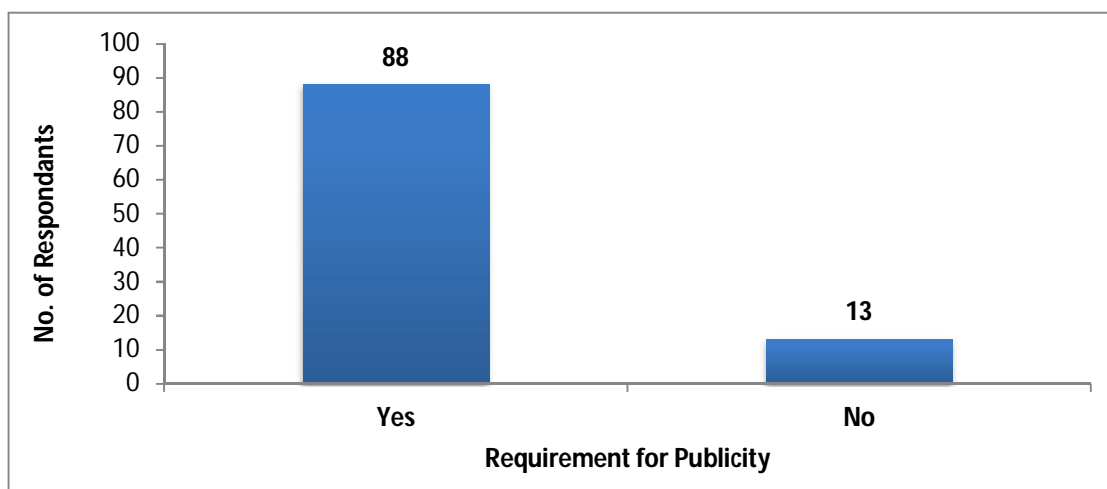
The state is well known for the contribution of exporting handicraft and other minerals to different parts of the countries. ‘The Walmart’ is a multinational retailing corporation that operates as a chain of markets where items like- terracotta, handicraft, machinery items, shrimp and fish product, and many more spices item from Odisha are exported since last few years. Raghurajpur is rich in handicraft products at different levels; however it is also the land of enchanting beauty and cross culture crafts. It brings huge foreign visitors all round the year. It is also found in some case that handicraft is promoted not by Indian companies, but by the foreign companies too.

Marketing linkages were set and facilities were provided to pata painter workers for participation in fairs and festivals resulting in wider exposure and awareness to them. A successful strategy in developing village destination has been proven right in this context. The village annual fairs and functions helped the Raghurajpur villagers for promotion of pata painter’s work, their greater recognition towards work and new source of marketing of their products in the local market and outside market which was practically absent earlier. Raghurajpur has made its place in the map of heritage tourism and people from home and abroad now visits it on a regular basis. The visitors are not only touring the place but are also learning about the art of painting, use of natural color and the process of making it, they are enjoying the process of learning and are also buying the paintings and the products for various purposes.

In this context the villagers were surveyed for the need of publicity of pata paintings and their preferred mode of publicity. Figure 4.3 shows that out of 101 respondents 88 felt the need of publicity. They have suggested that print media, electronics media, banners and announcements were the preferred mode of publicity. Out of these electronics media is the most preferred with 73 respondents. (Figure 4.4). The

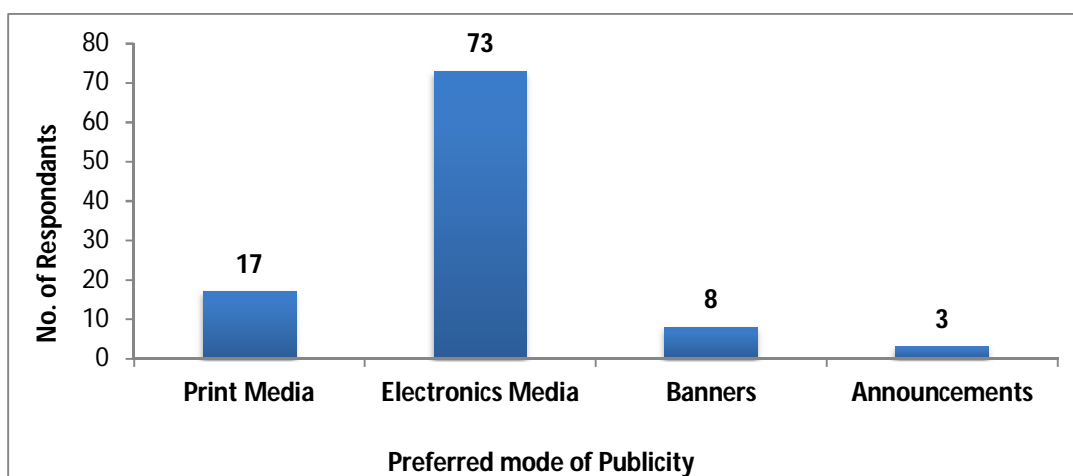
maximum number of the respondents mentioned that in the age of modernization publicity is a major role in buying and selling of goods. But there were few artisans who mentioned that Pata chitra painting is a famous craft which did not require any type of publicity. Those who are aware of the Hindu culture is sufficient enough to know the value of the work that is done at Raghurajpur.

**Figure 4.3 Desired for Publicity of the Pata Painting N=101**



Source- Field data

**Figure: 4.4 Artisans Preferred Mode of Publicity N=101**



Source- Field data

The State Government and the Central Government support have come up to widen the scope of possibility for Raghurajpur to involve in making their products in the

village, which now has become a cultural hub. A big share of support and the economic success of this effort will go to the village women also, as they have overcome the ancient tradition where women were not allowed to touch the work as they were considered impure. But now with various provisions that facilitated from the Central and State Government the women are participating in this traditional work with focus and determination. The pata painter communities still have few more hurdles to overcome. The women and girls have achieved long journey ahead by taking up their work to the global market and achieving many prestigious National and International awards. Their knowledge or access to digital technologies is still a challenge. But the women pata painter workers at Raghurajpur have surely taken up the baton of leading their process of development<sup>4</sup>.

### **Consumer Preference towards Handicraft Products**

In order to study the consumer behavior towards a particular item it has to check what is the demand of the particular product in the market and how often it is used by the person and on what occasion people are investing on it. The technique of knowing of the customer's behavior at different levels can help the sellers to select the most effective product, design, price, advertising appeals of the market at right time. Good customer dealings can increase the sales of any organization. Satisfying the demands of the market, results in the success of any business group. Availability of required article in required shape and size is also an indication of understanding the clients choice and taste. The sales persons with their pleasing nature can draw attention of the customers to buy goods.

While interviewing artisans of Raghurajpur it reveals that few pata painters owe their own handicraft shops at Puri and nearby Puri. In some families parents are attaining the pata painting work and their son look at the shops. This helps the artisans to interact with the customers and can understand the demands. This makes the artisans to understand the consumer's preference. The traditional and ethnic handicrafts have always been in great demands in dominant market and also abroad. Only the medium of exchange is always hampered in some or the other way. Thus, it is suggested that either the Government should help the artisans to have a shop of their own for

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<sup>4</sup> In Appendix III, Image- 9 & 10 reflects the participation of women pata chitra painters of Raghurajpur, who are taking proper training and dedicately working for the community.

reaching the consumers personally or by establishing State Handicrafts Development Corporation which can maintain the stock of all varieties of handicrafts and should be available to the consumers to understand these demands. By and large, the quality of the products should be maintained throughout with proper storages. Customer satisfaction is the fundamental nature in marketing. Training programmes on personality development and customer dealings should also be provided to the artisans because when they interact with the customer they can be able to draw the attention of the customer. All the sales persons should be trained to maintain good customer relations. It is also suggested that rural marketing and service extension centers and Orissa Handicrafts Development Corporation should undertake market research and consumer research periodically to enable artisans to produce those articles which are needed by buyers.

It may come into view that it is moreover the shifting nature of the customers or the saleable approach of the artisans or may be, the amalgamation of mutual group, that has brought about a essential alternation in the traditional work. But, possibly there are many other factors, which is more liable for bringing changes in the traditional and classical pata painting works. Pata painting work which was the only source of income for artisans for centuries has now losing its importance day-by-day. Earlier, pata painting work gave the artisans suitable income with a esteemed position in the society, as the major pata paintings products were used for religious purposes, as mementos and were used during festival times. Now, if they are not working on the painting they are buying selling their products to the tourists who visited the village. Mohapatra (2005: 67) explains that;

“Competition amongst the artisans, use of low quality inputs and use of readymade and machine made items have often brought down the standard of the work. It is now seen that every day some new product is exhibited on the fore wall of the showroom to attract tourists. Some artisans take pain to create new products with a sole aim of monopolizing the item for getting more profit by fixing the price at his own accord. With this process, new products appear in the market, which disappear after a brief spell”.

At the present as there is the rise of demand by the tourists for more of the utilitarian products. Artisans get engaged in full-time with the contribution of the whole family members and it has become their prime source of income. The cost of labor

and the return for investment have diverted their attention from the classical work to commercial work. Even though, the pata paintings are undergoing several modifications, still artisans prefer to produce antique and classical work. With the rising demand for additional utilitarian products, changes may come but primary pata paintings products will carry on to survive as it is connected with our religion and culture.

The designs are completely artistic and traditional in character, but commercialization as a result of globalization has brought additional modification to the designs. In fact, it is done to suit the tastes and preferences of the foreign tourists. The process of making pata painting remained largely unchanged for the past few centuries, but during the last two three decades these have undergone tremendous changes. The pata painters attribute two reasons for such change in the pata painting work; first reason is the changing taste of the customers and the second is the commercialization of the products. They are of the opinion that, when the very survival of the pata painting work owes it to the tourists, it is rather the choice of the tourists that has effected a change on the products and its making style. Customers want the products to be cheaper and attractive. Whereas the, artisans go for more profit, at times ignoring the quality. After liberalization of Indian economy, their products are going global market which is resulted into the rise of handicraft sector. Consequently, the artisans increasingly dependent on middle men and trader entrepreneurs who pay the artisans wages on piece rate basis. The low negotiation power of the artists in a liberalized and competitive market has forced them to depend upon the middlemen. Vats (2014: 42) explains about the set up of cooperative societies that;

“The government’s initiative to create cooperatives has not become much successful. Craft workers who have little formal education and are rarely organized are subject to many exploitative work conditions. In Orissa various small scale industries have been facing enormous problems and have failed to compete with the Chinese companies who have intruded into the Orissan market with their low cost products. The precarious condition of the artisans and the crafts is again highlighted when globalization has separated the crafts from the actual artisans. Thus the traditional crafts need to be beautiful and cost effective and maintain proper quality in order to find a place in the competitive market”.

While interviewing the respondents of Raghurajpur they revealed out that in their village a cooperative society was opened by the Government but due to lack of unity it did not run successfully.

### **Social Mobility and Migration Pattern among the Artisans**

Social mobility can be defined as any transition from one social position to another position by a person or social object or anything that has been shaped or customized by personal activity. Social mobility is based on two types- horizontal and vertical. Shifting or transition of an individual or social groups from one social group to another situated on the same level is defined as horizontal social mobility. Sorokin (1959: 141) in his book mentions that;

“Transitions of individuals, as from the Baptist to the Methodist religious groups, from one citizenship to another, from one family (as a husband or wife) to another by divorce and remarriage, from one factor to another in the same occupational status, are all instances of social mobility. So too are transitions of social objects, the radio, automobile, fashion, communism, Darwin’s theory, within the same social stratum, as from Iowa to California, or from any one place to another. In all these cases, “shifting” may take place without any noticeable change of the special position of an individual or social in the vertical direction”.

Vertical social mobility can be understood as the relations involved in a change of an individual from one social level to another level. On the basis vertical social mobility, it is again sub divided into two types: ascending social mobility and descending social mobility.

The social mobility scenario at Raghurajpur is more over related to employment insufficiency among the artisans. The issue of social mobility among the villagers is strongly related with the poverty, unemployment and low standard of living. We can identify few problems of employment among the artisans of Raghurajpur. First of all the problem is related with the proportion of labor that are working as pata painters, second is the problem of productivity among the artisans and third, it is the problem of unemployment and underemployment among the artisans. These three aspects are interconnected and lead them to deprivation. Although the artisan’s family members are involved in the pata painting work still the lack of skills in negotiation and

bargaining dealings left them behind. This is causing huge dissatisfaction in doing their hereditary work among the young artisans. People are migrating from their home to nearby towns or other states for getting some desirable work. Migration pattern has been adopted by the people, as it is one option for improving their standard of living. The dependency rate among the family is high and problem of unemployment and underemployment is the unending feature of village.

It is now a threat among the artisans about their occupation, as the rate of occupational mobility is increasing. After facing numerous types of deprivations and lack of assistance, the occupational shift among the artisans of Raghurajpur is found to be common. Occupations are ranked in a hierarchical order and people belonging to it gets different economic rewards and enjoys different power, prestige and privileges based on the economic returns, authority and prestige. Few cases of Raghurajpur can be taken as an example of occupational shift. Some parents of Raghurajpur village are sending their children for higher studies like engineering, which can be considered as upward vertical mobility.

Girls of other upper caste have joined pata painting training centers i.e. 'Parampara', at Raghurajpur. The girls who were interviewed in the training centers have mentioned that instead of sitting idle at home it is better to take some training which can later help them to become independent. The girls also mentioned that becoming self sufficient and help families makes them proud and get acknowledged in their villages. The neighboring villages of Raghurajpur are also following the pata painting work that comes from different backgrounds and caste. As now there are no barriers in choosing an occupation so people feel free to join the pata painting work. It must be kept in mind that society grants acknowledgment, status and authority not only based on economic returns from an occupation or profession but according to the skills of the individual which are valued most in the society. A pata painter may be earning more than a clerk but the means of livelihood of a pata painter are not recognized in the society. He is ranked in the lower level of the social ladder. There are many factors that is responsible for social mobility. These factors may be ascribed to individual motivation and efforts to improve or the institutions may work out new mechanism or the society at large may bring about drastic changes in the system of evaluation. Thus we can take these factors separately to find out how different types of social mobility have brought changes.

Migration is the out come of social mobility, as it make a person to migrate from one place to another either due to pull or push factors. There were cases which was found among the artisans of Raghurajpur. Many of them are moving out of their traditional works as their situation and income is deplorable. Opportunities outside the states are a factor for social mobility. Both pull factor and push factor are found among the artisan communities. To the artisans a particular place may not have opportunities and facilities to fulfill their desires. Hence, people are forced to migrate to other places to earn their livelihood. At new places, where they migrate, may have different openings and opportunities. These persons avail of these opportunities and improve upon their social position. In the case of push factor the artisans gave an opinion that there are such families where the off springs did not have their traditional skills/knowledge or other family issues like marriage made people to move out there village and work for their family. In Raghurajpur the family pattern is basically nuclear in nature so after marriage, one has to shift from his home or in their ancestral home and live separately. In such case, the husband has to earn livelihood for his family. The push factor draw people because they do not have those facilities and services at their place of residence and the new place attracts them by providing these facilities, so that after acquiring new skills and knowledge they could occupy better positions. People migrate from villages to cities because urban centers have institutions of higher status as well as opportunities for jobs. People come to urban areas to acquire education and skills and occupy higher positions than those whom they leave behind in the village. In this way, we find that both push and pull factors lead to migration which subsequently facilitates social mobility.

Every village boasted a number of crafts and services, each associated with a particular caste. In principle each village was expected to be self-sufficient and hence to have the full complement of crafts and services required by its members, although there might be many gaps in practice.

The division and subdivision of crafts and services in terms of the techniques used and the corresponding division of a caste into sub-castes was explained by Bose (1975: 80), with the example of the oil pressers in eastern India: “We have to note how, among oil pressers, differences of technology and craft practices on the one hand and of social and commensal practices on the other have led to the emergence of sub castes”. This extreme specialization and the transmission of techniques from



generation to generation within an extended kin group had its own advantages. But, what was an advantage when technology changed very slowly, if at all, became a disadvantage under conditions of rapid technological change. The British rules also formed the circumstances for such alternation, and the expected result was the loosening of the association between caste and occupation. The pace of technological change increased after Independence, and Nehru's vision of advancing through technological innovation prevailed over Gandhi's vision of a nation based on the village community sustained by its traditional crafts. However, the association between caste and occupation only loosened; it did not break down altogether. Even in the past it was not as rigid as some were led to believe.

No handicraft could sustain the entire population of the caste which was associated with it, particularly when the population increase and where opportunities for migration were limited. The surplus population from a particular caste or sub-caste could always move into agriculture or some other gainful activity not associated with any particular caste. What was not easy was the movement from one to another specialized craft or service already assigned to an existing caste or sub-caste. As it has been already indicated, the new professional system introduced its own social ranking which began to cut across the social ranking of caste. This development started in the second half of the 19th century, and it began to gain ground after Independence, and especially after the economic reforms of the 1990s. In the early decades of Independence it was the public sector that took the lead in it, but now the private sector has become the driving force behind technological innovation and change. These developments are creating a churning process in which old occupations based on caste are being displaced by new "caste-free" occupations. Where the choice of occupation is firmly synchronized by caste, the range for individual mobility is limited. The inability of individuals to move freely across the occupational space acts as a drag on economic development. The growing pressure for individual mobility is bound to weaken the association between caste and occupation.

The scope and pace of individual mobility vary from one society to another. Economic development does not create the same opportunities everywhere, and it leads not only to upward but also to downward mobility. Those artisans who have already held a foothold in their jobs are getting options for upward mobility. But we must not lose sight of the vast unorganized sector within which individuals have low

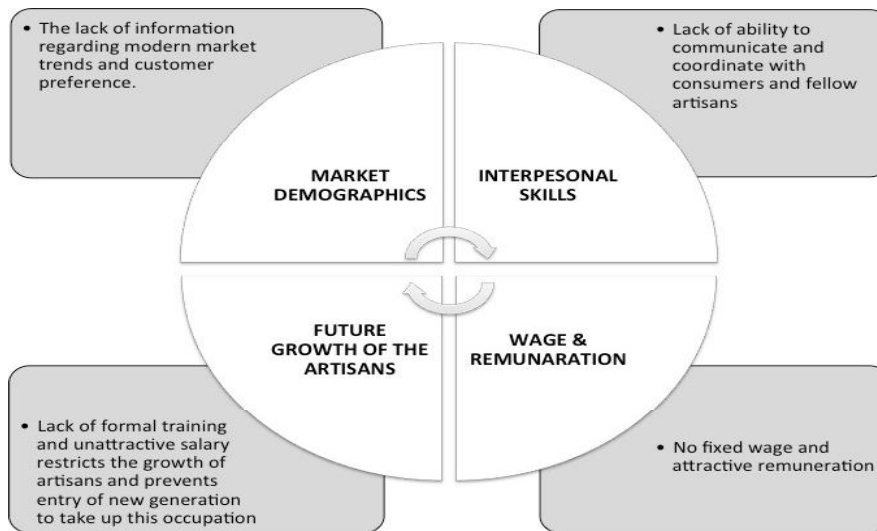
wages and little security of employment and have to live from hand to mouth. It is obvious that there are many constraints on the movement of individuals into the middle class and from one to another level of it. What is not obvious and very difficult to establish is the extent to which those constraints are existing. Bêteille (2012: 45) says that;

“Factors like poverty, hunger, malnutrition, ill health and illiteracy act as constraints against upward mobility in all societies, including advanced industrial societies that have little to do with caste. It is in any case that the association between caste and occupation has disappeared or is about to disappear. That association is there for everyone to see. The evidence shows that the association has become increasingly more complex and in that process has, if anything, grown a little weaker. The disproportionate attention paid to caste has diverted attention away from other major sources of inequality and conflict, most notably those of class”.

### Continuity within the Artisan’s Community

The major hindrance towards the continuity within the artisan community is depicted in figure 4.3. The major challenge is the skill development of the present day. Lack of knowledge in the funding of market system, interpersonal skills and low wage and remuneration inhibit the growth of the artisans. These challenges had to be answered to maintain this handicraft industry and progress of the artisan community. Some of the other issues and measures are discussed in the following sections.

**Figure- 4.5 Challenges in Skill Development**



The above figure 4.5 reflects about the challenges in skill development. They are Interpersonal skills, Wage and remuneration, future growth of the artisans, market demographics.

The market agents, such as middlemen, vendor or whole sellers try to take advantage on all potential medium to earn profit, instead of sharing the profit with the actual deserving persons. Hence, in handicraft sector planned marketing strategies should be adopted by every artisan. The handicraft product, before reaching to the market, are categorized on the basis their value, export on domestic market, maintenance of the stuff, utility value of the commodity and purpose of the specific commodity. Dash, (2011: 61) mentions that;

“It is necessary for likeminded institutions to come together to provide the strategic direction and action plans to evolve systems. Procedures and norms related to design, market, technology, innovation and quality of life so that product designs, technology and marketing become integral part of the craft up gradation and repositioning process. Craft is the bedrock of creativity and the essential differentiator for a country in the sweeping wines of globalization. Most importantly, craft has to become a fountain head for both industrial design and communication design, for deriving the differential advantage of Indian design in the global market place”.

Every person has a wish to have an improved way of living and also wanted to get a better social status. In open type of structure it is possible to achieve the desire status. In order to achieve the desired status motivation of the individual towards his work is required. If the artisans are promoted well, their skills can be utilized and in return the artisans can attain higher social status. Without such motivation and efforts on the part of the individual social mobility is impossible.

Education not only helps an individual to acquire knowledge but is also a support system where an individual can achieve occupational position of higher prestige. As the artisans of Raghurajpur come from almost illiterate families it is only after acquiring minimum formal education that individual can aspire to occupy higher positions. Every society makes provision to impart skill and training to the younger generation. In order to acquire skill and training one has to spend a lot of time and dedicate to his work. When they complete their training, they are entitled to high

positions, which are far better than those positions which they might have taken without such training. Society not only assigns higher social status but also gives higher economic rewards and other privileges to those persons who have these training. Keeping in view these incentives programmes for the artisans of Raghurajpur were given with a hope to move up in the social ladder. In other words, skills and training facilitate in improvement of the position, this leading to social mobility.

Industrial Revolution introduced fresh social system where small scale artisans were specified with status according to their talent, ability and training obtained. Emphasis on the caste, race, religion and ethnicity of the artisans were given less priority. Industrialization became the ladder for the handicraft community thus initiated with new ideas resulting in mass production of goods at cheaper rate. It forced the craftsmen to work more dedicatedly and regained their interest towards handicraft sector. It opened up doors and multiple options which lead to migrated to industrial towns and urban areas. Pujari, (2012: 12) mentioned that the artisans are getting advance trainings which results in getting good jobs in the industrial sector. He further mentioned that;

“With experience and training they moved up in the social ladder. In the industrial society, the statuses are achieved, whereas in the traditional society like India, the statuses are ascribed according to birth. Hence industrialization facilitates greater social mobility. Individual’s position is largely dependent upon his education, occupation and income rather than his background. If an individual has higher education, income and is engaged in occupation of higher prestige, he occupies high social status irrespective of his caste. Urbanization facilitates social mobility by removing those factors which hinder social mobility”.

Educational awareness among the artisans have made them to come across with new ideas and knowledge of technology. They also get exposure through contacts that are made in the seminars and training programs that are launched by Government and other private bodies. Artisans are gaining knowledge about their works and the initiatives that are meant for them. The role of political parties during election times also spread awareness of the rights of an individual and how to use it in different circumstances are provided. It is the same old game of the political parties to teach

people about their rights and duties. This helps in two ways process- first thing is that the political parties gain vote banks from the handicraft sector and secondly with the awareness, some of the educated artisans take up the chance to use their rights by taking assistance from the Government that are basically meant for small scale industries and cottage industries.

The transition of traditional knowledge systems down the generations maintained with the other communities in the social setup of a village. The study of craft focused on the changes that are brought in the phase of industrial revolution. Both good and bad effects have become the part of Industrial revolution in the social setup of the craftsmen with their traditional guild system. With the beginning of contemporary technologies the major aim was to increase the mass production of handicraft goods among the craftsmen and raise the status of ‘village artisan’ and help them in improving their social status and economic status. The industrial schools that were set up in different parts of the country played a vital role in shaping the social status of the traditional craftsmen community. However Pujari, (2012: 14) again explains that;

“The process of modernization involves use of scientific knowledge and modern technology. It also refers to rationality and secular way of life. With the improvement in technology, people engaged in occupations of low prestige like scavengers discard their traditional occupations and take up occupations which are not dirty and have no polluting effects. In this way, they change their position upward. Similarly, the level of development of a country also facilitates or hinders social mobility. The less developed and traditional societies continue with old system of stratification and with accretive statuses”.

However, in the urbanized and modern societies there are various ways in gaining opportunities and side-by-side facing competition. Modernization facilitates social mobility and raises the chance of achieved status within the communities. Many a times high aspirations results in negative results but it also makes an individual to understand that he can achieve any status with physical and mental labor. Since people differ in his social background, birth, race, ethnicity, so it is not implemented for all. Similarly, the nation which does not have potential to provide social mobility suffer from stagnation and lack of development in small scale industries. Thus, it can be concluded that social mobility has both positive and negative consequences. Only

the medium whether it is state government or central government, needs to be directed in the progressive way. Along with the modernization factor this chapter had also looked into the impact of urbanization and modernization too. Although the improper marketing structure is an issue but to some extent the solution of the marketing structure are incorporated in this chapter.

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## CHAPTER – 5

### **Handicraft Industry in Odisha: Government's Programmes and Policies**

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The handicraft sector after agriculture has made its position on the second rank in providing employment to the rural economy of India. It has only become successful by the contributions of the artisans. The handicraft industry remarkably has over the years identified its involvement towards the economy of the country along with earning foreign revenue. In the last couple of decades there is huge contribution by the handicraft sectors from different states of India. Although the contribution is not sufficient enough in the international market as it is providing only 2% of its export as reported by the Working group on Handicrafts for the 12th Five Year Plan, Government of India. In order to raise the economy of India increase in the export part has to be checked. There is always a demand of handicrafts products in the international market. Only by enhancing this sector and implementation of proper plans can help in earning foreign revenue. In the initial few years of the 11<sup>th</sup> five year plan it was noticeable in the changes that took place in this sector. The graph is moving upward direction in case of earning foreign revenue. This change was all because of the systematic and appropriate policies and plans were implemented by the government. The 11<sup>th</sup> plan showed merits in various operational schemes and registered a high growth in exports. Countless artisans who had gone missing in this field are found to move back to their work. Without being affected by the issues that aroused in this sector during 11th plan, there was an increase in elasticity and growth rate. As there were positive changes by the end of the 11th Plan, the Planning Commission started to formulate the Twelfth plan with more initiatives. The aim was to attain faster, more comprehensive and sustainable growth in the sector.

For the Handicrafts sector it focuses at creating world class globally spirited surroundings, allowing sustainable livelihood to the artisans by ensuing balanced socio-economic expansion and broad development of the country. In the plan period handicraft activity is largely carried out in the unorganized household sectors of Odisha. The artisans practice handicrafts activity at their residence and are the sole

manufacturers of the products. If the members of the house wanted to continue the same work or lay interest in the pata chirtra work are easily accommodated by the senior family members. Odisha's handicraft industry is almost stretched throughout the State and mainly in rural sector where different art schools have specialization on wide range of items.

The artisans and traders failed to patronage the sector although having skill in the specific area. But when we move back to old times, the initiatives for the betterment of the artisans were looked after by the Kings. After the abolishment of the Kings and Zaminders the Governments and their departments were suppose to tackle the challenges that are being faced by the artisan groups. Thus the government is not able to reach all the necessary wants that are demanded by the artisans. As it have the limited resources, manpower, ability and capacity to reach the needs of the artisans. So the five years plans of the Government of India which made plans and policies for developing this sector. The plans and policies followed by the governments for the craft sector did not undergo necessary encouragement during the initial time, with the changes taking place in the economy, new awareness were spread in the villages through electronic media and forums like self help Groups (SHGs) and cooperatives societies. The initiatives taken up by Odisha Government in favour of handicrafts for the upliftment came across change and survey made through special studies undoubtedly showed the changes that were happening in the craftsmen in terms of functioning in groups, addressing changes in the income and employment, improvement in the quality of products based on market demand with added skills, etc. The Odisha Economic Survey, GOI, (2013-14:151), in its report classified industries of Odisha are into five categories on the basis of investment. They are;

“Large scale heavy industries, large scale industries, small and medium scale industries, handicraft and cottage industries and khadi and village industries. Odisha has earned a unique reputation for its cottage and handicrafts products. People of the state have inherited an excellent legacy in preparing these products. The state in fact is considered as the land of handicrafts which are an integral part of our culture”.

### **Artisans Set-up in Odisha**

The time when the livelihood was satisfactory and marketing was less competitive, the artisans who were engaged in Handicraft did not give priority on advertising as



well as marketing. People did their trading through the middlemen; these middlemen collect the products from the craftsmen's on weekly basis and gave the sum of amount which has been fixed prior. They did market their products on weekly markets and occasional festival-cum-trade fairs as well. Many a time the artisans sell their products at throw away price by slashing the actual products price at the end of the fairs. This is a sort of compulsion for the craftsmen to sell all their products at whatever price because they need cash for purchasing essential items from the local weekly markets. The artisans of Raghurajpur village as well as other craft villagers buy their products and materials locally from weekly markets. These structures gradually sustained over a long time thus, weakening the handicraft organization by restricting all the option for product improvements and standards of living.

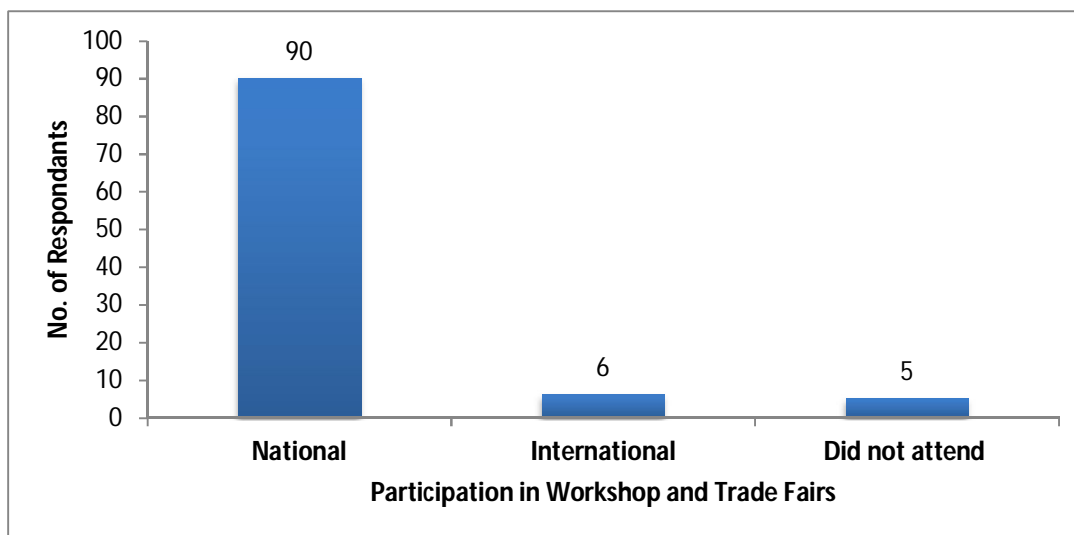
The changes could maintain the youth particularly in a few lively clusters. The young people of past and present are willing to take up customary craftwork of their family to the next level. During 1965, The Government of Orissa launched pata paintings as a major crafts in the State Institute of Handicrafts Training, where two expertise instructors were employed. The training programme was for two year and eight trainees were allotted in every class. In order to attract students stipend of Rs.40 per month was provided to all the students. Further Das (1982: 132) explains that, "Boys with a good drawing hand, preferably from Chitrakar families, were selected for the training. The syllabus includes all aspects of painting from beginning to end. By 1979, the Institute had turned out seventy four painters, including six girls and a good number of students from non-Chitrakar families. In view of the popularity of the craft, an advanced training for another year was introduced in 1978 and nine students have so far completed the course". As it showed positive result so the advance two years course is now extended. Now the passed out students have taken up pata painting as full time occupation and are working full as pata painters.

The artisans usually attend various training programs in and outside of the village just like seminars and workshops for gaining knowledge on innovative crafts. Also these new comers give emphasis to observation and studying the market structure with work professionals and attend trade fairs for extending their business in handicraft.

It was observed that almost all 96 respondents out of 101 have participated in workshops and trade fairs at national and international level. Maximum respondents

90 have attended national level programmes where as (6) members have attended international trade fairs. This positive trend is showing increasing trend. (Figure- 5.1).

**Figure: 5.1 Participation of Artisans in Workshop and Trade Fairs N=101**



Source- Field data

The orders that are taken by the artisans followed the market requirements or follow the styles that are asked by the customers. In such a way they are producing mass orders and, last but not the least, meeting with their deadlines of their orders are given priority. The advance electronic and tele communication systems have take up business dealings with the traders and they improved the design according to the market requirements. The business connectivity with the market operators are the centre place of all handicraft hubs. Timely new incorporation are necessary for transformation in handicrafts items. A reallocation of traditional handicraft is achieved form the growth of the sector and welfare of the craftsmen.

Not only in in the 1960s and 70s but in the last few decades new assistance was provided from the Government. During 1980s state government provided financial assistance to the schedule caste artisans, especially to women, to continue their handicraft work. With the initiative done by the government in 1991 the number of female artisans was found to be rising. (Bundgaard, 1999:75) mentioned that; “A voluntary organization, The Craft Council, planned a patta chitra festival in collaboration with a Chitrakar who taught at the Design Centre. The purpose of the festival was to broaden the interest in patta paintings and to encourage Orissian patta

painters. Painters from the districts of Puri, Ganjam and Koraput were invited to participate in the festival and the subsequent seminar, both held in the village of Raghurajpur. The Craft Council, All India handicraft Board (AIBH) and Directorate of Handicrafts and Cottage Industries sponsored the festival. The Chief Minister of Orissa Declared Raghurajpur a 'Craft Village'. He further stressed the importance of continuing the Orissan patta chitra tradition and claimed that Raghurajpur is a source of pride to the state".

During 1957 the Directorate of Handicraft and Cottage Industries came into existence. Currently its major objective is to secure the orders and supply it to the market. Artisans are now using both traditional and modern strategies as their process of manufacturing and marketing. Samall (1998: 67) cited that, "This has been facilitated by the training programmes conducted from 1970 onwards. Members of the society are given preference by financial institutions when they apply for short-term or long-term loans. The marketing of the products are done through the society's showroom directly to the Orissa State Handicraft Board. Other channels for marketing are exhibitions and selling to middlemen and traders". In order to maintain the increasing demand of the crafts, the government made available loans, in the existing financial institutions for the artisans, like the Orissa State Financial Corporation, the Puri Gramya Bank, and the State Bank of India. Religious uses have been always maintained by the artisans, but this additional expansion has led to an increasing national and international as well as local market for the products of the craft.

Rural handicraft in Raghurajpur is an amalgamation of household economy with other traditional economies. The present system makes the situation better insulated from all different sectors. As agriculture is core of the state economy but the artisans of Raghurajpur take it as a seasonal occupation, but the handicraft always remains prior for them. This occupational system makes the villagers attached to the work and therefore fewer opportunities are left with the people. Raghurajpur's handicrafts have engraved its own place in both developed and developing countries. It is really eminent that the artisans of Raghurajpur use ordinary and simple tools in making extra ordinary paintings that have so much of market value in and abroad. It, thus, brings benefit to the national economy in some ways or the other. The painting brush and the natural colors were the effective tools of their work. The artisan mostly works in traditional and unorganized sectors facing exploitations and insufficient resources.

In the social hierarchy the artisans were both socially and economically fall in lower strata of the society. It is a disappointing situation that the people who are the real contributors to the country for maintaining its rich heritage are mostly occupied in household or cottage industries in which they work unbreakably but do not get adequate to continue a bare minimum standard of living. The solution for uplifting the rich handicraft industry is to check the obstacles that are faced in this sector. This section of the society should be checked so that it will not be excluded from the mainstream of our society. Government efforts towards crafts sector are usually designed in curbing large-scale poverty alleviation. Under schemes like- Rajiv Gandhi Shilpi Swasthya Bima Yojana and the Janshree Bima Yojana for Handicrafts Artisans, provide health and life insurance to the artisans in the age group of 18-60.

The problems cannot be ignored as it is the middle man who takes out the bulk share of profit leaving very low share for the artisans. The majority of the household industries in India use local instrument based skill which takes back to pre-colonial origin. Hence artisans may be called as labor-intensive workers who plan and put things together with their hands as per the demands. The items that are prepared by skilled manual laborer's may be functional or strictly decorative which includes paintings, carving, weaving, making jewelers, toys, agricultural tools etc. The use of physical tools put the picture of the individuality way of working and the process of manufacturing each items. The Revised Long Term Action Plan (RLTP) was basically made for the "emerging concepts of Cooperative societies, SHGs and their Federations and the concept of clusters, perhaps bring in better institutionalization process. Government and agents may therefore further like to strengthen these forums with craftsmen as the center and also seek private sector participation keeping the craftsmen's interest. It will bring in efficiency in the production system for building a healthy supply chain resulting in win-win situation to all the stakeholders. The process also will bring in Cluster Centric Professional Management to address cost advantages, reaching economies of scale and modernization. The above changes are the felt needs in a craftsman cluster. Revised Long-term Action Plan may like to pursue with its projects on handicrafts. The results are visible and change agents under textile department deserve appreciations especially those who worked for the market success of a few clusters. The much-required spirits for a change they could bring in the project area" (RLTAP in KBK Districts, 2011: 66,70).

A few of the craftsmen of Raghurajpur are taking up their work to the next level and are proud of their traditional occupation which they have learned from their ancestors. The young come across with the well equipped work and show their willingness to learn things in confidence and they further add modernized techniques for production. It is a great help form the scheme RLTP and the project executing team as this plan helps the craftsmen in various ways. Some of those are: provision with Identity Cards which helps them for their reorganization in their work. They are given opportunity to sharpen their skills and to address product upgradation. Distribution of improved tools and training are received by few of the craftsmen. Some of the craftsmen are given the opportunity to participate in Trade Fairs and observe the market structure and some got an opportunity to interact with professional's craftsmen, experts, trade representatives, etc. Few of the self help groups and cooperatives give a chance for team work and with this team work the artisans gained better results in the marketing aspect. The essential role of RLTP projects is to allow the craftsmen to invest in the market and increase their income from handicraft both under farm and non-farm sector. Thus, a noticeably change is see in the migration pattern among the youth to urban areas for employment. Various credit facilities options are made for the artisans. Credit through micro credit institutions and few banks helped craftsmen to fulfill the required inputs and other services that are essential for production and marketing.

Handicraft occupies a major section of the decentralized sector of the economy. It has become a trend in western fashion industry to use the idea of ethnic designs which is adopted from Indian handicrafts. New ideas and techniques are transferred to foreign fashion industry. When we talk about the various designs on clothes or creation of stylish and elegant items like- saree designs, dress materials, other outfits, the India's rich handicraft is acknowledged. With it fine and attractive work fashion industry events are organized with the major theme i.e. handicraft besides bring foreign revenue. Our country is the key suppliers of handicrafts to the world market. The handicrafts business is very labour intensive, which is found mostly in rural and urban areas. The sector has given employment to women and people belonging to the weaker sections of the society in full-time and part-time basis.

This sector has high potentiality for employment, but on the contrary this sector is economically low in the per capital investment. However, it has the strength of

earning high ratio of value addition with high potential for export and foreign exchange earnings for the nation. These days, globalization has eliminated the major barriers i.e., geography and distance. Radical changes in the technologies of transport and communication has made accessible for everything at everybody's access. As Vats (2014: 40) mentions that, "the internet has helped this process, enabling business to communicate more smoothly and efficiently and sparking what some have called the 'Third Wave' of economic growth. The information flow so fast that many foreign fashion shows are run these days with models wearing the sarees designed by Indian fashion designers. This shows how tradition meets with modernity these days. Globalization has put both east and west into one compartment and makes a single village – a global village".

The big question of the era is can 'local' really meet with the 'global' by sustaining its localness? The crisis in the Indian Handicraft industry is that the village craftsmen stay behind with local trade without mass production.

### **Constraints in the Handicrafts Sector**

In recent times it is observed that Odisha's handicrafts and cottage industries are moving in a declining trend in terms of units as well as employment sector. Whereas, Odisha has achieved a distinctive status in the country as well as outside world for its traditional handicrafts works. People of the state have hereditary legacy and dominant image as Chitrakaras by preparing Pata Paintings. The state in fact takes this traditional occupation as pride and honour for its country and is struggling hard to maintain the cultural heritage in the world map. Agasty and Senapati (2015: 521) focuses that, "during 2013-14, 1,204 cottage industries have been established and gone into production with an investment of Rs. 3.45 crore and providing employment to 1,507 persons. At the same time it has the reputation of being one of the poorest states in the country. The handicrafts of Odisha are well admired and highly accepted in national and international market. Unfortunately in recent time the handicraft sectors are facing the challenges and their survival has become a question now. Many craftsmen fail to get craft based employment round the year". With this factor the artisans who were relying upon the crafts for their living are coming under the seriousness of the falling revenue. The artisans occupied in these sectors are now found to be living a very distressful life.

Even though the handicraft segment of Raghurajpur village, have social and economic importance, it is facing a number of pressure and challenges in its growth. Generally few common problems related to Raghurajpur village in spite of the Government intervention can be listed out, such as- insufficient marketing facilities both in selling products and buying raw materials, lack of access to credit facility, lack of empowerment, backward Infrastructure and Technology, struggle with new machine-made craft products. The Working group reports on Handicrafts for the 12th Five Year Plan mentions that handicrafts goods in the local as well as international market has its own requirements. Only a fraction of artisans engaged in this sector are utilizing this opportunity that is meant for them, while most of the artisans have only been able to access just the local markets. This result the artisans to dependent absolutely on traders and middlemen, to sell their products in markets other than the local ones. Provision of newer and better markets need to be linked to the entire artisan sector. The consumers who are having more interest towards handicrafts are foreigners and urban class people but the major drawback is that the handicrafts are available through local markets only. Artisans have few opportunities to get in touch with new consumers through appropriate platforms such as department stores, shopping, malls, etc. There is an additional problem among the artisans i.e., lack of access to technology or else they could have to sell their products through online markets. The artisans of Raghurajpur were dissatisfied with this structure of marketing and complained about government programmes that were not fully implemented. During my field work some of the women complained that those families who have young sons, they are taking the advantages that were provided by the government. As numbers of people are illiterate they don't understand the strategy which keeps them backward in all these aspects. As Raghurajpur is one of the tourist spot, all round the year visitors keep on coming to the village. In this case the young boys take those tourist visitors to their houses and show their excellent and unique works and convince them to buy. And there are few families who are not good in interacting with the visitors lose a chance to show their pata painting work and sell their products.

From early times to till now the dominance of middlemen is found in Raghurajpur village. However, the middlemen are needed to facilitate effective linkages between the sellers and buyers. Often the artisans are exploited by being less paid. This issue

arises because the true values of the artisans are not respected by the middlemen and it is found that due to less income the artisans lack their bargaining power. Das (1982: 82) mentioned that how the artisans depend upon the traders to sell their goods. He further explains one of the incidents which are based on Raghurajpur village. "Chitrakaras had to depend mainly on the agency of the Chitrapati Mahal for sale of their paintings. Anand Mohanty was the lease holder of the Chitrapati Mahal and was the chief middleman buyer of jatri patti from the Chitrakaras of Raghurajpur, Danda Sahai and Puri. From time to time he would go to Raghurajpur with a cartload of paddy and rice and collect paintings in exchange. Those in urgent need of grains would sell their paintings to him very cheap. He would also give a loan when a Chitrakar was in need, against a bond to supply paintings, for cheap jatri patti was being bought from Chitrakaras in lots of hundred". The above situation with the artisans continued for a long time until Halina Zealy during 1953 took up the initiative to revive the traditional work by investing money. She acquired the role of an entrepreneur, and encouraged the artisans to continue the work and convinced them to provide assistance from the government, which Halina Zealy did it later on.

Crafts production normally takes place in different clusters of rural areas but for markets the artisans usually come to urban centers. At present, there is an unplanned and unsystematic structure of collecting goods from small artisans, having the quality checks, improper warehouses or storage places, and inadequate supply to the wholesalers and retailers in urban areas. Now the retailers have become smarter and are now directly selecting the producers, which is often not permanent in long run. Thus, resulting loss to a large percentage of the market for artisans. Also the negligence by central and state governments for this sector is also responsible. Schemes that are more for artisans not adequately implemented, instead the Government's priorities are slanted towards the export market as it earns more foreign revenue.

Another major concern of handicraft sector is lack of interest by second generation i.e., the youth which can be observed with the numbers of youths increasingly discontinuing their family craft traditions. Few factors may be listed out as reasons for lacking interests among the youths. Since childhood they always come across their parents struggle towards finding the right market and getting fair prices for their products, so ultimately it has discouraged them to take up the traditional



work, instead they pursue some other trades. It is now the school system that does not incorporate lessons concerning about the importance of crafts in their school curriculum, and students are opting towards white collar office jobs. Now, in many cases it is found that the caste based occupation is depleting. Not much people are involved in their caste occupation. Many people of Raghurajpur interviewed said that, they won't let their children to continue this work. If any of the children will show interest then he or she can continue to carry this pata painting work.

### **Handicraft Sector is in Disarray**

Crafts have always acknowledged as royal and aristocratic patronage before British occupation. In Gandhi's independence struggle period this handicraft sector has played a vital role as at that time every body resisted against British made products and opted for handmade goods. Currently, the sector is assumed as backward and lack of standard thus it is being viewed as decorative, peripheral and elitist product. It is the artisans who continued to inform the religious significance of Pata painting and making the buyers to understand the reason behind the paintings. The major challenges faced by the artisans in creating sustainable livelihoods in today's economy are the issue of low productivity in this sector. The reason behind is the informal nature and lack of basic education which has become the challenges for the artisans. The other issues are unorganized production in this sector; as a result the handicrafts artisans come across many issues like shortage of specialized teachers, improper training centers, lack of storage place, lack of transport facility and lack of packing facilities. The numbers of educated among the artisans' families are less. It was astonishing that in Raghurajpur the literacy rate is very less. People are not much literate thus it is a big disadvantage for them. Generally, their explanation is that while making crafts, the entire house take part in production. Sometimes due to high demand and meeting deadlines makes difficult for the craftsmen to work single handedly so he involves other family members to manage and complete the task. In the previous chapters it has been shown that crafts also serve as a seasonal source of income.

During summer vacations and other vacations children and youth mostly spend their time in making crafts and helping their parents. They contribute more time in work and less time in education. Also, it is the parents who go for agricultural work, leaving

behind their work to their children. This situation at some point of time makes youth to contribute less time for their education. According to a report published in *Economic and Political Weekly* 2003, a survey by World Bank titled *Handmade in India: Preliminary Analysis of Crafts Producers and Crafts Production*, “It is estimated that in 2003 around 50% of heads of households of crafts producing families had no education whatsoever, and more shockingly, around 90% of the women in these households were completely uneducated”. Major issue is on their outdated production methods. It is evident that the artisans have financial insufficiency in upgrading their tools and techniques. They lack necessary training programmes on a regular basis. This compromises the cost of their goods and decreases the rate of production.

More issues are there which cannot be ignored such as lack of design inputs and innovative ideas. Rural artisan’s do not have proper access to any of the above aspects. Due to the low interactive character and unskilled nature the artisans do not attend the seminars and work-shop. Thus funding is not utilized in the proper place where it has to be actually utilized. To counter these issues, various schemes and services have been initiated by the government and several financial institutions have to come up for the good cause of the society. Also craft businessmen have insufficient knowledge on the effective capital investment and access to credit and loan facilities. In appropriate recovery rates, utilization of funds on unwanted places, inaccurate marketing facilities for complete products and illiteracy among the borrowers are the range of reasons for the low percentage of loans given to the artisans. This situation is directly the result which forces the artisans to take a loan from their local moneylender or traders at high interest rates. The All India Debt and Investment Survey 2002, showed that, “the proportion of money borrowed by rural households from money lenders rose by over 10% from 17.5% in 1991 to 29.6% in 2002”.

### **Measures to Revive from the Craft Sector**

Few artisan workers in the selected handicrafts like pata painting have very poor and miserable living conditions. Many of the craftsmen of Raghurajpur fail to get craft based contracts round the year and the wage earned from their handicrafts work is so low that most of them live below the poverty line. The housewives of Raghurajpur village also spoke about their experience that as they were not trained on special field

so they remained at home without any work. Only husband were the only earning member of the family. Large number women of Raghurajpur responded that before getting training and artisan card they were remaining at home as housewives and caring their children.

In context to Raghurajpur there are different welfare and benefit measures set up by Government for encouraging the interests of handicraft artisans such as training of advance level craft to male and female, opening of new designs, steps to get better marketing ability, efficiency in the output of handicraft goods, organization of marketing programmes like exhibition-cum-sale of handicraft goods, launching sales emporium for the artisans, construction of work shed and work shed-cum-houses and easy loans and insurance as well as health insurance. Though, these schemes were implemented only half-heartedly by the State Government. Out of the above programmes few of the projects are discontinued due to lack of commitment and insufficient manpower of the agencies. Mandatory experience in handling handicraft sector and expertise skills in handling large projects need to be some of the major criteria in selection of implementing agencies. The artisan's do not have any role in the selection of the implementing agency, sanction of project, preparation of project report, identification of project interventions etc. The implementations are only done the Central Government or State Government.

Even though having economic and social implication, at present the handicraft sector is facing a number of threats and challenges becoming obstruction for its expansion. These challenges can be handled through appropriate policies and measures as well as developmental strategies. Some of these concerns were discussed by looking at this area. In the working group report on handicrafts for 12<sup>th</sup> five year plan ministry of textiles, Govt. of India, (2011: 30) mentioned that, "most of the artisans working in the sector prefer to work independently, not collectivized in any formal structure. Hence all their activities are decentralized, minimizing their efficiency and production capacity. This independent working structure has a huge impact on the individual cost of raw material, transportation and other ancillary activities. Though efforts have been made to formalize the artisans into groups or other institutional structures as part of numerous government policies and departmental schemes, the impact has not been as expected". At present most of the artisans of Raghurajpur are engaged in this sector and they belong to economically weaker sections. It has become a routine issue of

insufficient resource. Many of these artisans use recycled raw materials as there is insufficient supply of quality raw material and lack of money with them. Due to the local resources and products, the artisans are compelled to take up alternate sources. Basically the artisans of Raghurajpur are now using the newspaper and are processing it like the method of making patti or canvas and drawing on it. They also use dry coconut shell, bottles, etc., painting on it to make nice piece of decorative items. They do such thing to earn extra and can invest the earned money in their prior orders that are pending for delivery. Lack of alertness and update information on the accessibility of tools & technology has taken the sector towards depletion. The most common thing is the reluctant behavior among the artisans in solving this issue.

### **Governments Five Year plans for Handicraft Sector**

The Government of India has launched different policies and implemented for the expansion of rural artisans in different five year plans. Time-to-time many programmes and policies were initiated concerning this affected areas. When we look at the five year plan, every five year plan had focused on the handicraft sector. From first five year plan till twelve five year plan the government had provided better options and opportunities to the rural artisans.

Starting from the First Five Year Plan (1951-56) the Government initiated standard programmes for the artisans in rural sector. The plan's main concern was to provide technical enhancement that is needed in traditional artisans and craftsmen sector. After that in the Second Five Year Plan (1956-61) it incorporated more guiding principle by providing reasonable arrangement of marketing structure, rural electrification, improvement in the standard of living of the rural artisans, distribution of credit, loans, etc. During the Third Five Year Plan (1961-66) Government gave priority in enhancing better tools and other equipments for the artisans and other handicraft sectors. The programme also supplied the handicraft sector for the improvement of Ambar Charkha, Oil Ghanies, equipments used in hand pounding of paddy in KVI Sector, Coir spinning equipments, cottage basin instead of 'Charkhas' for reeling in sericulture and equipments and tools used in handicrafts. In the Fourth Five Year Plan (1969-74) major focus was on a range of constructive measures of assistance that provided in liberal loan facilities, enough supply of raw materials, provision for technical assistance and improved appliances, tax concessions and

different excise duty, etc. Fifth Year Plan (1974-79) stressed to look into the major affected areas like removal of poverty, disparity in the utilization patterns of artisan's, dependent on traditional industries, ideas of additional productive employment and enhancement of their skills so as to improve the level of earnings and to eradicate the disparity in the handicraft sector.

The Sixth Five Year Plan (1978-83) stressed for the developments of proposed plan which were directed by the Government. According to Monika Yadav (2012: 100);

“To generate opportunities for full time employment, to raise the level of earnings of rural artisans, handloom weavers, craftsmen and other employed in these industries in rural areas. The role of subsidies by providing these selectively for credit and development of skills, designs and marketing. The problem of obtaining raw material and lack of marketing arrangements have derived the artisans of a good part of the earning which should have accrued to them. The National Bank of Agriculture and Rural Development (NABARD) was set-up to provide refinance facilities loans and advances to artisans”.

The main aim of Seventh Five Year Plan (1985-90) was intensification of infrastructure services at various levels, improve output and quality of product, lessen the dependence on subsidies were the major areas during this phase. In the Eight Five Year Plan (1992-97) it was Haryana Khadi and Village Industries Board that set up special provisions for financial help to the traditional artisans for setting up industry in the field assigned by the Board. It also gave financial support in the form of 50 % grant and 50 % loan for the buying of tools and other implements. Also constructions of work-sheds and art studios, working capital for the rural artisan's and in this plan the entrepreneurs too were included. Under the Ninth Five Year Plan (1997-2002) Government took up initiatives for rural development with rural artisans. The vision of this plan was to generate enough employment for those who are interested in this sector and last but not the least removal of poverty. In the Tenth Five Year Plan (2002-07) Government arranged finance through regional banks to agricultural as well as rural development areas.

The eleventh five year plan (2007-2012) made Government to lay emphasis and generate new policies and programs so that the poverty of villagers can be eradicated completely. During this plan Government's priority was to provide financial assistant

and various subsidies scopes to the minor industries and rural development areas, so that it can be utilized by traditional artisans and they can develop their minor industries and rural small scale industries which were set up at their home. The major part of Indian handicraft sectors is established in unorganized, decentralized, labour intensive areas.

While identifying the strength and accessibility of the handicraft sector it is taken for granted that there is always availability of cheap labour in the country, local resources are found in plenty amount, low capital investment. But it is not true to some extent as the demand is rising day by day but the raw materials and labour are decreasing. In the 12th Five Year Plan's (2012-2017) vision for the handicraft sector consisted of creation of globally competitive handicrafts and provision of sustainable livelihood options to the artisans through modern product designs, improved product quality & use of technology while preserving traditional art. A range of schemes have been planned and efforts have been taken to achieve this vision. How effective will be these efforts, remains questionable.

In the below Table-5.1, it shows that how handicraft industry has been nourished and flourished in India. The list comprises of Handicraft clusters in different states of India and at district level. The first row discusses about the number of districts where handicraft is spread. Uttar Pradesh has 71 districts, Maharashtra has 35 districts, and Odisha has 30 districts covered for handicraft production. Hence this makes Uttar Pradesh to be considered as the highest number of districts involved in handicraft. Maharashtra state takes the second position for having 35 districts that are involved in Handicraft. Odisha occupies the third position which has 30 districts involved in Handicraft production. The second column points out the districts where cluster exists. In this case we find that Uttar Pradesh has 62 clusters, Odisha has 32 clusters and Maharashtra has 29 clusters. Thus, Odisha carries the second position among the districts, where cluster exists. Then we come to the third column which explains about the cluster. In this case Maharashtra, Odisha and Uttar Pradesh has 208, 268 and 325 clusters showing again Odisha in the second rank. The last column determines the district covered where Maharashtra, Odisha and UP has 10, 27 and 62 numbers of districts covered with this clusters. From the above table we can conclude that after Uttar Pradesh, Odisha has the highest number of Handicraft Clusters with maximum

number of districts covered. However, it is undoubtedly one of the highest producing handicraft states.

**Table-5.1 List of Handicraft Clusters in India**

State	Total Districts	Districts where cluster exists	Clusters	District covered
Andhra Pradesh	23	23	150	22
Arunachal Pradesh	16	08	09	08
Assam	27	21	26	21
Bihar	37	27	135	20
Chhattisgarh	16	05	27	05
Delhi	09	07	42	03
Daman & Diu	02	01	01	00
Goa	02	02	38	02
Gujrat	26	23	198	19
Haryana	20	16	38	16
Himanchal Pradesh	12	12	49	10
Jammu & Kashmir	22	15	179	15
Jharkhand	22	14	42	14
Karnataka	27	24	147	16
Kerala	14	14	90	13
Lakshadweep	01	01	03	00
Madhya Pradesh	50	44	154	10
<b>Maharashtra</b>	<b>35</b>	<b>29</b>	<b>208</b>	<b>10</b>
Manipur	09	09	22	09
Meghalaya	07	04	11	03
Mizoram	08	03	04	03
Nagaland	08	08	17	07
<b>Odisha</b>	<b>30</b>	<b>32</b>	<b>268</b>	<b>27</b>
Punjab	20	11	34	07
Pondicherry	04	01	02	01
Rajasthan	33	24	108	19
Sikkim	04	02	14	03
Tamil Nadu	31	27	143	18
Tripura	04	04	61	04
Uttaranchal	13	13	62	13
<b>Uttar Pradesh</b>	<b>71</b>	<b>62</b>	<b>325</b>	<b>62</b>
West Bengal	19	19	257	17
Total	622	506	2864	397

Source: Working group report on Handicrafts for the 12th Five Year Plan p-43

This sector use the expected skill of artisans in various crafts works like wooden ware, metal ware, textile weaving, paintings and printing, marble & stone crafts, leather works, jewellery, etc. The talent is transferred from one generation to next generation in the form of family tradition or hereditary occupation. As the name propose, handicraft, it is a conventional manual methods of doing work. Ernst &

Young, (2012) mentioned that, “It is currently difficult to quote the exact size of the industry as the census of the Handicraft Industry is in progress, clearly indicating how ignored this industry has been in the past. The Minister of State for Textiles, Panabaaka Lakshmi, in a written reply to the Lok Sabha stated that, as per the results made available on different parameters pertaining to the handicrafts sector based on enumeration undertaken till now, the estimated artisans in India during 2010-11 were 6.8 million. The handicraft industry in India involves large number of artisans from rural and semi urban areas. The rural segment accounts for 78.2% of the units produced and 76.5% of the artisans while the urban segment accounts for the rest”.

**Table-5.2 Growth and Decline of Handicraft and Cottage Industry in Odisha**

Year	No. of Units established during the year	Investment (Rs. In Crore)	Employment Generated (No. of Persons)
2000-01	22,431	40.65	37,641
2001-02	26,196	61.72	36,937
2002-03	25,401	61.34	39,528
2003-04	23,287	67.87	39,743
2004-05	18,277	48.41	30,052
2005-06	13,363	39.42	22,734
2006-07	13,063	53.32	20,605
2007-08	9,011	38.3	15,368
2008-09	9,294	34.83	16,279
2009-10	14,539	37.55	28,305
2010-11	7,884	26.29	12,431
2011-12	7,293	30.31	9,187
2012-13	1,027	2.96	1,393
2013-14	1,204	3.45	1,507

Source: Economic Survey 2014-15, Odisha (Handicrafts industries in Odisha: Problems and prospects Mahendra P. Agasty, Janmejyay Senapati, p-518)

The Table-5.2 shows the growth pattern of handicrafts and cottage industry in Odisha. The number of units established in 2001-02 was highest and later it faced a continuous decline till the year 2012-13. The number of units established was 22,431 in 2000-01 which increased in the year 2001-02 to 26,196. But in the following years it gradually declined and reached to only 1024 units in 2013-14. This shows a great decline and is a biggest drawback of this sector. In case of investment, the highest investment was made in the year 2003-04 which again declined and reached lowest by the year 2012-13. If we look at the employment generation in 2003-04, 37,943



numbers of jobs were generated whereas in 2012-13 only 1,393 persons were employed. By evaluating it can be seen that, the last 14 years data, the year 2003-04 had shown good growth in handicraft sector in Odisha. Then there was constant fall of number of units established and employed from 2003-04 to 2008-09. The data for the year 2009-10 is encouraging as 14,539 units were established, 37.55 crores of rupees were invested and 28,305 people got employment. Again in 2010-11 to 2013-14 there was continuous fall in the growth of new units and employment generation. In 2012-13, the result was alarming, only 2.96 crore of investments were made, 1027 units were established, 1,393 persons were employed. However the above table explains about the growth and decline of handicraft and cottage industry in Odisha. From the table we can see that constantly there is decline in the number of units every year, Investments in rupees and employment generation. This is not healthy in terms of the particular sector. But in the year 2013-14 there is rise in number of units every year in investments in rupees and employment generation. Thus this gives us a hope that if necessary and timely steps are taken then positive output can be gained from this sector.

It is the Handloom & Handicraft Export Promotion Corporation, New Delhi which is a Central Government body, works for endorsement of handicrafts in the course of promoting and participation of artisans by relating them with the national and international trade fairs. However, In relation to this, Jahan (2015: 85) explains that;

“The representation in these fairs is done by the Industries and NGOs and a direct representation of the handicraft artisans with his product is scanty. Handicrafts marketing and service center of Development Commissioner (Handicrafts) under Ministry of Textiles, Government of India implements the policies to uplift the economic & social conditions of the handicraft artisans but survey shows that the owners of the Industries grab most of the benefits of the policies actually meant for the marginalized artisans. This happens due to the lack of education and unawareness. It is ironical that the industries are enjoying the benefits which are meant for the artisans”.

### **Interventions by the Government**

Government of Odisha's main priority was to bring out the Odisha Export Policy of 2014. The aim was to enhance the overseas trade for the State of Odisha both in

traditional and non-traditional sectors. Also it aimed to engage in the overseas market by taking up fresh ideas in new technological field, skill upgradation and undertaking diversification. Thus, it brings a huge impression on the whole industrial sector of state. However, other initiatives like increasing the entrepreneur's income by generating employment in different industrial sector were also the part of Government policies. The very objective was to achieve noteworthy growth in the present situation of the state.

The Odisha Gazette, (2014: 2) mentioned that;

“The entire World today is treated as a single market due to globalization. Keeping in view to boost the exports from the Country, Government of India have initiated a number of measures to promote exports of both primary and manufactured products as also services. Allocation of funds to States for export promotion activities under ASIDE (Assistance to States for Developing Export Infrastructure & Allied Activities) Scheme, Market Access Initiative (MAI) Scheme, Market Development Assistance (MDA) Scheme are some of the initiatives taken by Government of India. Allocation of States under ASIDE is linked to export performance of the State. The State Level Export Promotion Committee (SLEPC) has been empowered to sanction projects under ASIDE Scheme”.

Therefore, in context to the above mentioned schemes it is essential for the State Export Policy to fully make use of the opportunities initiated by Government of India under different sub schemes that that were declared in comprehensive manner. Due to the comprehensive state export policy of the Government of Odisha, the state has been successfully exporting several products to eastern as well as western world. According to the Odisha Economic Survey 2014-15 interestingly handicrafts has also been listed as one of the important items exported to foreign countries. Even if the value of exports is only 26.57 lakh but still it is promising aspect that handicrafts are also preferred in global market (Table- 5.3). This trend and the value of export in handicrafts can be increased by implementing strong policies and programmes which has been discussed in the upcoming sections.

**Table 5.3- Item wise Export of Good from Odisha, 2013-14**

Sl.no.	Item Exported	Value of Exports (Rs. In Lakh)	Destination Countries
1	Agriculture & forest products: Herbal products	292.00	
2	Engg/Chemical & Allied products: D.I/C.I Castings, Machinery, Granite, Paper, Pesticides, refractory materials, transformers, tyres, Tubes, HDPL Pipes fittings (PVC)	353120.62	USA, New zealand, Behrain, West Indies, Japan, Singapore, Sweden, Malaysia, Cyprus, UAE, Australia, China, Bhutan, Srilanka, Nepal and many other countries etc.
3	Electronics: Software	230046.05	USA, UK, Canada, Japan, China, Australia, Spain, Germany, Brazil, Europe, South Africa, Middle East, Singapore, Denmark, Philippines etc.
4	Handicraft: stone, paintings, appliqué, brass	26.57	UK, USA, Canada, Germany, Australia, Holland, Dubai, Indonesia, Hongkong, Switzerland, China
5	Marine products: Frozen Shrimps, Other marine products	169941.27	UK, USA, Canada, Germany, Japan, France, UAE, Kuwait, Netherland, Belgium and other countries etc.
6	Metallurgical products: Pig iron, Sponge iron, Ferro Chrome, Ferro Manganese, Charge Chrome, Aluminum, Aluminum utensils/circles	767749.50	Bangladesh, Hongkong, China, Japan, Thailand, south Korea, Indonesia, Taiwan, Vietnam, Turkey, Singapore, USA, Russia and many other countries etc.
7	Mineral products: iron Ore, chrome Ore, Concentrate, Ilmenite	354678.96	China, Japan, Malaysia, Singapore, Spain, UAE, Australia etc.
8	Textile products: Jute twine, jute Products, Readymade Garments	1000.00	UK, USA, Germany
9	Pharmaceutical Products Homeopathic, surgical dressings	92.68	Nepal, Malaysia, Bangladesh
10	Handloom products	64.28	UK, USA, Germany, Brazil, Czec, Australia, Thailand, Japan, Canada, France, Indonesia
11	Service Providers	1000.00	All foreign countries
	Grand Total	1878011.93(P)	

Source: Odisha Economy Survey-2014-15

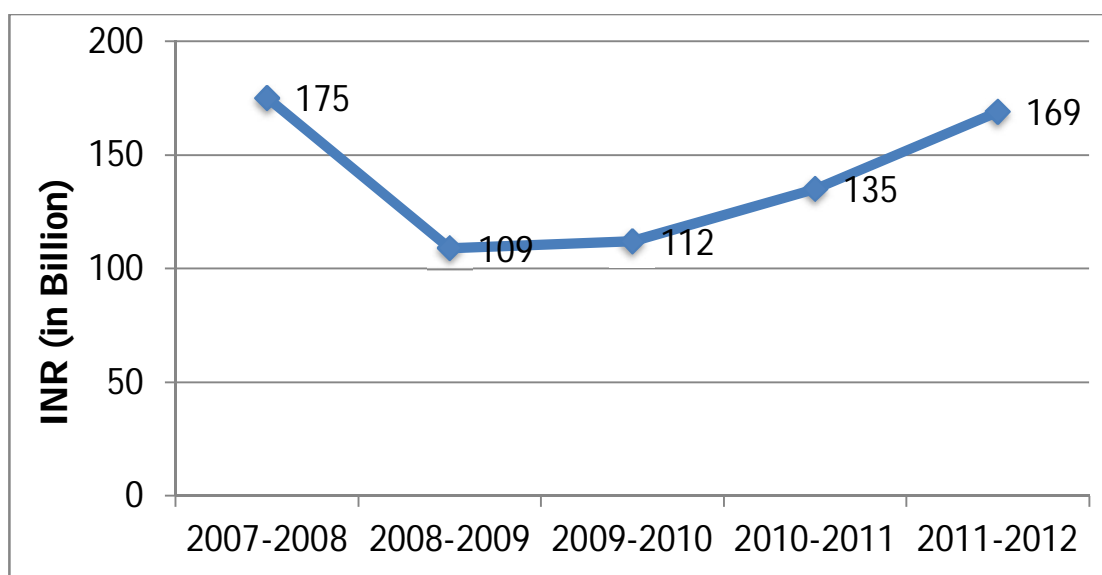
Odisha is situated in the eastern coast of India and from the past it has maintained its import export practices with the countries like Java, Sumatra, Bali, Bournio, etc. The State has been gifted with loaded natural resources ranging from minerals to marine, and plentiful of agricultural resources and a vast reserve of untouched resources of energy. Along with these resources, the state incredible potentialities for export in the sector like handicrafts and handloom sectors. The State Governments liberalized policy has brought opportunities for Odisha and has made it the most liked destination. The National and International investor's has done establishment in Large and Mega Projects on Steel, Power, Petrochemicals, Aluminium Sector, etc. This shows the excellent capacity for industrial development in the States of Odisha and has enough capacity in increasing exports. For a state's economy exports play a crucial role, because the global market is a huge hub where high competition, participation in buying and selling of good gets a bigger and better platform. It gives the entrepreneurs to improve their business by providing unique and better products that they represent in the global market. In order to compete in the global market, not only the artisans of Raghurajpur needs to improve the quality of their work, but has to take up new technology and commence by upgrading their skill in diverse ways. It was quite interesting to know from the field that the youth are attending and participating in the foreign based programmes. Many of them are now provided with passports and are encouraged to show their talent on behalf of their states. Additional benefits were that, the artisans-cum-entrepreneurs of Odisha are gaining idea of expanding their market and increase production as well as employment which would benefit for the economy.

In achieving the export turnover, focus needs to be given on those fine lines. In the first place, priority need to be given to the present exporting system and facilitate with necessary support in all import and exports units. Secondly, to maintain favorable environment by moving into new export units and setting up their units in Odisha. In the third case, enhancement to be done on technology and skill up gradation in the traditional export sectors like Mineral based products, Marine products, Handicrafts, Handlooms, Agriculture and Processed Food products and quality competition. Fourthly, the Government has to endorse new form of export in value added products and also to increase the units of exports through technical and design inputs, modernization of production processes and skills. Lastly, the major role to be played

by the government is to provide institutional framework in pulling human resource talent in specialized fields and to provide supportive environment in the growth of exports field.

The figure 5.2 shows us the export of handicraft in India, from the year 2008 to 2013. It is observed that there is an increase of the demand of handicrafts. In the year 2007-08 there was high demand of the handicraft goods but later in the year there was fall in the graph. But again in the year 2009-10 there is gradual increase in the export of handicraft which continues till 2012. The Human resource and skill requirements in the handlooms and handicraft sectors- (2013-17) have published the report stating the status of export of handicrafts goods.

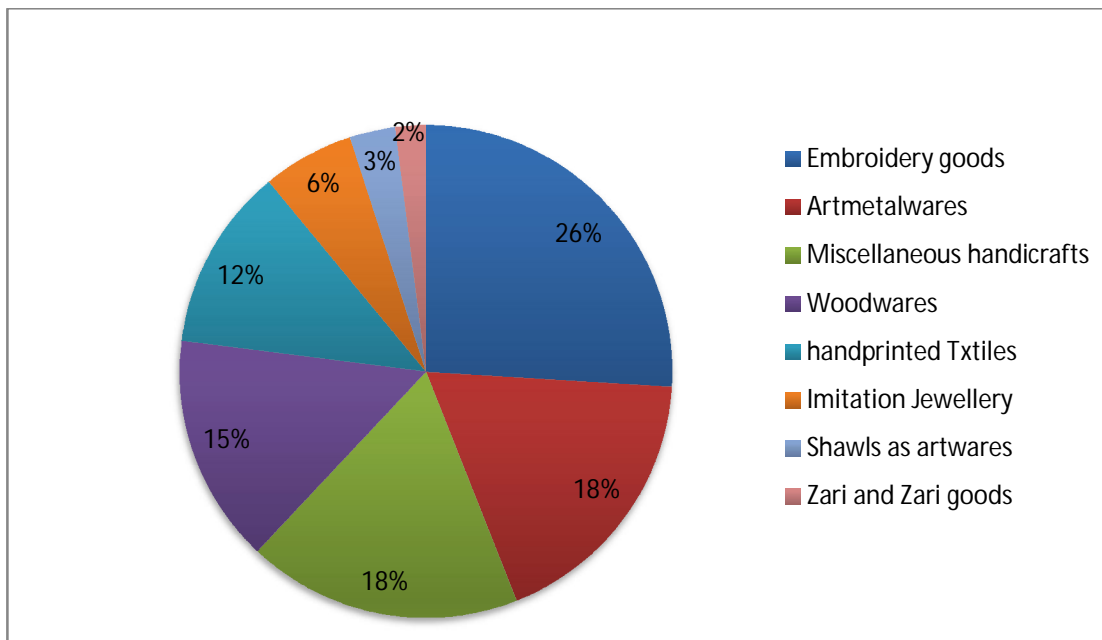
**Figure-5.2 Export of Handicraft in India 2008-2013**



Source- Human resource and skill requirements in the handlooms and handicraft sectors- 2013-17: 22-24. (Export promotion council of Handicrafts).

The figure 5.3 mentions the share of handicraft goods exported to other countries from India during 2012-13. We can note that among other handicrafts the hand printed textile consists of 12% in the figure. Although it has very less contribution but it has made its position in the list of exported goods.

**Figure- 5.3 Share of Handicraft Goods Exported to other Countries from India during 2012-13**



Source- Human resource and skill requirements in the handlooms and handicraft sectors- 2013-17, 2017: 22-24

The Odisha Directorate of Handicrafts and Cottage Industries reflects on the socio economic scheme of the artisans. All the schemes that are approved pass through different levels- national then state and finally at district level. The District Industries Centres (DIC) is such an organization which deals directly with the cooperatives and individual artisans. Bundgaard (1999: 38) mentions the three types of schemes, “a central scheme or plan developed at national level and implemented at state level, a joint project plan where the center pays part of the expenses and schemes designed at state level by the Directorate of Handicrafts and Cottage Industries”. Some of the schemes are intended to maintain cooperative societies; other schemes concentrated with the individual artisans by providing loans facilities in building up room where they can work and give training to the students. Few schemes aimed to conduct handicrafts exhibitions, which will help in the improvement of marketing of the goods. From the above data it can be conclude that the national government’s concern is to provide benefit and support Indian handicrafts in all possible ways.

The Government of India under the economy survey of Odisha-2013-14, framed some of the resolution policy in the endorsement of industrial venture of the State. These resolutions have articulated several policies. The major concern was to develop

employment of the demanding sectors like- handicrafts, handlooms, khadi and village industries, coir and salt. To promote revival and rehabilitation of ailing industries, especially in the Ministry of Micro, Small & Medium Enterprises (MSME) sector, and also to create awareness in the MSME sector so that it can respond to the opportunities and challenges that are emerging in the sector.

**Table-5.4 Bank Assistant to the Handloom and Handicraft Sector during 2010-11**

Categories	Handloom Sector		Handicraft Sector	
	No	Amount (in lakhs of Rs.)	No	Amount (in lakhs of Rs.)
Self Help Groups	283	231.57	280	192.62
Individuals	936	538.97	469	295.37
Artisians Credit Cards	343	235.19	290	169.70
Swarozgaries Cerdit Cards	326	117.35	215	125.47
Total	1888	1123.08	1254	783.16

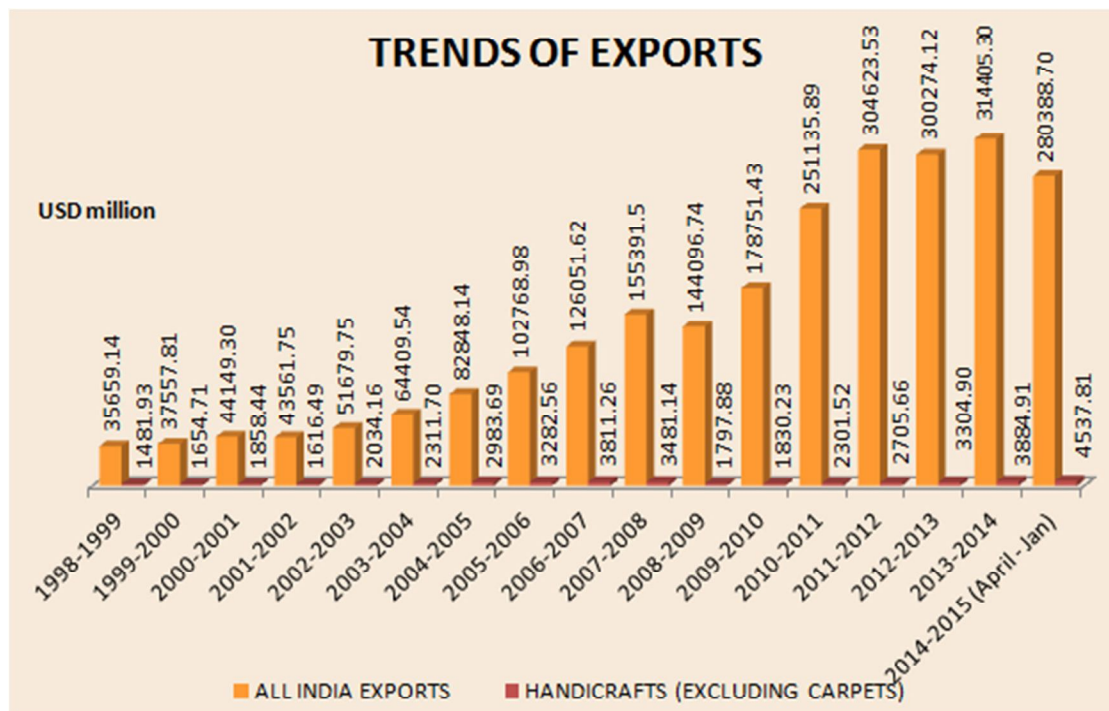
Source: - Human resource and skill requirements in the handlooms and handicraft sectors- 2013-17: 219.

The table 5.4 represents that how the Bank assistant is given to the handloom and handicraft sector. The bank has categories under which the crafts men are given assistance. Self help groups, individuals, Artisan credit cards, Swarozgaries credit cards are some of the initiatives that were taken for the artisan groups. Both handloom sectors and handicraft sectors are given separate assistance.

Handicraft is one of the labor intensive sectors that have high potentiality in employment. From rural to urban and from painting to selling the people are engaged in different sections that are associated in the handicraft sector. It is economically important because of low capital investment, high value addition and negligible import content and high potential for export earnings. With the emergence of handicrafts sector, it has become one of the sources of foreign exchange earnings for the country, which is evident from the below data of exports of all India's handicrafts

from India. The growth of exports indicated in the following chart reflects the impact of the governmental initiatives.

**Figure-5.4 Trends of Exports in Handicraft Sector for the year of 2014-15**



Source- Development Commissioner of Handicrafts, Ministry of Textile, Government of India, <http://handicrafts.nic.in>

Figure 5.4 represents the trends of export in handicraft sector thus showing us the data from the year 1998-99 to 2014-15. We can note that there is much smooth increase of handicraft export in the long run. But in between there is decrease in the trend of export. This report shows us a positive result about the export marketing structure of handicrafts goods. Also the value and percentage of handicraft good exported from Odisha to foreign countries in mentioned in (Appendix II)<sup>1</sup>.

Indian constitution has acknowledged handicraft as its states subject matter. And further in the constitution it is acknowledged that all the liability for the upliftment and expansion come under the role of state government. Further when the assessment was done, on the government and non-government policies and programs whose main motive was to locate rehabilitation and promotional schemes it was observed that

<sup>1</sup> Appendix II, pp- 232.



those policies did not reach to the affected and marginalized section of the states. Jahan (2015: 85) explained that, “Government of India, Ministry of Textiles, Department of Handicrafts, extend financial support to establish an industrial training center, to impart skill-development training on existing artisans and to mobilize/train the educated un-employed youth in the various manufacturing and other related activities to enable them to make a career”.

### **Implementation of Special Schemes for Handicraft Sectors**

The handicraft sector is multi-skilled and diverse in nature. Due to significant market demands over the years the sector has transformed into a prosperous sector. Though, the handicrafts sector is significantly contributing towards the employment generation and exports, on the other hand the sector has suffered due to its unorganized nature along with additional obstructions like lack of education, capital, and poor exposure to new technologies, an absence of market intelligence, and poor institutional framework. Thus, the 12th Five Year Plan vision intended for the creation of globally competitive handicrafts and had provisions for sustainable livelihood opportunities to the artisans through pioneering new product designs, better manufactured goods & use of technology while preserving traditional art. Hence, one of the major objectives remains to assess skill deficits sector wise and region wise to create a national database for skill deficiency mapping. Srivastav (2016: 9) mentions that;

“Indian Handicraft is already high in quality, with globalization it got better. Globalization is a great way of forming closer bonds with the rest of the world. As when it takes place across a nation, it gets wider worldly exposure. Indian artisan are now bonding with artisan across world and improving their designs. With the help of Globalization, now any developing country can be benefited from the already existing latest technology. Today many artisan in India use modern machines to produce goods. India exports handicrafts to United States and Import capital goods”.

Globalization gives more encouragement to organized markets thus it gives other countries to increase economy. The developing countries were not able to hit on the world economy due to business barriers. With globalization developing countries are escalating their economic growth by means of competition with as many countries all over the world.

Even though India had adapted the liberalization policies in early nineties, the handicrafts sector continued to get state intervention. Handicrafts being a state subject defined in our constitution, the development and promotion of crafts are the responsibility of the respective state governments. The Central government through various developmental schemes plays the role by supplementing their efforts. As the Annual Report (Government of India: *Annual Report of the Ministry of Textiles 2006-07*) suggests, for the holistic growth and development of the handicrafts, the government during the five-year plan has implemented few generic schemes, the details of the schemes are as follows:

The *Baba Saheb Ambedkar Hastshilp Vikas Yojna* scheme was sponsored by Central Government of India whose main role was to support the clusters of handicrafts artisans by including capacity enhancement of the artisans together with infrastructure support to them. The social, technological design and marketing interventions are covered in this scheme. Baba Saheb Ambedkar Hastshilp Vikas Yojana has objective that focuses on the sustainable development of handicrafts through the participation of crafts persons. This scheme included social intervention, i.e. mobilizing the artists, technological intervention i.e. assisting for design and technological up gradation, reviving the languishing crafts etc., marketing interventions and financial interventions. Enhancement of allocation for each cluster from Rs 20,000 per artisan to Rs 30,000 per artisan for 5 years. All projects must be sanctioned based on a DPR prepared by a professional agency in consultation with the cluster stakeholders. State Governments shall be duly informed about the different schemes and also regular interactions will be held with the State Government officials. In this scheme the clusters are categorized into 3 tiers. Tier I: Small clusters with 100-1000 artisans, Tier II: Mid-sized clusters; No of artisans - >1000 &<5000; and Tier III: Export oriented clusters; >5000 artisans.

In the *Marketing Support and Services Scheme* the domestic marketing introduces a national level event on the lines of National Handlooms Expo to ensure more visibility to the sector. It was basically made for the domestic market and its key role was to spread awareness to the new consumers. Marketing Support and Service Scheme has objectives that give emphasis to the scheme for creating awareness of Indian craft products among the people through: organizing marketing events, providing services in the form of entrepreneurship and providing financial assistance

to state handicrafts corporations and NGOs for opening new Emporia, etc. in this schemes initiatives were taken to set up shops at museums, airports, hotels, railways stations, metros to support the artisans at a different level. Well defined component for artisans to tie up with big retail chains and display their products were part of the scheme. Craft bazaars/melas to be planned in advanced to ensure participation and avoid repetitive locations/participants. TA may be given to all artisans participating in fairs and exhibitions on actual basis. Marketing infrastructure was given more priority and a separate scheme was ensured to focus on international marketing. Budget for overseas exhibitions were also the leading factors in the respective countries that promote handicrafts. Provisions for setting up of warehouses abroad for Indian exporters may be considered. Other areas of special focus addressed in the MSS scheme are: Brand Building: Focus on creating the 'Handcrafted in India' brand and promotion through dedicated campaign Geographic Indications: supporting post-GI and pre-GI activities at various levels. Additional new components are Marketing Supply and Services scheme i.e. Urban Haat, Mini Urban Haat (proposed), and Emporia.

Under the *Design and Technology up-gradation scheme* the aim was to promote young designers to sponsor their marketing events. Introduce Young craft persons award/scholarship (under 35 years of age) to encourage and give recognition to the younger generation of crafts persons. Scholarship schemes for children to be extended of all craftsmen. Exporters need to be considered for financial assistance for engaging national and international Designers. Design and Technology Upgradation Scheme focuses to supply modern tools, upgrade artisans' skills, preserve traditional crafts and revive rare crafts through departmental activities (by giving training in Regional Design & Technical Development Centers etc.) and outsourcing (to Shilp Gurus or Heritage Masters, of design and technology upgradation).

The *Training and Extension Scheme's* priority area was in enhancing the capacity building of staff of DC-Handicrafts, artisans, NGOs etc. Under the *Bima Yojana for Handicrafts Artisans* provisions were made like-life insurance protection to the artisans, either male or female in the age group of 18-60 years. It was being undertaken in association with the Life Insurance Corporation of India Ltd (LIC). In the *Special Handicrafts Training Projects* programme, the office of the DC-Handicrafts takes initiatives to upgrade the skills of existing as well as new craft

persons, enhance employment opportunities in the handicrafts sector, transfer skills from Master Artists to new trainees, etc. *Human Resource Development Scheme* provided improved effective training programmes like-guidelines should be developed for syllabus/training modules, concept of participatory training to be adopted, publicity of training programs, introduce computer based training programs, strengthening monitoring and feedback mechanisms. Improve infrastructure provision at all the training centers and procedures for processing of applications for sanction of various programmes must be streamlined.

Under the *Handicrafts Artisans Comprehensive Welfare Schemes* it increased the number of OPD/IPD facilities; increased list of hospitals needs to be revised to cover Government hospitals and increased financial coverage. The introduction of new pension scheme was also the part of the scheme. Focus on creating synergy with programs of other ministries and departments to avail benefits for the Handicraft artisans on a priority. The areas are: housing and infrastructure in the locality support for up-gradation of sanitation and equipments like solar lighting to improve living condition.

There are some proposed committees made by the Government of India. Some of them are- “Regional Export Promotion Committee” (REPC) whose role is to promote the exports at the Regional Level. The (REPC) shall be formed under the Chairmanship of Revenue Divisional Commissioner (RDC) and by taking the members such as District Collector, General Manager, DIC / RIC, Leading Exporters, Local Industries Associations, Lead Banks, etc. The committee shall meet once in a quarter to look into the problems of the district and to draw up a strategy for development of export in the district. The REPC will chalk out a time bound and effective action plan to- prepare a comprehensive database on existing exporters in the district. To identify industries / traders who are exporting through other merchant exporters and potential products for exports. To resolve local problems of exporting community, the REPCs adopted the following strategies to augment and accelerate exports: Firstly, to identify the bottlenecks / problems faced by the existing exporters and resolve them, to take initiatives to increase exports and create an export conducive environment. Second is the industries / traders who are exporting their products through other merchant exporters will be trained to export directly by giving them intensive training in exports, providing regular market information and other

related information on a regular basis. Thirdly, since their products have already been accepted in the overseas markets, these industries/ traders are expected to become exporters within a short time and help in increasing their business significantly. Fourthly, after the REPC has identified the potential exporters in the district, the DEPM in co-ordination with local DIC / Chamber / Industry Association will Counsel and train the industries/ traders to export their products. Fifthly, the REPC will also submit suitable proposals for developing export infrastructure in their districts to be considered under ASIDE Scheme for all round development of export infrastructure.

The Odisha gazette, (2014: 2,8) states that “*Exporters’ Card* will be issued to the exporters of Odisha having good track records for early passage of export consignment at check gates of the Government on priority basis subject to condition that the provisions of rules, regulations, instructions, etc. issued by the Government then prevailing are not violated. The Exporters’ Card shall be issued basing on the following criteria i.e, 100% EOUs as defined under EXIM Policy<sup>2</sup> of Government of India or Units in the SEZ, Export House, Star Export House, Trading House, Star Trading House, Premier Trading House status holders given by DGFT, Ministry of Commerce, Government of India, Average Annual Export Turnover of Rs.1 crore or more in the last 3 years, The exporter should not have pending cases or tax dues beyond 6 months other than normal appeals, has not been ever convicted under cases of tax evasion or fraud, Prompt in payment of taxes by Self Assessment, Prompt in depositing P.F. amounts. The Exporters’ Card would entitle the holder to minimum inspection and speedy clearance of all proposals by all Departments of the State Government. A few of the areas where this can be of great help to exporters”.

*Infrastructure and Technology Development Scheme* aimed at the over all progress of world class transportation in the country to support handicraft production, and improve the product quality and cost to facilitate it to compete in the global market. The main criteria of the scheme are as follows: to develop infrastructure in an equitable manner, to support handicraft industry in the country, ensure availability required technology, product diversification, design development, raw material banks, and marketing & promotion facilities in vicinity if possible. Also it proposes to

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<sup>2</sup> The Export Import in known as in short EXIM Policy of the Indian Government and is regulated by the Foreign Trade Development and Regulation Act, 1992. DGFT (Directorate General of Foreign Trade) is the main governing body in matters related to Exim Policy.

enhance the competitiveness of the products in terms of increased market share and ensuring increased productivity by higher unit value realization of the products. Improvement of the resource pool of skilled persons in the country by developing high class institutes that provides certified courses and degrees in Handicraft field enhancing skill development in the country. The scheme incorporated the Components repositioned from existing schemes of the Office of the DC (Handicrafts).

A new scheme “*Modernization and Technologies up-gradation of Handicraft Industries*” is being implemented in the state during 2011-12 to enhance the productivity and to facilitate mass production in handicraft sector. During 2012-13, margin money amounting to Rs.50.73 lakh has been released in favour of 33 enterprises. Marketing assistance is being provided to cooperative/

SHGs/ individual artisans through exhibitions organized inside as well as outside the state. During 2012-13 about 2,010 artisans participated in more than 85 different exhibitions including 58 district level and 7 state level exhibitions with a sales turnover of Rs.480.66 lakh” (Odisha economy services 2013-14: 156).

However, apart from the above mentioned schemes, the government is adding attractive measures in the field of advertisement and enlargement of crafts by popularizing the products and by encouraging the artists for special programmes. In terms of variety of handicrafts and renowned craft products, India is one leading countries. From east to west and from north to south all the regions have their own piece of handicraft. Upadhyay, (1976: 9) explains that “The most important contribution to its craft heritage has been of the *Shilp Gurus*, the Heritage Masters, who have innovated, and contributed on their own to the traditional craft forms. They are in fact leading lights of handicraft sector and are sources of inspiration for the younger generations. Office of the Development Commissioner (DC) – Handicrafts, Ministry of Textiles, Govt of India has decided to honour ten *Shilp Gurus*, every year starting from the year 2002. Besides, the All India Handicrafts Board was established in 1952 to study the problems confronting the handicrafts, to improve and develop the production techniques and new designs to suit the changing tastes and to promote marketing in India and abroad”.

**Table: 5.5 Schemes for Handicraft Sector**

Sl. No.	Scheme	Approved Outlet	Final Grant	Expenditure	Utilization (%)
1	Baba Saheb Ambedkar Hasthashilp Vikas Yojana	321.57	193.93	181.15	93%
2	Design and Technology Upgradation Scheme	74.17	65.00	61.30	94%
3	Marketing support and Services Scheme	316.81	196.99	186.09	94%
4	Human Resource Development Scheme	72.88	37.06	32.69	88%
5	Handicraft artisans Comprehensive Welfare Scheme	405.30	279.04	252.39	90%
6	Research & Development Scheme	40.00	26.11	19.01	73%
7	Integrated package for J&K	05.00	4.00	4.04	101%
8	Infrastructure projects	36.00	17.33	15.91	92%
9	TOTAL	1271.73	819.46	752.58	92%

Source: Working group report on Handicrafts for the 12th Five Year Plan p-36. (Period of utilization 2008-2011)

The table 5.5 summarises the list of Schemes for Handicraft Sector. It shows that a number of schemes have been implemented on the handicraft sector for the enhancement of the artisans, financial needs, marketing strategies and easy loan and credit facilities. There are also many upcoming schemes which are proposed by the government for the betterment of the sector.

### **Challenges in the Implementations of Schemes and Programmes in Odisha**

The handicraft sector is well-known in terms of policy set ups, governments priority, trade policy, infrastructure, and the way industry is defined. The Odishas handicrafts are the outcome of the small scale and cottage industry. The state is set up in the unorganized way and the goods are handmade, whereas other countries boast with structured and large scale mechanized industry. Therefore, it can be discussed that our country is a part of this competing world by taking the help of government's assistance. At the same time, few disadvantages and limitations are coming in the path of its competition. Benefit can be counted in terms of employment generation, increase of foreign revenue, spreading the culture in competing world, participation of

women, etc., although it has disadvantages in terms of illiteracy of the artisans, low cost production, unable to avail schemes meant for them, lack of marketing experience, no bargaining skills, etc. For the handicrafts artisans it can be surely said that because of the limitations, negative consequences are suffered by the state. These days, handicrafts exports are showing positive results but we have to enlist the limitations and the government has to work on it. Even though government is taking several measures for overall development, still there it is necessary to do more and provide the planned track and action plans to develop the systems, so that the Craft persons and their industry can grow & stay alive this competitive era.

Disturbances and disputes within the artisan community of Raghurajpur were there from early times. From the time of decline till the revival of the craft there was no unity among the community. People vary in their perception and the technique of their work. The existence of handicraft sector in last five to six years shows a disappointing graph. We have further explained it in Table 5.6 about the growth of handicraft and cottage industry in Odisha. Starting from the year 2009 there is a steady fall in the organization of new handicraft, cottage and handicraft sectors in the state of Odisha. Thus leading a gap in the employment generated from this industries. Agasty and Senapati (2015: 517) mention about the problems associated with the artisan community and their work. The problems associated to these units are linked with marketing, finance and labour. The continuity of these industries is not only essential but also crucial for the growth of Odisha's economy. He further mentioned that;

“The handicraft sectors in recent times face challenges due to development and modernization of production technique of large production houses. These sectors are unorganized and they have poor exposure to new technologies for which they fail to compete with other organized sectors. In the absence of marketing facilities, poor infrastructure and institutional frame work their growth paralyses. This sector has very important role to play in employment generation. It is against this backdrop that the present paper attempts to highlight the problem and prospects of these sectors in present day context in Odisha”.

From 11<sup>th</sup> century to 15<sup>th</sup> century there was rise of the religious paintings or we can say the beginning of the painting started for religious purpose only. With gradual change in time the magnificent craftsmanship have grown in demand and are now preferred by both the pilgrims and tourists. Consequently, it started to flourish

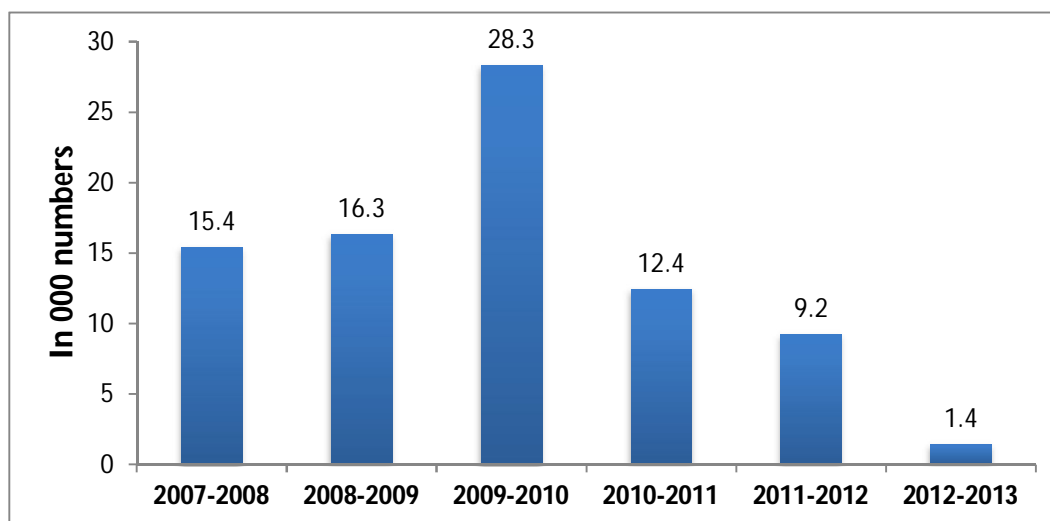


commercially too. Slowly with the new wave extraordinary changes has become a trend in the patachitra paintings. In the same way, we come across the traditional paintings on the door or main entrance walls which may be seen generally in traditional Oriya households. In the year 2000, the village was declared as world heritage village by INTACH. And it was made that the walls of the houses will be painted in order to revive the paintings. Elderly persons, women and youth also participated in this programme. The achievement of the *chitrakaras* times has given a thrust in manufacturing various types of creative goods, that were high in demand and circulate widely in India as well as abroad. This pata painting has got massive orders in and around the world and can be seen decorated in numerous places, also people decorate their houses both in India and abroad. Fancyful products are also made that includes cushion covers which is a modern innovation, on which the use of painting work is recent improvement. People decorate their room with ethnic themes and prefer to use all such traditional paintings and other stuffs. Other products include tablecloths, door screens and *toran* (door hangings, both used to provide privacy), sari borders, fancy shopping bags, lampshades and file carriers. It can be observed that, these days it has become traditional to present pata chitra products as mementos at seminars and meetings. In recent development this craft has, therefore, gained recognition worldwide, and from having a purely ritual purpose it has become highly commercial in nature. It is also in a state of instability and rise of competition, as new stuffs are regularly added to the different range of handicrafts. Usually the manufacture and promotion of pata chitras is managed by the Government of Orissa Directorate of Handicraft and Cottage Industries. In addition to the marketing the role of Orissa State Co-operative Handicraft Corporation Ltd., has an eminent position. It was established in 1959 to market the products of the artisans in the state. The co-operative society has certain norms and regulations and they have made few objectives that is always followed. The first one is to procure or collect the products from the artisans, and in the second phase they place the goods in the market then it is further channelized to different emporia's and shops.

It can be observed that the cottage and handicraft sectors are the symbols or representations of Odisha's culture and tradition. Its continued existence is not only needed but also crucial for several persons those who depend upon these sectors for their living. It is the responsibility of the state and the central government to move

forward to assist these sectors for their expansion and endurance. These sectors have excellent marketing nationwide and worldwide, but the only alarming thing is that they are not successful in presenting themselves. The government needs to take more new initiatives to come forward to make the handicraft product globally competitive. New modified initiatives have been taken up by the state government for running different clusters of these sectors with proper marketing assistance and financial hold. Organization of timely trade fairs and exhibition by the government should be taken up to exhibit and promote the hub. All these should be done at local, national and international level. Reviving these units through cheaper loan facilities must be one of the important agenda of the government with subsidies, lower interest rate, easy credit policy facilities have a bigger positive impact on these sectors. At present there are many small and big issues in this sectors like shortage of laborers due to less wage, seasonal agriculture which motivates the people to move from there handicraft work for few months and get involved in cultivation as they earn more money from it. This is the reason which creates labour shortage and pushing up the wage.

**Figure 5.5 Employment Generations through Cottage Industries in Odisha.**



Source- Odisha Economic Survey 2013-14: 155

The above figure 5.5 shows the employment generated through cottage industries in Odisha. What we can see is that there is inconsistency in the growth of employment. In the year 2009-10 there was highest employment within the handicraft sector and in

the year 2012-13 less number of people got employment in this sector. There is always a fluctuating growth in the employment sector.

Unfortunately most of the governmental schemes have not showed any positive results and have failed to implement the scheme properly. As handicrafts sector comes within the state jurisdictions, so each state has its own handicraft schemes and policies. It is found that there is discrimination by the states in assisting the craftsmen and artisans. The artisans who are active and workable are taking the chance that is provided to them. The state gives priority to those artisans who have good marketing transaction and has high export potential. Those craftsmen are who do not take their own initiatives in getting updates from the government provided schemes suffer a lot. Ameta, (1996: 18) explains that, “In spite of several developmental schemes that exist for them, the crafts persons are unable to reap the benefit as they lack the assets and strong institutions favoring their cause. So, the state governments should follow the Central government directives, utilize its funds, grants and loans and work for the development of craft goods taking sincere efforts. The biggest problem while implementing the developmental schemes is the lack of proper knowledge on handicraft units and number of artisans. In 1993, the Development Commissioner (DC), Handicrafts planned to conduct an All India census of Handicrafts Artisans and the task was given to the National Council of Applied Economic Research (NCAER), New Delhi”.

There is lack of proper implementation of schemes, due to limited knowledge on handicraft sectors and artisans working in the sector lack of awareness and ignorance of the artisans are the major reasons of Governments scheme. Jena (2010: 133) mentions that, “Referring to the issue of handicrafts and cottage industries, the Indian government after independence promoted the handmade products, supporting with financial assistance and so on. Following the statistics of the handicrafts exports, it could be traced that during the present day globalized, market the local handicraft products of our country have enough opportunities in the home and global markets. But the precarious condition of the artists needs careful interventions. It can be said that the government have been taking different measures to make the handicraft products globally competitive and the condition of the artisans better. As said before one of the important reasons for why many government schemes have not been so fruitful is the lack of proper knowledge about the target group. A complete knowledge

on the target group could well distribute the developmental schemes of the government". The policies and programmes need to be implemented wholeheartedly by the government and other agencies.

Now it is the time for full time support from the government on financial and skill based work of the artisans. The ignorant and illiterate craftsmen require support from the government, in order to uplift their vulnerable condition. It is the Central government who should ask the state to identify the artisans who are unable to avail the government assistance. Also the state at this time should become more serious and find out the fault. The withdrawal of the artisans should be checked and steps should be taken to motivate by giving sincere and appropriate wage. With the government's assistance also the co-operatives societies, voluntary associations too need to put genuine efforts and better working condition for the artists. Siddiqui 2006, mentioned about 'Dastakar' an NGO that facilitates skilled artisans from different states to sell their products through its various exhibitions. Srivastav (2016: 10) explains that

"India has been a large exporter of the handicrafts over the years and the exports trend has been increasing year-by-year. Owing to increase in imports from China, the Indian domestic handicrafts production market has been affected. In India many argue that globalization has only benefited middle man but artisans are still poor as they don't have direct market access. As per another argument globalization takes jobs away from one country and provides it to another country; hence leaving lots of people without the opportunities that they deserve".

The drawback of the Indian Handicraft lies within it selves, as they produce thing in an unorganized way and many problems come across during their production phases. Due to the use of traditional method the work is slow and the products are of poor quality. In order to bring enhancement in the work financial up gradation among artisans is most needed along with supply of raw materials, adequate training programmes to take this work to an advance level. While implementing new and innovative plans and programmes it should be well remembered that the originality and traditional meaning of their craft should not be hampered. Because once the traditional works declines it is hard to revive it. However, with the fast growing time the craft products are now globally acknowledged and commercially creating position, it is the Government and state ministries to emphasis their concentration on

one of the national assets i.e. handicraft. In addition to all of these implementations the Indian government can go for Memorandums of Understanding with other foreign countries that have high demand on our traditional work. Multiple demand of the production has kept the traditional work alive. So when dealings are made it should be kept in mind that the profit is not sole aim, it is our tradition which should be carried forward in the world map of Handicrafts. Maintaining of the consumers demand should be kept in mind and the present consumers fashion and style is the combination of ethnic crafts with modern features. However consideration should be given to preserve originality of the handicraft.

This leads to development plans that may not necessarily be in line with the needs of the artisans, who are in fact the end beneficiaries. However, handicrafts have the potential to provide gainful employment to the craft workers with very little financial investment mainly by exploiting their inherent strength and skill. This chapter addresses about the high time to address these emerging challenges and gear up the handicrafts industry of rural Odisha in the interest of rapid economic development. The number of buyers is high but requirements could not be fulfilled by the artisans. In such a high demand state, only few percentages of the artisans are engaged and have been trying to utilize this opportunity. At the same time the artisans have only access to just the local markets. This situation puts these artisans to depend completely on traders, middlemen and whole sell dealers to sell their products in markets other than the local ones. Newer and better markets need to be connected to them openly so as to make possible all the facilities in developing the entire sector. To counter these problems, various schemes and services have been initiated by the Government.



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## CHAPTER – 6

### Conclusions

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India is a vast nation which cannot neglect a chance for overall socio-economic developments of the country. The nation is growing from all possible sources whether it is primary, secondary or tertiary sectors. Along with the growth in all three sectors, employment generation and foreign exchange earnings too are part of the socio economic growth of the country. With this initiatives by the government, promotion in all sectors are well focused and enhancement in the cultural-heritage handicrafts and tourism are given more priority. The administration practices in the primary sector and secondary sector must attempt to reach higher growth whether it is in infrastructure development, development of new products, innovative strategies for promotion and marketing of the rich traditional goods and stuffs, etc. Organization of events by the appropriate agencies in endorsing the traditional handicraft heritage through new strategies is an essential part for achieving goals. In the due course of globalization positive results can be found in this field as competitive scenario which is found among the artisans to innovate new and latest craft products, breaking all the old and outdated customs. Tremendous demand for patachita paintings from all over the world is extraordinary because of its exotic and remarkable craftsmanship. The quality and essence of the patachitra are way ahead of the monotonous, machine made and regular crafts.

Odisha has made its successful stands in the fields of economic development, reduction in poverty and different socio-economic indicators. The State Government is giving importance to the subsequent areas that require special awareness and focus on an on the whole development move. Odisha's economy requires to move forward for earning international revenue and to catch up with the national benchmarks. According to the Odisha Economic Survey, (2013-14: 374), it is stated that, “Agriculture and allied sectors need to both diversify and grow at higher rates over a long period of time. Sustained efforts are needed to mitigate adverse impacts of natural calamities and other shocks on Odisha's economy and people. Special

attention needs to be given to depressed regions, marginalized classes including ST, SC and women in order to substantially reduce regional, social and gender disparities and to promote substantially their human development indicators”.

The ethnic and customary heritage of Odisha has always brought attention and curiosity among the people from all over the World. India always remains for the centre of attraction, and is considered the storehouse of scholar, academician, intellectuals, cultural wisdom, fine artisans and excellent craftsmen’s, etc. Odisha with its diverse cultural, tradition, ecology and various other living conditions has created a peculiar spot and offers its unique goods to the global platform. The cultural heritage of Odisha is deeply rooted and has a strong link with ancient civilization, which is no doubt extremely huge and diverse in the areas of spiritualism, yoga, art, architecture, religion, philosophy, music, dance, festivities, customs, traditions, values etc. Bhubaneswar, Konark and Puri are considered as the Golden Triangles of Odisha<sup>1</sup>. Not only it is famous for its tourist visits but it gives an individual to know the Odiya culture from a closer aspect. This visit can make an individual to understand about the old heritage handicraft work which is basically dominant in these golden triangle areas. Pata chitra painting is quite familiar in these areas as maximum number of people whether male or female are engaged in it. The settlements are termed as craft villages and neighbouring villages are termed as *sahis*<sup>2</sup>. Modern management techniques would be mandatory for preserving the traditional and cultural occupation that has been persistently carried out by the artisans of Odisha. It is imperative to help the artisans, as the number of people engaged in the painting is declining due to hurdles and insufficiency. People get new opportunity they just move in search of better livelihood. At this point of time nobody thinks for preserving the culture and tradition. Preserving Odisha’s traditional occupation need to be reformed through advance methods like introducing multimedia advertisement and publicity, audio-video clips playing at airports, railway stations, bus stops, seminars and lectures both for the artisans and consumers, restoration of new ideas on the pata paintings by seeing the demand of the new and old consumers,

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<sup>1</sup> Bhubaneswar, Konark and Puri make up the perfect Golden Triangle in Odisha (Orissa) that is the best tour plan to explore the real charm of Odisha tourism. It gives the experience to enjoy the rich cultural heritage, temple architecture of Odisha, famous temples, sea beaches, natural wonders and above all the Oriya culture and traditions.

<sup>2</sup> Sahi is an Odiya word which means structured village community that follows all the traditional norms, value ideology, and traditional systems that are associated in every villages.



provision of tours and heritage walks especially for abroad tourists, special books, pamphlets and advertising material like picture postcards, posters, CDs, exhibitions, live performances and displays of patachitra. The Central Government and State Government requires to step forward to bring world-class infrastructure, manpower and amenities for the holistic understanding and fulfillment of good value for money and time spent for the artisans to develop the handicraft of Odisha. The Policy maker's conception and representation practices promote local handicrafts. The construction and expansion of such enterprises would be best operated, if handled and owned by local artisans. The artisans want to continue their work in their small personally owned space and become part of the local market instead of large market. The reason they give for this is that if they move to larger market then the base of their work may suffer and they want the Government to look into this matter and find out solution for the artisans and other handicraft sectors. In the Odisan context, there is a particular frame of mind of the artisans. They are backward, technically challenged and are neglected from their rights. Only the policy makers of central and state can bring new changes.

The report of Odisha Economic Survey (2014-15: 10), elaborated that handicrafts sector is covering a major segment of the decentralized sector of the state's economy as it provides employment to lakhs of artisans especially in the weaker sections for our society in rural and urban areas with less capital investment. "The State has several crafts in which many artisans have been honored with National Awards including Padma Awards. During 2013-14, 1,204 cottage industries have been established and gone into production with an investment of Rs. 3.45 crore and providing employment to 1,507 persons. The decision to settle as a painter or any other craft producer is the result of the combination of, on the one hand, a need to earn a living and, on the other hand, a discourse that has established Raghurajpur as a Craft Village". Through years of work experience by the artisan their skills have evolved and they have acquired craft proficiency. In the context of Raghurajpur the number of patta painters has continuously increasing after the involvement of the master craftsmen Prafulla Mahapatra, who was assisted by Halina Zealey. Both of them decided to open a gurukula asharama in the village and contributed there effort to bring the artisans back to work for this ancient old painting. Today the whole

scenario is changed not only Chitrankaras but people of other castes are settling in this occupation.

The Government of Odisha intended for better living standards of the rural craftsmen by implementing different Handicraft Development Projects that include rising in their income level, enhancing their technical skill, promoting better quality products, progression in other aspects and making them efficient enough to utilize the emerging modern market systems. Jena (2012: 8) in his work speaks about the craft clusters developed on SHG mode with need-based-interventions “like skill up gradation training, supply of improved tools and equipments, design development, margin money for bank linkage, marketing support, and a determined target is set to cover 600 artisans in 40 SHGs with a budget provision of Rs. 60 Lakhs. A Design Cell is established at Handicrafts Complex, Bhubaneswar, with support of NID, Ahmedabad to ensure regular product development and designing in handicraft sector”. A large group of craftsmen got engaged in the training services and took part in various trade fairs in and out of their villages, got involved in the SHGs, cooperative societies, etc., and moreover they took benefit from the upcoming plans and policies. New skills in the handicraft clusters are launching innovative design and techniques, using superior tools, better and easy loan facilities, etc. This enhancement in handicraft sector has resulted in marginal boost in both income and employment aspect. Thus there is increased income of some of the craftsmen due to new investments on agriculture, opening up their own shops, animal husbandry, setting up new crafts institution, and other potential sectors like trade and commerce too.

Endorsement of patachitra paintings and other handicrafts items needs to be a central concern for the overall expansion of Odisha. Madhusudan Das, the famous poet of Odisha also contributed his effort during his time though keeping a progression mentality. Acharya (2015: 54) mentioned about Odisha’s speciality in its “traditional filigree work which was a requisite art. But because of the defective economic policies of the government, the cottage industries and handicrafts of Odisha were in a dying condition. Being determined to revive the glory of Odisha’s arts, Madhusudan set up a large factory in 1897 known as ‘*Odisha Art Ware*’ In the Orissa Art Wares factory along with filigree work, horn ivory, wood carving, brass, aluminium and many other ‘*beautiful handicrafts*’ products were manufactured. He introduced new methods of work structure and taught the workers to produce articles matching the

modern taste of the people. Mahatma Gandhi was always a great admirer of Madhusudan Das as a lover of handicrafts. Gandhiji in his journal Young India often quoted Madhusudan's views on cottage industries. In his letter on August 12, 1925, Gandhiji from Calcutta wrote to him that- *You will of course teach me how to spread the message of the spinning wheel in Utkal*'.

It is a common point of view that in order to preserve the ancient heritage handicrafts of Odisha it needs a significant mission, along with a far sighted vision and with dynamic plans and policies for the sector. Promotion of the professional artisans through their appropriate ability in the field of handicraft clusters and provision of marketing feasibility should be organized in a welcoming manner. This manner brings achievement in the necessary areas where implementation of the plan is evidently passed while the program is implemented at various levels. In the Report of the Concurrent Evaluation Study of RL TAP in KBK Districts, (2012: 74) it is quoted that,

“A potential Development Hub's development strategy should be attempted with the active participation of the craftsmen. This will help better understanding of the subject among all concerned. In all modernization process, Private Sector Participation may be encouraged. As the successful sustenance and accelerated growth of Handicraft Sector largely depend on initiative of young craftsmen to face the market and to take the advantage of the same, participation of the private sector will result in empowerment. Government of Odisha may like to welcome private sector entrepreneurs by providing the required micro level infrastructure at Development Hubs and at Craftsmen's Clusters. Along with private participation, market will widen, technology and skill will also get timely required changes”.

The handicraft institutes have also been representation services with the MSMEs through Intellectual Property Facilitation Centre (IPFC) and to the Handicraft Artisans through Resource Centre for Traditional Paintings (RCTP). Project which is generated by the central or state government should be designed only after visualizing the craftsmen at their specific village level and by their cluster. Craftsmen's involvement ensures that there is proper implementation of project in the particular area where the artisan clusters exist. This will optimize efficiency in project implementation. In order to approve a project, Government of Odisha ensures the resource allotment as per the project demands. Hindrance in getting the projects, results to improper and untimely

execution and leaves the craftsmen's hopeless with the Government and associations that are attached with the Government. Re-launching of the professional and administration organizations like craftsmen's co-operative societies, self help groups, the cluster management systems and the emerging development hubs, etc. are needed for the advancement of the craftsmen. Government of Odisha can provide all the essentials through the specified departments and the stakeholders for fulfilling the necessities. Also favorable administration systems along with upcoming plans and program in these sectors are emerging with the continuous period of time.

In order to fulfill the above plans and policies, Government of Odisha has to collaborate with other professional institutions all over India as well as out of the country to provide a strengthening platform. They can encourage people to get involved in this sector through various internships and training program that are frequently organized by the Governments and non-government organizations. Hence, a connection with the emerging professionals can be established and from this the craftsmen of Odisha can deal with larger business. A proper monitoring committee needs to be placed to check whether the profession which launched is implemented along with its components. Bundgaard (1999: 220) explains, "Although regional and national art specialists enjoy discursive authority in the pata art world, it is an authority constrained by the actual practices of painters. Outsiders focus on Raghurajpur has ensured the village a name and a large number of visitors, which has in turn empowered the local painters to an extent where they can afford to ignore the advice of art specialists. Although this for the time being constraints the discursive authority of art specialists, it does not present a threat. The art specialists have responded and today they are dismissive of or simply ignore the Raghurajpur painters and their work". Although the economic aspect of the craft production as an employment making activity plays a very significant role, other factors must be considered to present a satisfactory picture of the Indian government's interest towards handicraft production. It is not only the writings of early Orientalists but also contemporary government brochures which stress the continuity of Indian tradition in handicraft production.

By acknowledging the talents and skills among the artisans can rise the ability and capacity at Village, Cluster, Hub and at the State level. Government of Odisha is taking initiatives by introducing larger trade fair in different parts of the state, country

and abroad. This trade fairs not only help to the artisans but also bring foreign exchange for the Government. It thus creates a straight connection with the craftsmen and make them absolute firm in the growth process. Role of private sector is essential in this field as it encouraged in enlarging their business through various provisions in the area of media and celebrities. GoO need to establish appropriate Handicraft training school both in the capital i.e. Bhubaneswar and set up development Hubs in other districts too. It is the time that the private sector too has to get involved and contribute in establishment of these schools. These schools can be registered under Deemed Universities and private sector is likely to get a scope in creation and contributing fine artisans to the society. There is a requirement for better incorporation of the expansion of projects/programs initiated by GoI and GoO. RLTAAP (2012:76) in the report mentions that special measures and basic facilities that are taken by government authorities are, “issue of I-cards, scholarships for school going students, insurance coverage, working capital and margin money availability, skill and product upgradation, exposure visits to trade fairs etc. Integration will also help in development of required infrastructure at various levels. Government may also like to nominate a Master craftsman who has contributed to the empowerment of his fellowmen to the Rajya Sabha. This will open up avenues for their representation. Agencies like NABARD and SIDIBI also have a variety of promotional programs under NFS like EDPs, product and skill up gradation, sale promotion etc. At the cluster level a Nodal Officer in association with these agencies can better coordinate such programs. With the participation of NGOs at cluster level forums these resources can be tapped for empowerment”.

The Government should establish a foundation for traditional handicraft for the expansion in Indian employment sector with an organized drive for the mission to continue the antique painting with cultural principles and values. All the handicraft ministries and agencies that are meant for the upliftment of the sector needs to be formed with list of objectives for the priority areas and management of this sector. This patachitra work should not be the only reason for earning revenue neither the handicraft sector should be utilized as profit generating sector, but it is also in a way to project our nation with its huge civilization and old traditional work by showing its existence. Our main concern should be to amalgamate the elements of culture, tradition by looking at the modern demands of the market both from in and out of the

country. More provisions should be meant for alleviating poverty, generating more job vacancies, more empowerment for women and other weaker sections, introducing new tools for skill enhancement and conserve cultural-heritage. Proper administration needs to be adopted and attractive inputs have to be added to set up new products in the traditional handicraft occupation. Other ways for drawing attention towards India can be done by tourism ministry by providing exclusive destination plans to visit the heritage places including villages which can satisfy the experiences of foreign tourists in our cultural-heritage country. In this way, it can help in attracting the tourists and increase the duration of their stay in India. Also there is a need to improve the infrastructure in terms of transportation and accommodation in order to improve openness and viable necessities of the domestic and foreign tourists. The Central and State Government requires fulfilling the dire necessity for increasing better, faster, cheaper and more comfortable means of public transport for the overall comfortness of tourists of all countries.

Odisha Economic Survey (2014: 375), explains that the of State Government that, “it has conceptualized a well articulated development strategy with special emphasis on poverty and human development. “The salient features of these strategies are: emphasis on building rural and urban productive infrastructure; strengthen the momentum already gained in mobilizing rural poor with emphasis on women and vulnerable groups; strengthening social security system to reduce IMR, MMR, provide food security, and increase female literacy, etc. Focused efforts for reducing poverty and achieving Millennium Development Goals (MDG), improving governance and service delivery mechanisms, Promoting broad-based growth, encouraging private investment, public private partnership (PPP), and Public Private Community partnership (PPCP), Emphasis on creation of adequate self employment / employment opportunities, Enhancing and promoting convergence at district level across large number of Government programmes through strengthening Integrated District Planning to achieve the Millennium Development Goals (MDGs) Focus on household based Micro-Planning to provide support for livelihoods of most vulnerable groups in different parts of the State with special emphasis to KBK region, Improved monitoring outcomes of key human development indicators”. It is the center and state to preserve and maintain the traditional occupation. Not only Raghurajpur which is famous for pattta paintings, there are many other villages where

unique form of work and occupation can be identified. In the same way, villages like Badnava and Molela villages in Rajasthan anticipated help and it is famous for musicians and beautiful terracotta work done in the village. India's illustration has to be reflected with truthful and sincere information which are available from trustworthy and government recognized sources. The travel guide writers must promote in portraying the right information and highlighting on effortless security, cleanliness and hygiene of the country as well as the village. Public-private heritage trusts need to come forward and they can advertise about the handicrafts products of the respective places.

Handicrafts sector is capable enough to provide potential inputs to gain employment to the craft workers with average financial investment but a proper guideline is need of the hour. It is essential to carry forward this emerging sector and move up the handicrafts industry in the direction of economic development thus eradication of poverty and unemployment. Patra (2015: 71) contributes that; "the handicrafts of Odisha are well admired and highly accepted in national and international market. Cottage and handicraft sectors are symbol of Odisha's culture and tradition. Its survival is not only necessary but also vital for many those who depend upon these sectors for their livelihood. The state and the central government should come forward to help these sectors for their growth and survival. The government should come forward to make the handicraft product globally competitive. The state government should also go for developing different clusters for these units. These clusters should be provided with marketing assistance and financial support". Timely intervention of government will exhibit with better results. The frequency of trade fairs and exhibition that are organized locally and at national and international level should be increased. Steps should be taken to restore sick units through different financial schemes. Subsidies, lower interest rate and easy credit policy have a greater positive impact on these sectors.

It is practical and predominant that the medium of production of the handicraft items in Odisha is prearranged; however the artisan workers in spite of having excellent skills and performance are loosing interests. In the Planning Commission report, (2014: 240) it is mentioned that. "the trader entrepreneurs /merchant capitalists and the middleman by virtue of their control over the marketing of the craft goods occupy the top position of the production ladder. While the artisan entrepreneurs, who

themselves are the master craftsmen occupy the middle position as they cannot afford to take care of marketing of the craft goods on their own. Nor can they viably manage a craft unit independently without taking work order or job works from the trader entrepreneurs. Of course, to protect the interest of the artisan workers and to popularize and enhance the marketability of the craft goods, the government has taken steps for the promotion of both primary craft co-operatives and apex marketing society. Unlike other informal sectors, the production and organizational structure of the craft economy is more fluid and diluted at the level of artisan workers. However, as the survival of the craft production depends on the marketability of craft goods and this in turn depends on the working capital to run the production cycle, the trader entrepreneurs irrespective of their knowledge and skill continue to occupy the prime position, while the artisan workers are always placed at the bottom". Lack of awareness and inadequate education of the artisan leads to the major craft co-operatives to function inappropriately and unmanageably at the mass level.

With Government effort and some effort from the artisan side will help the revival of handicraft in the urban markets. Due to less awareness of the market demand artisans with the help of designers occasionally step in to expand products designs. Roy, (2013: 2) cited, "A fast growing economy with foreign investment is a reality. FDI is inevitable and protectionism might lead to the disconnect of the craft community from the global reality. However, the craftsman cannot stay disconnected from this reality but a return to the dignity of craft may avert unnecessary social migration as workers move from craft to industrial occupation or urban work that may not turn out to be all that it promises to be. There is a definite need to develop industrial entrepreneurship, to assist in the tasks of employment and income generation. In order to not let the craftsman turn into industrial labor, we need to encourage entrepreneurship through education so that they can be the decision makers. If craft becomes a part of the curriculum like fine arts, performing arts, social sciences and sciences, the new generations will probably have a fresh point of view. There has been a considerable shift in opinion over alternate career paths in India. The young ones are taking up art, sports and careers in design with much more seriousness than in the 70s or 80s. Craft syllabus desperately needs serious revisions". Hence the new upcoming generations will be aware of the significance of handicraft. Both education and entrepreneurship



in the field of handicraft too has its own stand. It is the craft community to unlock its horizons by investing and promoting the true indigenous handicraft.

Looking at the enormity of the topic, a much larger study could have been taken into consideration but time constraint is the major hurdle. The work is based on the trip to the location and interaction with artisan community. The middlemen or business men outside the village, whose sale and export has played crucial could not be sampled as it would have brought vastness to the topic. Although few Delhi based businessmen were contacted informally. And the trade fairs, exhibitions were a huge source of interaction with the artisans. It was largely due to the fact that such an endeavor was out of the purview of the scope of this research. Besides, most of the pata painters based middlemen who are primarily shop-owners and who somewhat drag profit were not included in the respondents lists. Hence, it can be outlined that, looking at the multiplicity of factors or problems that are surrounded in the craft sector would may have brought to a large study which is not possible in a specific time frame allotted to us. With subsequent variations in research of socio-economic conditions the results may vary in the present work. However, it is significant to mention that every study has certain limitations, which is acceptable to some extent because it depends upon the researcher to remain stick to the objectives of the study.



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## Appendix- I

### Interview Schedule

Name:

Contact number:

Email id:

Time in:

Time out:

#### **Section A:**

#### **Socio-Economic profile of the Respondents:**

0.1 Name:

0.2 Present Address:

0.3 Place of Birth (Please specify): 1) Remote Village 2) Village 3) Town

0.4 Category: 1) Artisan 2) Entrepreneur 3) Both

0.5 Age:

0.6 Sex: 1) Male 2) Female

0.7 Religion: 1) Hindu 2) Muslim 3) Other

0.8 Caste: 1) Gen. 2) SC. 3) ST. 4) OBC  
(Please specify your caste name) .....

0.9 Marital Status: 1) Married 2) Unmarried 3) Divorce

0.10 Educational Qualification :

Primary	
Secondary	
(10th) Higher Secondary	
(+2) Graduation	
Above (Please specify)	

0.11 Language known:

Language	READ	WRITE	SPEAK
Odiya			
English			
Hindi			

0.12 Household information:

Family Type- Joint/Nuclear	
No. of family members	
No. of people in Pata painting profession	
No. of People holding govt. jobs	
No of people holding private sector jobs	
No. of people in any other profession (plz specify)	
No. of children below 14 years	
Whether they are school goers	
Whether they help in Pata painting work	

0.13 Ownership of Land and other assets. (Yes=1, No=2)

Assets If owned	No. of items
Land (Irrigated)	
Land (Non-Irrigated)	
Bicycle	
Motor Cycle	
Car	
Radio	
TV	
Computer	
Music system	
Telephone/Mobile	
Refrigerator	

0.14 Type of House (yes=1, No=2)

Pucca house	
Semi-Pucca house	
Thatched house	
No. of rooms	
Whether electrified?	
Whether belongs to BPL'?	
ADHAR Card	
PAN Card	
Voter ID	
Passport	

## **Section- B**

### **1. Pata paintings craft in the age of globalization-**

- 1.1 How old is the Pata paintings tradition?
- 1.2 Who were the earlier Pata paintings makers?
- 1.3 Why Raghurajpur is famous for Pata paintings products and not other places?
- 1.4 What were the earlier Pata paintings products?
- 1.5 What were their uses?
- 1.6 Is there any new forms of Pata paintings or you are continuing with the old tradition?
- 1.7 If there are new forms of Pata paintings, what are they and what are their uses?
- 1.8 Why are you making these new forms of Pata paintings? What are their advantages?
- 1.9 Who introduces the new designs?
- 1.10 What is the difference between the classical and new Pata paintings makers?
- 1.11 Which one is qualitatively good- the classical or new forms of Pata paintings? and how?
- 1.12 What were the raw materials used earlier?
- 1.13 Do you use the same raw materials now? 1) Yes, 2) No
- 1.14 If No, what are the new raw materials you use now and why?
- 1.15 Where do you get the raw materials from?
- 1.16 How do you make Pata paintings now:
  - i) Hand ii) Machine iii) Both iv) Any other
- 1.17 How did you make Pata paintings earlier:
  - i) Hand ii) Machine iii) Both iv) Any other
- 1.18 Who are the buyers now? (Please give preferences)
  - i) Local customers ii) Indian Tourists iii) Foreign Tourists
- 1.19 Who were the buyers previously - 10/15 years ago? (Please give preferences)
  - i) Local customers ii) Indian Tourists iii) Foreign Tourists

1.20 Do you think that the market for Pata paintings has increased over the 10-15 years? a) Yes b) No

1.21 If, Yes Why?

1.22 Has there been an increase in the number of foreign tourists in the region recently? 1)Yes 2) No

1.23 How do you think can the sale of Pata paintings be increased? What should be the marketing strategy?

1.24 Do you think the product requires publicity for its expansion? If Yes, Please specify the medium, according to preferences.

i) Print Media (Newspaper) ii) Electronic Media (TV) iii) Any other

1.25 Does it face any competitive threat in the market?

1.26 If Yes, please specify the source and nature of threat:

1.27 What are the major festivals you observe in a year?

1) Yes 2) No

1.28 Is there any festival related to Pata paintings and do you observe that?

1.29 Do you attend

a) Workshop related to paintings- i) National ii) International

b) Trade fairs- i) National ii)International

## **Section- C**

### **2. Transition in the nature of the Profession:**

2.1 Average number of artists engaged in Pata paintings profession in Radiurajpur now:

2.2 Average number of artists engaged in Pata paintings profession in Raghurajpur earlier:

2.3 Average number of big Pata paintings units (sanstha) in Raghurajpur now:

2.4 Average number of big Pata paintings units in Raghurajpur earlier:

2.5 Average number of small/household Pata paintings units now:

2.6 Average number of small/household Pata paintings units earlier:

2.7 Average monthly expenditure of the family now:

i) Below 1,000 ii) 1,000-3,000 iii) 3,000-5,000 iv) 5,000-8,000 v) 8,000-10,000 vi) 10,000 and Above

2.8 Average monthly expenditure of the family earlier: (Before 10-15 years)

i) Below 1,000 ii) 1,000-3,000 iii) 3,000-5,000 iv) 5,000-8,000 v) 8,000-10,000 vi) 10,000 and Above

2.9 Do you have any other source of income? 1) Yes 2) No, Please specify –

2.10 How do you spend your income? (In order of preference)

i) On food items ii) Children's education iii) Clothing iv) Festivals  
v) Health vi) Household vii) Any other

2.11 Would you like your children to follow the same occupation?

2.12 If Yes Why?

2.13 If No, why and what is the desired profession then?

2.14 Do your children want to follow this occupation? i) Yes ii) No

2.15 If, why?

2.16 Do you think people from other castes in Orissa are also engaged in this profession? a) Yes b) No

(If Yes, Please Specify)

2.17 What attracts them to this profession?

2.18 Are you aware of the existence of similar crafts in any other parts of Orissa/India? 1) Yes 2) No

i) If Yes, Please specify- 1) Orissa 2) India

## **Section- D**

### **3. Gainers and losers of Pata paintings craft:**

**(Questions 3.1-3.9 are only for Entrepreneur/Artisan cum entrepreneur and Family artisans)**

3.1 For how long have you been in the profession/business'?

3.2 Why did you opt for this business?

3.3 Is it your family business or you employ outside artists?

3.4 How many people you employ? i) No. of regular artists ii) No of home-based piece-rated artists

3.5 Wage given to the artisans- Mode of payment (please specify):

3.6 Average sale of Pata paintings per month/year now:

3.7 Average sale of Pata paintings per month/year earlier:

3.8 Average selling price of a piece of Pata paintings now and average profit:

3.9 Average selling price of a piece of Pata paintings earlier and average profit:

**(Questions 3.10-3.19 are only for hired regular artist/ home-based piece-rated artist)**

3.10 For how long have you been in the profession?

3.11 Are you a hired regular artist/ home-based piece-rated artist?

3.12 If, why?

3.13 Average making charge/wage now (please specify the mode of payment):

3.14 Average making charge/wage earlier:

3.15 Are you satisfied with the wage? What is your expectation?

3.16 Do you want to leave the job due to low wage? Yes/No

If Why?

3.17 Average number of Pata paintings made per month/year:

3.18 Average time taken for making a normal size Pata paintings:

3.19 Working Condition:

1.No. of working hours in a day	
2.Break timing in a day	
3.No. of holiday in a week/month	
4.No. of days you get work in a month/year	
5.Whether women artists get maternity leave	
6. Whether sickness leave is permitted	
7. If permitted, with/without pay	
8.No. of overtime hours in a day/week	
9.Mode of payment for overtime hours (plz. specify)	
10.Whether the work place is a Pucca/Thatched house	
11.Whether congested or well-ventilated	
12.Whether electrified	
13. Whether toilet facilities provided	



3.20 How do you sale the products and why?

i) Directly to Customer ii) Through Businessmen/Entrepreneurs iii) Through agencies- Cooperatives, NGOs iv) Any other

3.21 Where do you sale the products? i) Inside Orissa ii) Outside Orissa iii) Outside India

3.22 If point iii, how do you send to foreign countries?

3.23 Do you feel that the Government takes initiative in promoting the craft?

1) Yes 2) No

3.24 If yes, please specify how?

3.25 Are you satisfied with the role of the government in promoting this craft?

1) Yes 2) No

3.26 If No, please specify your expectations.

3.27 Do you get any financial assistance/Loan? 1) Yes 2) No

3.28 If Yes, from where? Please specify - i) Businessmen/Entrepreneurs

ii) Government bodies iii) NGOs/SHGs iv) Any other

3.29 What is the interest rate?

3.30 Do you get any training for making Pata paintings? (Only for Artisans):

1) Yes 2) No

3.31 If Yes, from where? Please specify -- whether Skilled/Semi-skilled/Unskilled

i) Family/heredity ii) Government agencies iii) NGOs iv) Any other.

3.32 How much you have paid for the training?

3.33 What is the qualification needed for the training?

3.34 Do you get any modem tool for making Pata paintings: 1) Yes 2) No

3.35 If Yes, from where? Please specify i) NGOs ii) Government agencies

iii) Any other

Signature of Interviewer

Signature of Respondent

## Appendix- II

**Table of Handicraft Exported from Odisha to Foreign Countries by Directorate of Export Promotion and Marketing, Odisha, 2014**

**Annexure 4.8: Value and Percentage of Goods Exported from Odisha to Foreign Countries**

(Rs. in crore)

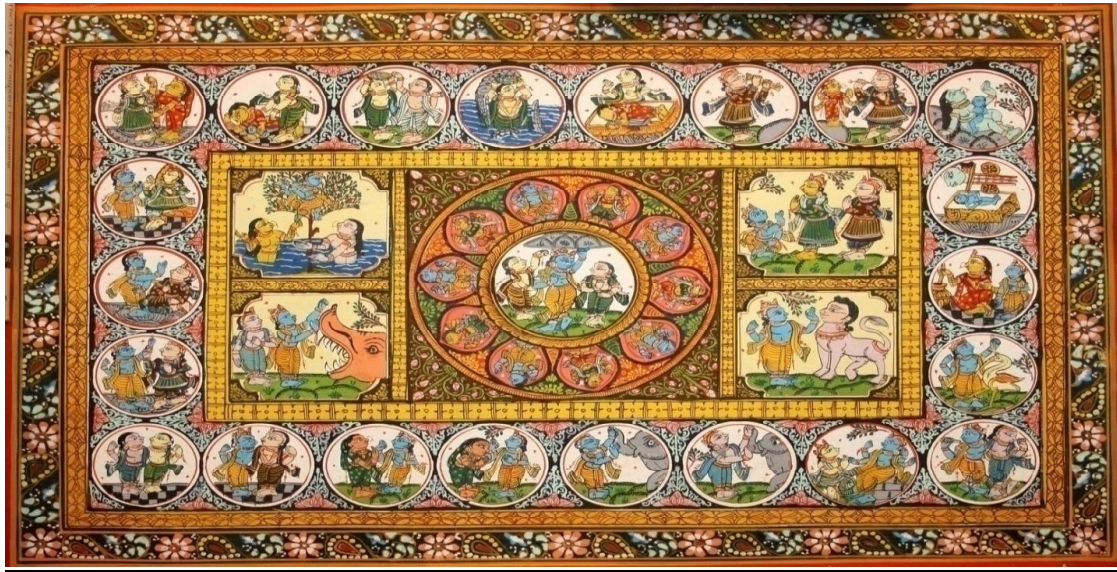
Item	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14 (P)
1	2	3	4	5	6	7	8
Metallurgical products	5057.74	5673.49	4561.77	4807.98	4806.68	5211.38	7677.49
%	36.63	38.74	35.93	28.12	29.66	49.08	40.88
Engineering, chemical and allied products	408.77	470.34	718.70	612.62	196.21	61.00	3531.21
%	2.94	3.21	5.66	3.58	1.21	0.57	18.80
Mineral products	7088.06	6900.06	5740.14	9836.84	9259.48	2427.57	3546.78
%	51.33	47.12	45.21	57.53	57.13	22.86	18.89
Agriculture and forest products	6.25	2.02	4.17	8.77	0.02	0.05	02.92
%	0.05	0.01	0.03	0.05	0.00	0.00	0.02
Marine products including Fish & shrimps products	387.25	413.67	446.80	541.47	521.34	747.30	1699.41
%	2.80	2.83	3.52	3.17	3.22	7.04	9.05
Handloom and textile products	20.83	15.26	19.43	28.96	0.02	0.01	10.64
%	0.15	0.10	0.15	0.17	0.00	0.00	0.06
Handicraft products	0.81	0.42	0.43	0.71	0.17	0.17	0.27
%	0.01	0.00	0.01	0.00	0.00	0.00	0.001
Electronics	837.44	1162.80	1198.84	1254.24	1414.78	2169.94	2300.46
%	6.06	7.94	9.44	7.34	8.73	20.44	12.25
Others (Computer software & pharmaceutical etc.)	4.46	7.00	6.15	7.29	8.64	0.02	10.93
%	0.03	0.05	0.05	0.04	0.05	0.00	0.06
<b>Total</b>	<b>13808.63</b>	<b>14644.33</b>	<b>12696.43</b>	<b>17098.88</b>	<b>16207.35</b>	<b>10617.43</b>	<b>18780.11</b>
%	100.00	100.00	100.00	100.00	100.00	100.00	100.00

*P: Provisional Source: Directorate of Export Promotion and Marketing, Odisha*

This is the table that is showing the value and percentage of handicraft good exported from Odisha to foreign countries. And the percentage of handicraft product exported to foreign countries is shown in the table. In the year 2013-14 the percentage is quite high as compared to previous years.

### Appendix- III

**Image-1 Pata painting depicting mythological stories**



The image-1 is a mythological story which is narrating about Shri Krishna Leela and it is obtained from <http://blog.artsya.com/2013/05/pattachitra-did-you-know.html>

**Image-2 Pata painting Lord Jagannath, Lord Balabhadra and Devi Shubhadra (Jatri painting)**



**Image-3 Pata painting Lord Jagannath, Lord Balabhadra and Devi Shubhadra (Jatri painting)**

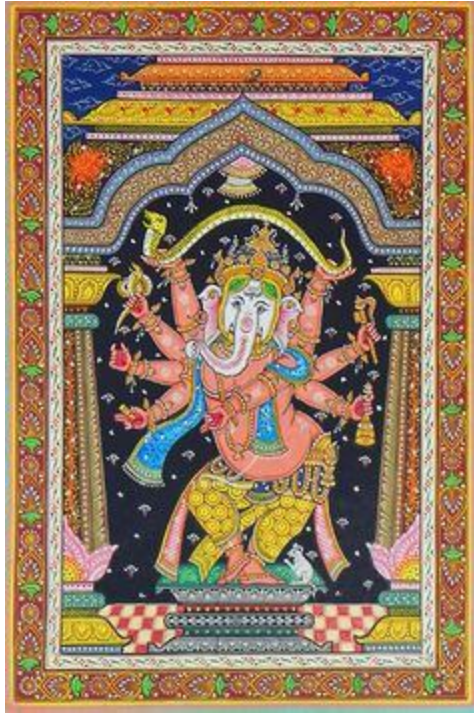


**Image-4 Pata painting Lord Jagannath, Lord Balabhadra and Devi Shubhadra (Jatri painting)**



The image 2, 3 ,4 are different forms of jatri paintings which are basically done by the women. Generally the demand of jatri paintings is high by the pilgrimage. After visiting Lord Jagannath Temple at Puri the pilgrimages purchase the paintings as a souvenir and it is use as a gift items that can be presented to relatives and friends too and are obtained from are obtained from- <http://gaatha.com/pattachitra-story-orissa/>

**Image-5 Pata painting of Lord Ganesha**



**Image-6 Pata painting of Durga Goddess**



**Image-7 Pata painting of Radha Krishna**



The image 5, 6, 7 are obtained from *Parampara*, Raghurajpur Bhubaneswar, Odisha.

**Image-8 Artisans Attaining Training Programmes**



The artisans usually attend various training programs in and outside of the village like seminars and workshops for gaining knowledge on innovative crafts. Also the newcomers give emphasis to observation and studying the market structure with work professionals and attend trade fairs for extending their business in this handicraft field which can be seen in image-8.

**Image-9 Participation of women in Patachitra Painting**



**Image-10 Girls are Painting Patachitra at Training Centres**



Image 9 and 10 shows us that the female group or artisans are equally interested in taking of the pata painting work as they are attaining all the seminars and workshops that are frequently taking place in their villages and out side the villages. The Images are obtained from the field (Parampara Institute) where training is provided to the interested candidates.

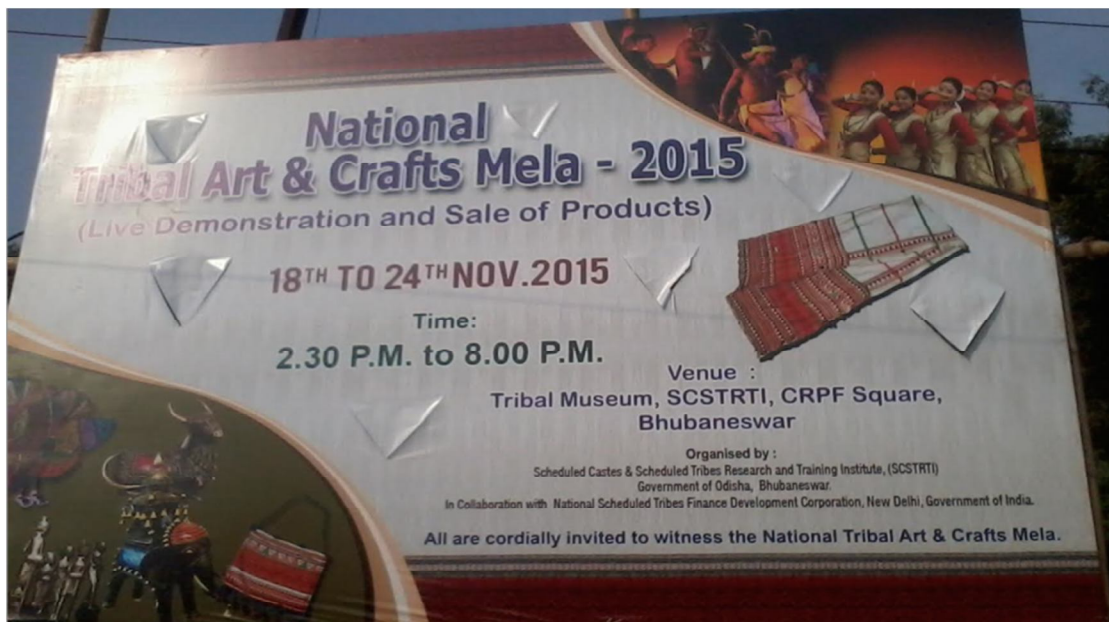
**Image-11 Exhibitions Organized by Ministry of Rural Development**

A colorful poster for an exhibition titled 'SISIR SARAS' (ଶିଶିର ସରସ). The poster features various handicrafts like terracotta pots, a woven basket, and a painting. It includes the text: 'An Exhibition of Skillfully Crafted Products by Artisans of Rural India', 'Panchayati Raj Department, Government of Odisha', 'Sponsored by: Ministry of Rural Development, Government of India', and 'Organised by: ORMAS'. The dates are '2nd - 13th January 2014' and the location is 'IDCO Exhibition Ground, Unit - III, Bhubaneswar'. There is also a section for 'Special Evening Attractions' and 'Daily Cultural Programmes by Eminent Artists from Odisha &amp; Outside'.

Image-12 National Craft Mela Organized by Tourism Ministry



Image-13 National Tribal Art and Craft Mela Organized at Tribal Museum, Bhubaneswar



Apart from opening the income sources of rural artisans in the scheme of Swarnjayanti Gram Swarozgar Yojana (SGSY) of the Ministry of Rural Development, SARAS mela also opened up new visions for marketing of Indian traditional handicraft by creating a platform of interaction between buyer and seller. The image 11, 12 and 13 are obtained from the respective exhibitions sites that are being organized by the Government.



**Image-14 Pata Paintings done on Silk Sarees depicting Mythological stories in it.**



**Image-15 Pata Paintings done on Silk Sarees depicting Mythological stories in it**



**Image-16 Pata Paintings done on Silk Sarees depicting Mythological stories in it**



This is a new addition to the world of Pata chitra painters to paint mythological stories in the sarees thus making it new and innovative in modern times. Image 14, 15, 16 represents the same.

Retrieved from- <http://unnatisilkssareesonline.weebly.com>

**Image-17 Pata Painting design on coasters**



**Image-18 Pata painting done on Carry bags**



**Image-19 Pata Painting design on Flower Vass**



**Image-20 Pata Painting design on Glass bottles**



**Image- 22 Pata Painting on Jute Box**



**Image-21 Pata Painting on Jute Box**



The image 17, 18, 19, 20, 21 and 22 are the new innovations that are being done by the artisans on different products that are used in our everyday life. The images are obtained from <http://www.craftcanvas.com>, <https://www.pinterest.com>, <https://www.sweetcouch.com>.

