Art of Marketing Handicrafts; A case Study of Andhra Pradesh

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Abstract

Andhra Pradesh's myriad craft traditions and living craft skills are, generally acknowledged as living links to the past and as a means of preserving cultural meaning into the future. Andhra Pradesh is the treasure of fascinating Handicrafts, each unique in their style, concept, form and expression, that has made a name for themselves the world over. The evolution of design, color and form embodied in handicrafts is a story of experiment and evolution through centuries, perfected through the passage of time. The estimated number of artisans in Andhra Pradesh is 2.08 Lakhs and the annual production capacity is 570 crores. Though their contribution to the exchequer as well as to the Indian culture presents a rosy picture, an observation of the socio-economic and working conditions of the artisans in the country leaves much to be desired. The paradox of talented artisans living in unrelenting poverty while their products support a flourishing export trade is the result of the complex, diverse, and pervasive problems that affect the crafts sector in India. Some of the problems are related to the changing context of consumption; others to the social and economic problems of craft communities. The objective of the paper is to understand the status of socio-economic and working conditions of artisans engaged in the selected four crafts of Cotton durries, Wood carving; Kalamkari printing and stone studded Bangles in Andhra Pradesh and the need of the art of marketing of their products in the Globalization times for their sustenance and also for the preservation of cultural heritage.
1. Introduction

In India, crafts are one of the major industries of traditional knowledge and skill. India's myriad craft traditions and living craft skills are rare and irreplaceable resources, generally acknowledged as living links to the past and as a means of preserving cultural meaning into the future. Crafts show tremendous potential in terms of employment generation and poverty alleviation in India. Handicrafts provide a livelihood, albeit modest, to large numbers of poor people in India, and especially to the rural poor. Crafts producers often employ skills and complex knowledge systems that have evolved over long periods of time.

The Indian handicrafts thrived through the ages helped by vigorous folk traditions, a benign culture, and an age when individualism was cherished, and detail and precision valued. The painstaking labours of India’s handicraftsmen found fulfillment in the unique objects of beauty they made. The handicraft artisans of India were prized for their perfection of craftsmanship, excellence of design and form and an unsurpassed sense of colour. From time immemorial the village and cottage crafts seemed to have played a pivotal role in the social and economic life of the Indian people. Handicrafts are rightly described as the craft of the people. In India it is not an industry as the word is commonly understood; for the produce is also a creation symbolizing the inner desire and fulfillment of the community.

In a country like India, which has a rich cultural heritage, the arts and crafts can contribute significantly towards the national economy and in raising the standard of living. However, that can happen only if India’s artisans are confident and self-reliant, and are given the chance to innovate. Today in India, traditional crafts are mainly seen as “poor man’s industry”. And in most cases, crafts-persons are indeed very poor, even if their products are selling nationally and abroad. As craft items with “ethnic” motifs have become a hobbyhorse for the elite, a whole industry has grown around them in which the crafts-persons themselves are the last and least to be rewarded after all middlemen commissions. Government of India has created a number of organizations that attempt to promote India’s heritage and its crafts, both nationally and internationally, and in the process, sustain crafts persons’ practices. The growing opportunity for handicrafts in global market is observed when the Indian handicrafts export crossed from 1220 crores in 1990-91 to 32700 crore by the year 2010 and that the employment in this sector in 1997-98 was 52.92 lakhs and 65.72 lakhs by 2010. Indian handicrafts sector forms the second largest employment sector -second only to agriculture. Many craftspeople themselves express the strong desire to remain in their traditional profession. And although many are highly talented and extremely skilled in their own craft form, most are poorly educated or illiterate and come from caste groups of low social status.
Retraining is thus not a feasible option in most cases. The most viable means to improve their lives appears to be maximizing the high skill base they already possess.

2. Handicrafts in Andhra Pradesh

Andhra Pradesh has a history of rich and diverse cultural tradition. The people of Andhra Pradesh have patronized a host of arts and crafts which not only enriched the milieu but also kept the traditions alive through the ages. Andhra Pradesh is the treasure of fascinating Handicrafts, each unique in their style, concept, form and expression, that has made a name for themselves the world over. The evolution of design, colour and form embodied in handicrafts is a story of experiment and evolution through centuries, perfected through the passage of time. The artisans still make these extraordinary handicrafts with dexterity. Right from earlier ages, craftsmen of the state have earned name and fame for their exceptional skill in various areas of craft making, and the magic of hands have been passed onto the present generations from their forefathers. When the skills were transferred down the ladder, with era, new styles and designs got imbibed in the making of these craft items and due to this, not only do we get the contemporary items, but one can still see the age old works in one form or the other. The estimated number of artisans in Andhra Pradesh is 2.08 Lakhs and the annual production capacity is 570 crores.

Notwithstanding the pre-eminent position enjoyed by the handicrafts in the Indian economy and the statutory protection extended by the Government, they are not at all immune from handicaps at present. Though their contribution to the exchequer as well as to the Indian culture presents a rosy picture, an observation of the socio-economic and working conditions of the artisans in the country leaves much to be desired. The fruits of the industry are actually grabbed by the usurious money lenders and avaricious middlemen. The returns from the craft are scarcely sufficient to sustain their subsistence. Even with the combined earnings of the husband and wife, the family income is too low to lift the household above misery. However, they are continuing their present activity not because they like it but because they have no other alternative. It is disheartening to note that a large number of artisans have been perpetually on the look out of an alternative job.

Majority of the craftsmen in the country are infact illiterate albeit adept in their own line of activity. Because of their inadequate earnings from the crafts, they are not financially sound enough to carry on the business with their own funds. Time and again, they have to depend invariably on local usurious money-lenders or master craftsmen both for business as well as for subsistence. The performance of the existing institutional infrastructure both for financing and marketing of handicraft items is far from satisfactory. Co-operative movement has also not developed on sound lines. A majority of the co-operative societies which are founded
primarily for marketing the products are found to be in bad shape throughout the country\textsuperscript{6}. Under these circumstances, the craftsmen have no alternative but to dispose their entire output to the local middlemen who in turn sell at higher prices. Further, it is the ubiquitous money-lender who provides finance to the craftsmen at usurious rates of interest, both for production and subsistence. As a matter of fact, the local middlemen often looked higher, because of his sound financial status in the village. The local middleman is considered to be a helping-hand, a job-creator and a money purveyor. However, the artisans are not aware of the other side of the coin. Owing to their ignorance and helplessness, the craftsmen cannot assert themselves in price-fixation. The indebted craftsmen are quite often placed under an obligation to sell the output to the local money-lenders at prices invariably favourable to the latter. Thus taking the advantage of their ignorance, illiteracy and poor financial status, the dealers or the middlemen enrich themselves at the cost of the craftsmen\textsuperscript{7}. Though AP Handicraft Development Corporation has established a network of their own emporia to purchase different varieties of handicrafts produced in the country, they are not purchasing directly from the artisans. Since most of the co-operative societies in the country are almost in defunct state, the emporia face handicaps in procuring the items of handicrafts regularly from the former. To know the present state of affairs in detail under the prevailing conditions relating to the Handicrafts sector, there is an imperative need to undertake a comprehensive survey of craftsmen covering all aspects such as their working conditions, sources of finance sources of raw materials, and their supply, production process and market outlet

3. Constraints

The paradox of talented artisans living in unrelenting poverty while their products support a flourishing export trade is the result of the complex, diverse, and pervasive problems that affect the crafts sector in India. Some of the problems are related to the changing context of consumption; others to the social and economic problems of craft communities. Character of the crafts sector, which is vast, dispersed throughout India, and totally unorganized.

Artisans generally lack knowledge of and access to means of increasing quality and productivity, especially in the areas of skill development, design input (to meet market requirements), and technical innovation (in such areas as laborsaving methodology, standardization, productivity enhancement, and environmental concerns and consumer safety. Crafts producers who have lost their traditional markets often are not aware of potential new markets for their products, in urban India and abroad. The low level of education and rural orientation of the majority of craftspeople leave them vulnerable to exploitation by all those middlemen who are their only means of access to distant markets. When they do have the opportunity to interact directly with a buyer, the problems multiply. The essentially agrarian,
rural worldview of the producer does not mesh easily with the exacting demands of the international market, and experiments in direct market access often end in total failure. Crafts producers suffer greatly from lack of working capital and access to credit and loan facilities. The producer who receives a large order will often not be able to find the funds necessary to purchase raw material in bulk, or to support the family while the work is in process. And the irony is that the amounts that could make a real difference to the crafts producer are often extremely modest. Various credit schemes are available to craftspeople, primarily through government institutions, but it is difficult for the uneducated artisan to understand and access these programs, and it is often impossible for a poor craftsperson to manage the necessary collateral or funds for required bribes.

A major disadvantage of life in the "unorganized sector" is the total lack of civic, professional, and social service infrastructure. The individual craftsperson suffers from all of these problems. Scarce and irregular electricity, lack of good roads, and absence of transportation facilities are professional problems as well as daily aggravations. Craft-specific professional infrastructure—work sheds, storage space, shipping and packing facilities—is totally lacking for most rural crafts producers. And social services infrastructure—insurance, pension plans, medical care—is something beyond hope. In addition to the above problems, the crafts producer has little means of protecting individual creative innovations or traditional community knowledge. Copying is a way of life in India, and exploitation is pervasive at every level. Dealers and designers freely appropriate designs of traditional artisans. Crafts producers who specialize in unique, time-consuming processes suffer competition from cheap knockoffs in local markets. And craftspersons themselves often leak unique designs belonging to their clients to the highest bidder. On a larger scale, a recent trend has been for buyers to have samples designed and produced in India, but manufactured in bulk in China. The original producer, needless to say, suffers from this. Government should come forward for mechanisms for their protection intellectual property rights (IPR). For protection of collective rights, however, the Geographical Indications Act offers perhaps the most promising means of protection at the moment.

Majority of the craftsmen in the country are in fact illiterate albeit adept in their own line of activity. Because of their inadequate earnings from the crafts, they are not financially sound enough to carry on the business with their own funds. Time and again, they have to depend invariably on local usurious money-lenders or master craftsmen both for business as well as for subsistence. The performance of the existing institutional infrastructure both for financing and marketing of handicraft items is far from satisfactory. Co-operative movement has also not developed on sound lines. A majority of the co-operative societies which are
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3. Present Study

The present study makes an attempt to understand the status of socio-economic and working conditions of artisans engaged in the crafts of cotton dhurries, wood carving, kalamkari printing and stone studded bangles.

4. Crafts Selected for the Study

Crafts selected for the study are listed below.

- Wood Carving
- Kalamkari Printing
- Stone Studded bangles and
- Cotton Durries
5. Wood Carving

Endowed with rich forest cover, Andhra Pradesh is a rich resource for several types of wood carvings. Wood carving is practiced in many parts of the State. In addition to carving idols and mythological forms, the art has adapted itself to creating utility items. The range of wooden crafted products in Chittoor district consists of idols, carved wooden furniture, wooden panels and simple fashioned articles such as combs and white wood bird figures. Raw material is available in the surrounding forests of Tirupati and SriKalahasti. Red Sanders, Rakta Chandhanam and other local timbers grown around Tirupati are used. Carving of temple chariots was also part of the tradition. Simple but elegant wood carvings from Udayagiri make excellent home ware. Red Sanders and country wood are used as raw materials to make simple but useful items like combs, spoons, etc.

A characteristic feature of wooden products in Andhra Pradesh is the softness of the wood varieties used in Nirmal, Kondapalli and Etikoppaka toys. The soft wood ‘Ponki ‘is responsible for famous toys at Etikoppaka, Visakhapatnam District, Nirmal, Adilabad District, and Kondapalli in Krishna District. Kondapalli, a village from Vijayawada city is renowned throughout India for its colourful toys. They may be of either Gods or Goddesses, ordinary folk and even birds, vegetables and fruits. The most appealing aspect of the toys is their pure simplicity. Among the toys, the traditional style of Dasavatharam of Mahavishnu, Ambari Elephant, Toddy tree are popular and has very good demand in internal market as well as export market. Nirmal in Adilabad district is famous for Nirmal Paintings. The district has an excellent forest cover and the availability of local wood has given impetus to the art which involves bright paintings depicting figures against a black background. They are making toys depicting .Etikoppaka Toys in Visakhapatnam District are made from poniki, a soft wood. The craftsmen use lacquer colours instead of lead based dyes for making birds, play toys, bangle stands, and pen stands. The total Number of artisans engaged in this art form are 6,400 and the total Number of artisans engaged in this art form are 6,400 and an estimated annual production is Rs50.00 crores.

6. Kalamkari Printing

This rare art of printing on fabric is exclusive to only to two areas in Andhra Pradesh. The art has its home in Srikalahasti of Chittor district and in Machilipatnam, in Krishna district where it was influenced by Persian art. The free style of Kalamkari paintings of Srikalahasti in vegetable colours depicting the mythological themes from the great epics like Ramayana and Mahabharata, have been noted throughout the world among the art lovers ,for their excellent execution, traditional in character and forms. The outstanding feature of Kalamkari (art with a pen) is the extensive use of vegetable dyes. While SriKalahasti craftsmen used
only a quill (Pen) to draw designs and depict scenes from the epics, which are later coloured with vegetable – extracted dyes, those in Machilipatnam of Krishna district have developed the art of creations through block printing. The kalamkaris produced in these places are famous for Palampores(Floweredchints),Which are usually used as curtains, bedspreads, table cloths, dress materials etc.,The colours used in the Kalamkari craft are natural ,fast colours derived from plants, barks ,seeds ,flowers, leaves and roots of various plants. These colours besides their artistic appeal add special durability to the cloth and are considered hygienic. Most of the artisans are belong to Padmashali caste. There are around 1800 artisans in this craft and the amount of production is about Rs20.00 crores.

7. Stone Studded Bangles (Lac Bangles)

The craft has its origin in the 15th Century in Hyderabad city. There are two types of processes involved in making Lac bangles-the hand crafted process and the method which uses a mould. About three decades ago, an influx or Rajasthan craftsmen into Hyderabad city resulted in the use of the mould technique which contributed to faster production. They produce many attractive designs using coloured glass pieces and silver and gold glitters. Almost all the bangle makers come from Muslim community. The main production clusters are found in Hyderabad old city particularly Lad bazaar area near Charminar. Bangles are auspicious and important ornaments of adornment for women in India.

Great range of designs and materials used in making bangles due to their religious significance, being symbols of marriage and celebrations. Lac is very popular in making bangles and it has the malleability and the potential for embellishing it with glitter. The estimated production is approximately to the tune of Rs five crores and the number of artisans engaged in this craft is around 2,500. There are nearly 150 shops in Lad bazaar and 70% of the production is sold at Lad bazaar only.

8. Durries Weaving

Durries Weaving is an established industry in Warangal with a large population of skilled weavers and facilities for dyeing. Warangal has a thriving cottage industry production and the characteristic multicoloured durries, are using the weft interlocked technique. In recent years, ikat techniques of patterning yarn and kalamkari prints were adapted to Warangal durries, extending the range of products. The designs that are characteristic of Warangal durries are geometric, angular motifs used in tapestry weave structures, coloured horizontal stripes used in jamkhans and shatranjis. The colours used are distinct red and blue used in combination with natural colours. The design range also has flat weaves with raised or extra weft patterns. Pit looms and frame looms equipped with multi-treadles are prevalent. A wide variety of dhurries are woven in cotton, jute and wool for export. The weavers are either organized in
cooperatives or work independently. This activity is mainly carried out in Kothawada in Warangal, Jammigunta, and Huzurabad in Karimnagar district in Telangana region of Andhra Pradesh. The main products of cotton durries are jainamaaz (prayer rugs), shatranji and jamkhan (striped durries), Patterned durries, Ikat durries, Block printed durries etc.

Over 500 artisans in Warangal and its surroundings are involved in artistically creating an attractive assortment of decorative Durries. The Durrie making industry gained dominance in the recent past and Tie and Dye, interlock, Jacquard etc, are some of the commonly used designs in demand in both domestic market as well as export market. Lahari, Sitammajada, Mogga, Dimond Fish, Kamal, Dilkush etc. are some of the popular designs, Kalamkari block prints on plain woven Durries have gained importance in the market in recent times. Most of the artisans belong to Devangula caste. The production of Warangal District is estimated to be more than 12 crores with 5000 weavers and 70% of the production is exported to UK, Japan and other European Countries through private dealers.19

9. Objectives of the Study

Following are the objectives of the study.

➢ To study and analyse the socio-economic profile of the handicraft artisans such as working conditions, investment sources, sources of raw material and their supply, production process, marketing, the role of moneylenders and middlemen, forward and backward linkages etc in the study area and recommend appropriate measure for the welfare of artisans and their respective families in Andhra Pradesh for the promotion of handicrafts in Andhra Pradesh.

9.1 Method of Data Collection

Interview schedule (one schedule for each craft) was constructed and administered to the selected sample respondents and their families in the study area (Appendices I).secondary data was also collected from various offices such as Office of the Development Commissioner (Handcrafts), Ministry of Textiles, Government of India, Andhra Pradesh State Handicrafts Development Corporation, (Lepakshi), Hyderabad, and from various books and journals etc for the study.

The present study makes an endeavour to present the socio-economic profile of the sample families from the selected four crafts, Cotton durries in Warangal and district, Kalamkari printing in Krishna district, Wood carving in Chittoor district and Stone studded bangles in Hyderabad city of Andhra Pradesh. As mentioned previously two hundred artisans per crafts, i.e., a total of 800 were selected for the present study. The below is the socio-economic conditions of the families of selected artisans.
9.2 Caste

Table No.1 presents caste-wise division of the artisans. 93.50% of the artisans engaged in cotton durries are from Backward Castes similarly majority (82.50%) of the artisans from kalamkari printing and wood carving (66.00%) are also from Backward Castes. The artisans from stone studded bangles are from Other Castes. Out of the total 800 artisans selected from the 4 crafts 60.50% are from Backward Castes and 32.13% are from Other Castes and the remaining are from Scheduled Castes (7.37%). It is clear from this table that except in the case of stone studded bangles majority of the selected artisans from cotton durries, wood carving and kalamkari printing are from Backward Caste category. It is interesting to note that all the 200 selected sample respondents from Stone studded bangle makers belong to the Muslim Community (Table No.1).

Table No.1: Caste-wise distribution of the total sample families

| S. No. | Caste | Pochampalli | | Kalamkari | | Nirmal | | Painting | | Stone | | Studded | | Bangles | | Total |
|-------|-------|-------------|-----|-----------|-----|----------|-----|----------|-----|----------|-----|----------|-----|
|       | No.   | Percentage  | No. | Percentage | No. | Percentage | No. | Percentage | No. | Percentage | No. | Percentage |
| 1.    | OC    | 13          | 6.50| 9          | 4.50| 35        | 17.50| 200       | 100.00| 257       | 32.13|           |
| 2.    | BC    | 187         | 93.50| 165       | 82.50| 132       | 66.00| -         | -    | 484       | 60.50|           |
| 3.    | SC    | -           | -   | 26        | 13.00| 33        | 16.50| -         | -    | 59        | 7.37 |           |
| Total | 200   | 100.00      | 200 | 100.00    | 200 | 100.00    | 200 | 100.00    | 200 | 100.00    | 800  | 100.00    |

Note: OC : Other Caste ; BC : Backward Caste ; SC: Scheduled Caste ; ST: Schedule Tribes

(Data Collected from the artisans through Questionnaires about Socio-economic Profile incorporated in Appendix A & B)

Table No.2 presents actual caste-wise division of selected artisans in the 4 selected crafts. Among 200 artisans from cotton durries 90.50% are from ‘Padmashali Caste’ and the rest are from ‘Peruka’ caste (3% and Muslims 6.50%). The traditional occupation of ‘Padmashali’ is weaving in Andhra Pradesh. Among the sample artisans from kalamkari printing, 80% are from ‘Devangula Caste’ followed by ‘Mala Caste’ (13%). ‘Devangulas’ traditional occupation is weaving. The rest are distributed over the castes Mudiraj (2.50%) and Muslims (4.50%). Among the sample of wood carving 66% are from ‘Kamsali Caste’ followed by 17.50% from ‘Reddy Caste’ and 16.5% from ‘Mala Caste’. Traditional occupation of ‘kamsali’ is carpentry. All the samples from the craft of stone studded bangle are from the Muslim community.
It is interesting to note that ‘Malas’ are working in kalamkari printing and also wood carving. In the case of kalamkari printing it is possible that since one of the traditional occupations of ‘Mala’ caste was weaving once, hence some of them might have taken up kalamkari printing. On the other hand it is found on enquiry that ‘Mala’ craftsmen engaged in wood carving at present were once assisted the Master craftsmen of Kamsali caste and gradually acquired the skill in wood carving. Another 17.50% from the sample of wood carving come from ‘Reddy Caste’. The respondents from Reddy Caste reported that they could not make both ends meet on cultivation and hence they choose to assist the wood carvers in the beginning and in course of time they acquired skill in wood carving (Table No.2).

Table No.2: Caste-wise distribution of the total sample families

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Caste</th>
<th>Pochampalli</th>
<th>Kalamkari Printing</th>
<th>Nirmal Painting</th>
<th>Stone Studded Bangles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>Percentage</td>
<td>Percentage</td>
<td>Percentage</td>
<td>Percentage</td>
<td>Percentage</td>
<td>Percentage</td>
</tr>
<tr>
<td>1.</td>
<td>Padmashali</td>
<td>181</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>181</td>
</tr>
<tr>
<td>2.</td>
<td>Peruka</td>
<td>6</td>
<td>3.00</td>
<td>-</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>3.</td>
<td>Devangula</td>
<td>-</td>
<td>-</td>
<td>160</td>
<td>80.00</td>
<td>160</td>
</tr>
<tr>
<td>4.</td>
<td>Mala (SC)</td>
<td>-</td>
<td>26</td>
<td>13.00</td>
<td>33</td>
<td>160</td>
</tr>
<tr>
<td>5.</td>
<td>Mudiraj</td>
<td>-</td>
<td>5</td>
<td>2.50</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>Kamsali</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>132</td>
<td>132</td>
</tr>
<tr>
<td>7.</td>
<td>Reddy</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>8.</td>
<td>Muslim</td>
<td>13</td>
<td>6.50</td>
<td>9</td>
<td>4.50</td>
<td>200</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>200</td>
<td>100</td>
<td>200</td>
<td>100</td>
<td>800</td>
</tr>
</tbody>
</table>

(Data Collected from the artisans through Questionnaires about Socio-economic Profile incorporated in Appendix A & B)

9.3 Education

The Table provides the educational levels of the total population of the families of each of the selected four crafts. 50.78% from the population of Kalamkari printing are illiterate. Same for cotton durries is 31.55%, for wood carving 36.83% and among stone studded bangle makers it is 36.49%. It is sad to note that majority (50.78%) from the sample population of Kalamkari printing are illiterate. 17.56% from cotton durries, 19.83% from Kalamkari...
printing, 21.49% from wood carving and 30.69% from stone studded bangles have primary level of education. 36.76% have secondary level of education in the sample of cotton durries followed by 30.67% in wood carving, 23.97% in Kalamkari printing and 22.63% in stone studded bangles. As seen from the table only a small percentage of population have intermediate, degree and Post Graduate level of education. There is only one Post Graduate and the person comes from wood carving craft. The percentage of those who have professional education are 2.61% from stone studded bangles followed by 2.14% from Kalamkari printing and 1.92% from cotton durries and 1.31% from wood carving (Table No.3)

Table No.3: Level of Education among the total population of the sample families

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Level of Education</th>
<th>Pochampalli Printing</th>
<th>Kalamkari Printing</th>
<th>Nirmal Art</th>
<th>Stone Studded Bangles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>Percent age</td>
<td>No.</td>
<td>Percent age</td>
<td>No.</td>
<td>Percent age</td>
</tr>
<tr>
<td>1.</td>
<td>Illiterate</td>
<td>230</td>
<td>31.55</td>
<td>356</td>
<td>50.78</td>
<td>281</td>
</tr>
<tr>
<td>2.</td>
<td>Primary</td>
<td>128</td>
<td>17.56</td>
<td>139</td>
<td>19.83</td>
<td>164</td>
</tr>
<tr>
<td>4.</td>
<td>Intermediate</td>
<td>56</td>
<td>7.68</td>
<td>13</td>
<td>1.85</td>
<td>49</td>
</tr>
<tr>
<td>5.</td>
<td>Graduation</td>
<td>33</td>
<td>4.53</td>
<td>10</td>
<td>1.43</td>
<td>24</td>
</tr>
<tr>
<td>6.</td>
<td>Post-graduation</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>7.</td>
<td>Professional Course</td>
<td>14</td>
<td>1.92</td>
<td>15</td>
<td>2.14</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>729</td>
<td>100.00</td>
<td>701</td>
<td>100.00</td>
<td>763</td>
</tr>
</tbody>
</table>

(Data Collected from the artisans through Questionnaires about Socio-economic Profile incorporated in Appendix A & B)

9.4 House hold Indebtedness

Table provides information on the present position of indebtedness in the families of artisans. Out of the 800 families 83.50% have reported having debts at present. Seen craft wise 92.00%
from wood carving followed by 89.50% from kalamkari printing, 85.50% from cotton durries and 67% from stone studded bangles reported to be in debt (Table No.4)

Table No.4: Household indebtedness of the sample families

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Debt</th>
<th>Pochampalli</th>
<th>Kalamkari Printing</th>
<th>Nirmal Painting</th>
<th>Stone Studded Bangles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Percent age</td>
<td>Percent age</td>
<td>Percent age</td>
<td>Percent age</td>
<td>Percentage</td>
</tr>
<tr>
<td>1.</td>
<td>Yes</td>
<td>171</td>
<td>179</td>
<td>184</td>
<td>134</td>
<td>668</td>
</tr>
<tr>
<td>2.</td>
<td>No</td>
<td>29</td>
<td>21</td>
<td>16</td>
<td>66</td>
<td>132</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>200</td>
<td>200</td>
<td>200</td>
<td>200</td>
<td>800</td>
</tr>
</tbody>
</table>

(Data Collected from the artisans through Questionnaires about Socio-economic Profile incorporated in Appendix A & B)

9.5 Amount of Debt

Out of the 171 families from cotton durries which are in debt, 39.77% fall in the debt range of Rs. Below 10,000 followed by 19.88% in the range of Rs.30,001 – 40,000, 15.20% in the range of Rs.20,001 – 30,000, 12.87% are in the debt range of Rs.40,001 – 50,000 and 2.34% are found to have borrowed above Rs.50,001.

Among the 179 kalamkari printing families, 35.75% are found in the debt range of Rs.40,001 – 50,000 followed by 22.35% in the range of Rs.30,001 – 40,000, 20.11% in the range of Rs. Above 50,001, 10.61% have debt below Rs.10,000, 7.82% are found in the debt range of Rs.10,001 – 20,000 and 3.35% have debts from Rs.20,001 – 30,000.

Among the 184 families of wood carving, 44.02% have debt below Rs.10,000. 28.26% are indebt to the tune of Rs.40,001 – 50,000, 17.93% are in the range of debt of Rs.30,001 – 40,000, only 1.09% are indebt above Rs.50,001 and the rest of the families are found in the debt range of Rs.10,001 – 30,000.

Among the 134 families of stone studded bangles, 73.13% have debt below Rs.10,000 only and 0.75% have debt above Rs.50,001 (Table No.5).

Table No.5: Amount of debt of the indebted sample families

<table>
<thead>
<tr>
<th>S. No</th>
<th>Amount (Rs.)</th>
<th>Pochampalli</th>
<th>Kalamkari Printing</th>
<th>Nirmal Painting</th>
<th>Stone Studded Bangles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Percent age</td>
<td>Percent age</td>
<td>Percent age</td>
<td>Percentage</td>
<td>Percentage</td>
</tr>
<tr>
<td>1.</td>
<td>Below 10,000</td>
<td>68</td>
<td>19</td>
<td>81</td>
<td>98</td>
<td>266</td>
</tr>
</tbody>
</table>
9.6 Sources of Credit

As far as sources of credit, in all the four craftsmen families more than 70% depend on money lender as a source of credit. It means that the commercial banks have played insignificant role in extending credit to the artisan families. In fact the artisans felt that getting credit from banks is difficult because of cumbersome procedures and collaterals. On the other hand the private money lender is easily accessible and extends credit without collaterals and also in time (Table No.06).

Table No.6: Sources of credit to the sample families

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Source</th>
<th>No.</th>
<th>Percent age</th>
<th>No.</th>
<th>Percent age</th>
<th>No.</th>
<th>Percent age</th>
<th>No.</th>
<th>Percent age</th>
<th>No.</th>
<th>Percent age</th>
<th>Total</th>
<th>Percent age</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Money lenders</td>
<td>146</td>
<td>85.38</td>
<td>138</td>
<td>77.09</td>
<td>144</td>
<td>78.26</td>
<td>95</td>
<td>70.89</td>
<td>523</td>
<td>78.29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Commercial banks</td>
<td>16</td>
<td>9.36</td>
<td>27</td>
<td>15.08</td>
<td>22</td>
<td>11.96</td>
<td>18</td>
<td>13.43</td>
<td>83</td>
<td>12.42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Others</td>
<td>9</td>
<td>5.26</td>
<td>14</td>
<td>7.82</td>
<td>18</td>
<td>9.78</td>
<td>21</td>
<td>15.67</td>
<td>62</td>
<td>9.28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>171</td>
<td>100.00</td>
<td>179</td>
<td>100.00</td>
<td>184</td>
<td>100.00</td>
<td>134</td>
<td>100.00</td>
<td>668</td>
<td>100.00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9.7 Households Savings

It is a pity that only 6.88% of the total 800 families reported some savings. 1.50% from the families of the cotton durries has savings, 2.50% wood carving families reported savings,
and same for kalamkari printing and stone studded bangles is 11.50% and 12% respectively (Table No.07).

### Table No.7: Household savings among the sample families

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Savings</th>
<th>Pochampalli</th>
<th>Kalamkari Printing</th>
<th>Nirmal Painting</th>
<th>Stone Studded Bangles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>No.</td>
<td>Percent age</td>
<td>No.</td>
<td>Percent age</td>
<td>No.</td>
</tr>
<tr>
<td>1.</td>
<td>Yes</td>
<td>3</td>
<td>1.50</td>
<td>23</td>
<td>11.50</td>
<td>5</td>
</tr>
<tr>
<td>2.</td>
<td>No</td>
<td>197</td>
<td>98.50</td>
<td>177</td>
<td>88.50</td>
<td>195</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>200</td>
<td>100.00</td>
<td>200</td>
<td>100.00</td>
<td>200</td>
</tr>
</tbody>
</table>

(Data Collected from the artisans through Questionnaires about Socio-economic Profile incorporated in Appendix A & B)

### 9.8 Amount of Savings

Three families from cotton durries craft have savings only below Rs.10,000 while the same for kalamkari printing families it is 56.52% followed by 25% from stone studded bangles and 20% from wood carving. Among the families of kalamkari printing, 34.78% have savings between Rs.10,001 to 20,000. In this category of savings 40% and 16.67% respectively are from stone studded bangles. Savings in some of the respondents’ families resulted because a few women from these families are members in self help groups and started minor income generating activities after accessing micro credit (Table No.08).

### Table No.8: Amount of savings of the sample families

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Amount (Rs.)</th>
<th>Pochampalli</th>
<th>Kalamkari Printing</th>
<th>Nirmal Painting</th>
<th>Stone Studded Bangles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>No.</td>
<td>Percent age</td>
<td>No.</td>
<td>Percent age</td>
<td>No.</td>
</tr>
<tr>
<td>1.</td>
<td>Below 10,000</td>
<td>3</td>
<td>100.00</td>
<td>13</td>
<td>56.52</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>10,001 - 20,000</td>
<td>-</td>
<td>-</td>
<td>8</td>
<td>34.78</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>20,001 - 30,000</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>8.70</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>30,001 and above</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>3</td>
<td>100.00</td>
<td>23</td>
<td>100.00</td>
<td>5</td>
</tr>
</tbody>
</table>

(Data Collected from the artisans through Questionnaires about Socio-economic Profile incorporated in Appendix A & B)
9.9 Number of earning persons in the family

Out of the total 800 sample families, 40.75% of them have single earner while 43.35% have 2 earners each. Seen craft wise 19% and 59% of the families from cotton durries have respectively one earner and 2 earners. 54.50% of the sample families of kalamkari printing have two earning members followed by 30% with one earner. Among the wood carving households, 57.50% have one earning member each and 34.00% have 2 earning members each. In the case of stone studded bangle families 56.50% have one earning member each and 25.50% have 2 earning members (Table No.09).

Table No.9: Number of earning persons in the sample families

<table>
<thead>
<tr>
<th>S. N</th>
<th>Number of persons</th>
<th>Pochampalli</th>
<th>Kalamkari Printing</th>
<th>Nirmal Painting</th>
<th>Stone Studded Bangles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>One</td>
<td>38</td>
<td>19.00</td>
<td>60</td>
<td>30.00</td>
<td>115</td>
</tr>
<tr>
<td>2.</td>
<td>Two</td>
<td>118</td>
<td>59.00</td>
<td>109</td>
<td>54.50</td>
<td>68</td>
</tr>
<tr>
<td>3.</td>
<td>Three</td>
<td>27</td>
<td>13.50</td>
<td>23</td>
<td>11.50</td>
<td>14</td>
</tr>
<tr>
<td>4.</td>
<td>Four</td>
<td>14</td>
<td>7.00</td>
<td>4</td>
<td>2.00</td>
<td>3</td>
</tr>
<tr>
<td>5.</td>
<td>Five</td>
<td>3</td>
<td>1.50</td>
<td>4</td>
<td>2.00</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>200</td>
<td>100</td>
<td>200</td>
<td>100</td>
<td>200</td>
</tr>
</tbody>
</table>
9.10 Annual Income

Table No.10 gives an account of estimated annual income of the total sample artisan’s families. The data in the table is as per the statements of the sample respondents. The annual income ranges between Rs.5,000 – 10,000 to Rs.50,001 and above. Out of the total 800 sample respondents, families 44.75% are found in the income range of Rs.50,001 and above. In the case of cotton durries families, 26% of them are in the income range of Rs.25,001 – 30,000 followed by 13% in the income range of Rs.50,001 and above, 11.50% are in the income range of 20,001 – 25,000, 10% are in the income range of Rs.10,001 – 15,000. The remaining families i.e. 5% are in the income range of 5,000-10,000 and another 5% are in the income range of 15,001-20,000.

With regard to the annual income of the sample families of kalamkari printing artisans 50.50% are found in the income range of Rs.50,001 and above. The rest of them are in the range of Rs.5,000-10,000 to 45,001-50,000.

Out of the total 200 sample families of wood carving 36.50% are in the income range of Rs.50,001 and above. 17.5% are in the income range of Rs.40,001-45,000 followed by 16.50% are in the income range of 30,001-35,000. It is interesting to note that majority (92%) majority families annual income is in between Rs.30,001-35,000 to 50,001 and above.

As regards to the annual income of the stone studded bangle artisans families majority of them (79%) are found in the income range of Rs.50,001 (Table No.10).

Table No.10: Household annual income

<table>
<thead>
<tr>
<th>S. No</th>
<th>Amount (Rs.)</th>
<th>Pochampalli</th>
<th>Kalamkari Printing</th>
<th>Nirmal Painting</th>
<th>Stone Studded Bangles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>38</td>
<td>19.00</td>
<td>60</td>
<td>30.00</td>
<td>115</td>
<td>57.50</td>
</tr>
<tr>
<td>2</td>
<td>118</td>
<td>59.00</td>
<td>109</td>
<td>54.50</td>
<td>68</td>
<td>34.00</td>
</tr>
<tr>
<td>3</td>
<td>27</td>
<td>13.50</td>
<td>23</td>
<td>11.50</td>
<td>14</td>
<td>7.00</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>7.00</td>
<td>4</td>
<td>2.00</td>
<td>3</td>
<td>1.50</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>1.50</td>
<td>4</td>
<td>2.00</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>200</td>
<td>100</td>
<td>200</td>
<td>100</td>
<td>200</td>
<td>100</td>
</tr>
</tbody>
</table>

(Data Collected from the artisans through Questionnaires about Socio-economic Profile incorporated in Appendix A & B)
9.11 Artisans Suggestions

The respondent artisans from all the four crafts have provided number of suggestions for the development and improvement of their handicrafts as well as their economic position. It may be mentioned here that a number of craftsmen have given more than one suggestion hence the distribution of number of craftsmen as per the suggestion is more than that of the sample selected from the each of the four crafts. Table No.11 presents the distribution of suggestions from the artisans. A large percentage of artisans from each of the four selected crafts have suggested facilitating accessibility to the government loans. The rest of the suggestions are issues related to Identity and health cards, provision of pension, increase in salaries/wages, provision of houses and work-sheds, extending help in marketing, increased participation in exhibitions and provision of provident fund and health insurance (Table No.11).

Table No.11: Suggestions of the respondents

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Suggestions</th>
<th>Cotton Durries</th>
<th>Wood Carving</th>
<th>Stone Studded Bangles</th>
<th>Kalamkari Printing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>1.</td>
<td>Government Loans</td>
<td>196</td>
<td>48.51</td>
<td>191</td>
<td>46.59</td>
</tr>
</tbody>
</table>

(Data Collected from the artisans through Questionnaires about Socio-economic Profile incorporated in Appendix A & B)
10. Analysis and Suggestions for improvement

- Artisans from Backward Caste except in stone studded bangles are predominantly engaged in making Cotton Durries (Padmashali), Kalamkari printing (Devangula) and Wood carving (Kamsali). All the artisans engaged in stone studded bangles are from the Muslim community.

- Literacy rate is more than 60% among the total population of Cotton Durries, Wood Carving and Stone Studded Bangles while it is only 49.22% among the total population of Kalamkari Printing.

- Indebtedness is high among the families of four crafts and the major sources of credit are local money lenders.

- The annual household income except in the case of Stone Studded Bangles falls below poverty line in the crafts of Cotton Durries, Kalamkari Printing and Wood Carving. 79% of the families annual income among the Stone Studded Bangles makers is Rs.50, 001 and above.
∗ Majority of the respondents from crafts of Cotton Durries, Wood Carving and Kalamkari Printing and stone studded bangles are educated between primary and secondary education. On the other hand illiterates are more among the respondents from kalamkari printing.

∗ All the respondents from all the four crafts expressed that marketing their products is a problem. Middlemen and local traders to whom they supply products quote lower prices but they sell it at higher treasures.

∗ All the respondents in all the four crafts said that the cost of raw material has escalated and their earnings at the same time have gone down.

∗ Majority of the respondents in all the four crafts are not aware of the government welfare schemes for their welfare and development.

### 11. Suggestions

- There is need to improve the housing conditions of the artisans. This can be overcome by launching special housing schemes for the artisan communities. Separate work sheds should be provided to the artisan families either free of cost or interest free loans to build their own sheds.

- Lack of market intelligence and effective marketing support through public and private emporia. Marketing system suffers with many flaws and the institutions like Lepakshi should try to eliminate the middlemen. Development of design and product diversification to suit the export markets.

- Government should make an effort to supply quality raw materials at lower cost / reasonable prices by establishing its own distribution centers of raw material in the crafts concentration areas. Availability of raw material at reasonable prices particularly in respect of wood based crafts, vegetable dyes and yarn etc.,

- Creation of awareness among the artisans on the welfare and development schemes earmarked for them is an urgent necessity. All the artisans should be covered under the schemes of health cards.

- Skill development programmes and the programmes of up-gradation of technology should be organized frequently for the benefit of the artisans.

- Efforts should be made to organize more exhibitions throughout the state and more and more number of artisans should be invited to participate in them by subsidizing travel and transport cost and charging minimum rent or providing rent free

- Abolition of Sales tax /vat on Handicrafts stalls in the exhibitions.

www.globalbizresearch.org
Credit facilities and lack of working capital at producer’s end. to overcome this problem, Availability of credit through NABARD/Commercial Banks and other financial Institutions for the artisans and NGO’s.

Setting up of Separate Ministry /Department for the development of handicrafts sector at the State level. At present it is under the control of Ministry of Textiles. Sufficient allocation of funds by the state Government for handicraft sector

To sustain the traditional skill base and to protect the artisans’ traditional knowledge resources, the priority is development and implementation of appropriate IPR legislation.

12. Conclusion

It is time for support, both financial and skill based, from the Government to the crafts persons in promoting and marketing the crafts and giving training to the artists. In addition, various co-operatives, voluntary associations also need to put sincere efforts for the better working condition of the artists. For example DWARAKA (Development of Weavers and Rural Artisans in Kalamkari Art, Sri Kalahasti), an organization is supporting the hundreds of Kalamkari artists of Andhra Pradesh by providing not only loans for purchase of the raw material but also providing loans for the education of their children and providing medical and marriage expenses. In the long run, economic betterment and education are the best ways to enhance social status but specific short-term programmes to provide access to information and build capability to a significant extent Establishment of an organized crafts framework within which artisans are recognized as professionals would build tremendous Self-esteem, as well as conferring professional stature.

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Appendix

Details About The Artisan

Socio-Economic Profile

1. Name of the Artisan : 
2. Caste : 
3. Name of the Village / Town : 
4. Name of the District : 
5. Details about the Family : 

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Name</th>
<th>Relationship to the Artisan</th>
<th>Age</th>
<th>Sex</th>
<th>Marital Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education</td>
<td>Occupation</td>
<td>Income per annum (Rs.)</td>
<td>Expenditure per annum (Rs.)</td>
<td>Land ownership (in acres)</td>
<td></td>
</tr>
<tr>
<td>-----------</td>
<td>------------</td>
<td>------------------------</td>
<td>-----------------------------</td>
<td>--------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Main</td>
<td>Subsidiary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
</tbody>
</table>

6. No. of earning persons in the family:
   1. One person
   2. Two persons
   3. Three persons
   4. Four persons
   5. Five persons

7. Household savings:
   Yes / No

8. Household indebtedness:
   Yes / No

9. Sources of credit:
   1. Money lenders
   2. Banks
   3. Others

10. Ownership of house:
    1. Rented
    2. Own

11. Housing Condition:
    1. Pucca
    2. Thatched house
    3. Roofed shelter

12. Existing facilities in the house:
    a. No. of Rooms:
    b. Electricity:
       Yes / No
    c. Toilet facility, If yes mention
       1. Dry latrine
       2. Flush toilet
       4. No facility
       Yes / No
    d. Drinking water facility:
       1. Piped water
       2. Hand pump
3. Both (Combined)
4. Public tap
5. Well
6. Any other

e. Energy for cooking:
   1. Gas
   2. Kerosene Oil
   3. Fuel Wood
   4. Coal

f. T.V.:
   Yes / No

SECTION – B

WORKING CONDITIONS

1. Name of the Artisan:
2. Sex:
3. Age:
4. Marital Status:
5. Education:
6. Experience as Artisan:
   (Years)
7. Hereditary or trained as craftsman:
   a. Hereditary
   b. Trained
8. Worked under how many owners including the present:
9. How many persons of your family are working with the same owner:
10. Nature of payment:
    a. Piece rate:
        Yes / No
        If yes, how much?:
    b. Daily wages:
        Yes / No
        If yes, how much?:
    c. Monthly wages:
        Yes / No
If yes, how much? : 
11. Monthly Income from this occupation : Rs.
12. Monthly income sufficient? : Yes / No

**Conditions at Work shed**
13. Size of work shed : 
14. Lighting facility : Yes / No
15. Ventilation : Yes / No
16. Water : Yes / No
17. Sanitation condition : Yes / No
18. Tools and furniture available : Yes / No
   If No, what are the required tools and furniture to make your work more efficient : 
19. No. of working hours per day (Mention the time also) : 
20. No. of working days per month : 
21. Division of labour (Sex-wise)
   a. Male : 
   b. Female : 
   c. Children : 
22. Relationship with owner : Good / Average / Bad
23. How many persons of your family involved currently in this occupation :
   a. Full-time : 
   b. Part-time : 
24. Are you satisfied with the working conditions : Yes / No
25. Are you satisfied with the wages you receive : Yes / No
   If no, what are your expectations? : 

**Problems of Artisans**
26. Financial problems : 1. Credit facility
   2. Problems in wage payment
27. Health Problems (Please note down) : 1.
   2.
   3.
28. Did you get medical treatment? : Yes / No
   If yes, mention the hospital : Private / Government

29. Money spent ? :
   If no, why give reason? : 1.
   2.

30. Role of owner in the case of accident
    (Please note down) : 1.
    2.
    3.

31. Role of owner in the case of sickness :

32. Have you ever attended the following programmes related to your craft
   a. Awareness Programmes : Yes / No
   b. Skill Development Training Programme : Yes / No
   c. Seminars : Yes / No
   d. Workshops : Yes / No
   e. Any other :

33. Are you a member of any co-operative society related to your craft (Occupation) : Yes / No
   If yes, mention the name of the co-operative society and its location / address :
   a. Name :
   b. Address :

34. What are the activities of the society :
   1.
   2.
   3.

35. Have you received any benefits through the co-operative society. : Yes / No
   If yes, mention them? :
   1.
   2.
   3.
   If no, why reasons? :
   1.
   2.
   3.
36. Did you receive any help from the State Government Corporation:
   Yes / No
   If yes, please mention:
   1.
   2.
   3.

37. Opinion on the supply of raw material by the owner:
   a. Adequate
   b. Inadequate

38. What happens in the case of defects in the final product:
   1.
   2.

39. Regularity of payment of wages:
   a. Regular
   b. Irregular

40. Advance facility is available with the owner or not:
   Yes / No
   If yes, method of recovery of advances:
   If yes, did you take any advance and how much? and the conditions laid down

Children’s Education

41. How many children you have:
   a. Boys
   b. Girls
   Total

42. Are there any school going aged children:
   Yes / No
   If yes, how many attending the school (sex-wise):
   a. Boys
   b. Girls
If not, attending the school give reasons:
1.
2.
3.

43. Process of manufacturing (Please note down):

44. Suggestions:
1.
2.
3.